NINETEENTH AND TWENTIETH CENTURY PRINTS
FOR CLASSROOM USE IN A SECONDARY SCHOOL PAINTING PROGRAM

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by
Ruth Esther Heinrich
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For personal benefits derived from print study.

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Located in full view of students.

Hung at student's eye level.

Suitable arrangement, framing, and matting.

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Suitability to age level of the students.

Appropriateness as to the general curriculum and art units.

Worthiness of the Prints.

Worthiness as to content value.

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CHAPTER I

THE PROBLEM AND DEFINITION OF PRINTS

The need for and usefulness of resource materials in the classroom are being recognized more and more by teachers. At present too many school programs are carried on in poorly equipped classrooms that lack the resource materials that are essential for good teaching. This may be due to the lack of creativeness on the teacher's part or to the lack of available information.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to stimulate interest in the use of prints in secondary school painting by elaborating on the many uses of prints, by stating the proper place of prints in the classroom; and by making available written information for the classroom teacher. A list of nineteenth and twentieth century prints which were considered suitable and worthy for a secondary painting classroom was included, together with a list of sources of supply and approximate cost of the prints.

Importance of the study. It is important for everyone to realize that good reproductions in art education are as essential to art classes as a good library is essential to a sound program in English, social studies, science, and other subjects. Prints by which students may see
what other people have done are as important as books in which to read
what other people have written. If students are asked to be creative
in the visual arts, they must be aware of what artists have done and
are doing today.

Limitations of the study. The listing of prints in this
investigation had its limitations. The criteria used for the selection
of prints were based upon a review of art textbooks to see what prints
the authors included in their publications, personal interviews with
selected Des Moines secondary art teachers and experts in the field of
art for their opinions, recommendations and suggestions, and the opinions
of the investigator. The listing was limited to the paintings of the
nineteenth and twentieth centuries that were available in commercial
prints, and was selected basically for use in the secondary school
painting classroom. Many prints that might be considered superior to
those chosen were not included because they were not available commercially
in the United States. The educational director of the St. Louis Museum
made reference to many foreign sources of supply, which were not included
in this report.

II. DEFINITION OF PRINTS

The words "prints" and "reproductions" were used interchangeably
throughout this investigation. In a glossary of art terms, the word
"print" is defined as follows:

An impression from a block or plate by means of pressure to reproduce the original idea of the artist. ¹

In the dictionary the word "print" is defined as follows:

To impress (matter arranged for reproduction, as type, plates, and the like) on paper, cloth, etc. . . . ²

Prints are reproductions of an original painting. It should be remembered that prints lack absolute fidelity in matters of color, texture, and scale. Prints should be made directly from the original, not by means of intermediary processes such as commercial printing on cheap grades of paper by means of rapid, commercial power presses. Obviously, the more accurate the reproductions, the more nearly can the educational and aesthetic objectives of the classroom be attained.

It is essential that the color in prints be accurate, although a black and white print would be preferred to those in which the color is carelessly recorded. Accurate color reproductions are a great advantage to the teacher, for they furnish replicas of original paintings that are exact, not only in line, but also in color. Not only is it desirable that the prints used in a classroom be in color, but it is also essential that they be large enough to be of value. It is suggested that no print for classroom study be less than eight by ten inches. The prints suggested in this investigation are all available in suitable color accuracy, recommended size, and at reasonable prices.


Nothing can take the place of actually seeing an original painting by an artist. But since comparatively few people have ready access to many original works of art, accurate prints have filled a definite need. The value of prints should not be minimized.
CHAPTER II

THE USE AND PLACE OF PRINTS

It was the purpose of this chapter to bring to the attention of the reader the proper location for prints, and their many uses. Reproductions of famous paintings are of no use when stored away in a teacher's drawer or supply closet. There is no difference between the teacher who has no prints in her possession and the teacher who has prints but does not choose to use them. The important thing is to bring the student and the print together, to expose the student to famous artists' paintings. If reproductions are filed, they should be in the classroom where they can be used at a moment's notice, as the occasion demands. Every English teacher knows that to teach literature the students must have access to books, but are the art teachers aware of the fact that to teach art effectively, the students must be exposed to famous art? Pictures are experienced primarily through the eye so the pictures must be in sight to be of use.

I. THE USES OF PRINTS

To arouse curiosity. Elementary teachers often use the power of curiosity to introduce young children to a new unit of study. The elementary teacher might be found busy working on a project as the students enter his classroom. It is a normal reaction for the students to ask what the teacher is doing, why is he doing it, and may I do it too?
Immediately through curiosity the student's interest is aroused and a desire is built to proceed with further learning. In the secondary art course this same principle can be put to effective use. The art teacher may have a large reproduction of a famous painting posted at a center of interest in the classroom. With little or no encouragement, the students will gather to look at the picture. It is at this point that the teacher must be ready to take advantage of the situation. He should then guide the students into a study of that reproduction, the artist's techniques, his school of painting, his principles of design, and something about the artist's life. A learning experience is utilized in a much better way when the interest in carrying forward the learning activity stems from the student instead of the teacher. Curiosity is one of the teacher's important interest-arousing techniques.

There are other ways to create interest in addition to using one large reproduction. A group of smaller prints could be arranged in an attractive manner in an attention-getting location in the classroom. The teacher may study a painting or paintings as the students enter the classroom. He may even ask for help in hanging the print. As a result of a discussion the students may wish to redecorate the art room. There may be one location where a picture could be hung. A class unit may be derived from the selection of a suitable famous print to be hung in a chosen location.

To stimulate imagination. Secondary students, when given time to sketch or paint whatever they want, are often left without any ideas
as to subject matter. At times they seem to have no imagination; instead they rely on someone else's ideas or they have the desire to imitate adult art work. It would be desirable for the art teacher to have prints available for student references. A student may get a suggestion either directly or indirectly from looking at famous works of art. It should be emphasized by the teacher from the very beginning and repeated throughout the course, that reproductions are not to be copied. It has often happened that the art teacher becomes lenient in this matter and his teaching objectives become concentrated on the ability to copy rather than to create. Throughout the semester's work the teacher should often check and recheck his teaching objectives to make sure that he has not wavered from these objectives. Prints are NOT to be copied by the students, but they may prove helpful to stimulate the imagination, to stimulate a creative instinct, or to encourage talent.

To direct interests. A teacher may wish to direct the students' interest to a new art unit on deriving an artistic motif from nature. This direction of interest may be brought about by the presence of nature prints by famous artists. A display of still-lifes or landscape scenes may be a desired stepping stone into this new unit. Prints with obvious repetitions of motifs may help the students become aware of what the teacher desires from the newly presented unit. Constant awareness and use of reproductions will lead to more and more awareness and usefulness of reproductions.
To develop acquaintance with contemporary masterpieces. It was the investigator's opinion that secondary school art students were not as familiar with the names of famous painters or their masterpieces, be it of the contemporary period or an early period, as they should be. During the writer's student teaching in the Fall of 1955 she carried on an experiment with one of her classes. The experimental group of students was taking art as an elective, for it was not a required course in this school system. Without any previous warning, each student was asked to take a clean piece of paper and to list as many famous painters and their paintings as he knew. This knowledge could have come from the classrooms, home, church, art gallery or any other place where art work might be in view. Of the twenty-five students, only eighteen handed in papers. On the papers, thirteen so-called artists' names were mentioned, of which five could only doubtfully be classified as famous artists. On the eighteen papers, five painting titles were mentioned, four of which could be called famous. "Grandma" Moses proved to be the best known artist to this group of ninth grade art students. Her name was mentioned on thirteen papers; one student knew her painting "Frozen Up", and another student mentioned "Winter Wonderland". Leonardo da Vinci was the second best known artist, his name appearing on five papers. Two students mentioned his painting "Mona Lisa", and one student mentioned the "Last Supper". Three other famous artists were mentioned once: Dali, Grant Wood, and Michelangelo.
**TABLE I**

NINTH GRADE ART CLASS SURVEY TO DETERMINE STUDENTS' FAMILIARITY WITH WORKS OF ART

<table>
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<tr>
<th>Artist and Paintings</th>
<th>Number of Students Mentioning</th>
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<td>Artist</td>
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| 1. Anna Mary Margaret Robertson  
  "Grandma" Moses  
  "Frozen Up"  
  "Winter Wonderland" | 13 | 1 |
| 2. Leonardo da Vinci  
  "Mona Lisa"  
  "Last Supper" | 5 | 2 |
| 3. Salvador Dali | 1 | |
| 4. Grant Wood | 1 | |
| 5. Michelangelo Buonarroti | 1 | |
| 6. Rockwell Kent | 4 | |
| 7. Max Weber | 3 | |
| 8. Joseph Pickett | 2 | |
| 9. "V. A. Richardson"*  
  "Yellow Roses" | 1 | |
| 10. "Vienna"* | 1 | |
| 11. "Moore"* | 1 | |
| 12. "Garfield"* | 1 | |
| 13. "Dickson"* | 1 | |

*It is doubtful if these are artists or whether they could be considered "famous".
One week previous to this written exercise, the investigator had posted on a classroom bulletin board prints by eight famous artists, with name plates of each artist pinned directly below each print. The investigator mentioned on the same day that the prints were posted on the bulletin board at the back of the room and it was suggested that the students find time during the class period to look at them. Three of these artists were mentioned on the students' papers: Kent, Pickett, and Weber.

The investigator felt that this simple experiment showed that this particular group of secondary art students was not as familiar with famous artists or famous paintings as they might be. It showed that there seems to be a need for more emphasis on prints in the classroom to familiarize the art student with famous artists' names and their paintings.

The City Art Museum of St. Louis, Missouri, is making an effort to familiarize the high school students with famous works of art. It has a collection of approximately 150 colored, framed reproductions. There are twelve high schools and teacher's colleges in the St. Louis area who each receive four or five reproductions a month from the City Art Museum. The individual teachers may request the pictures they want, otherwise the museum does the choosing. The reproductions are usually hung in the libraries of the schools. Some have short statements about the artist attached in an envelope behind the reproduction. These statements are printed on cardboard and are to be placed near the print. They are of a
size that can be seen from a normal viewing distance. It is hoped by the museum's art educational supervisor that each print will be accompanied with such a statement in the near future. Once a month a city truck picks up a new set of reproductions from the art museum and distributes the new set, while picking up the previous month's group. Elementary schools have the same privilege of using these reproductions, but they are responsible for getting and returning them. This shows that the educational department of the St. Louis Art Museum feels that there is a need for students to become more familiar with famous works of art, and that prints help to fulfill this need.

To develop a sensitiveness to art. There is a sense of art in everything around us—in our manner of dress, in the arrangement of the furniture in our homes, in the choice of house decorations, in the plan for a business office, in the arrangement and location of our city parks, and in many, many other things and places around us. Art is in our everyday environment. Art teachers must not get the narrow viewpoint that art is to be found only in the students' creations developed in the classroom.

The art teacher should try to develop a sensitiveness to art in each student that will be a part of him throughout his life. This sensitivity could lead to better-designed buildings, better city park planning, better environment in many large or small places. This sensitiveness may be increased by the use of prints. For example, the arrangement and location of objects in a still-life may be emphasized by
showing many still-life prints. Some prints could be of artistically arranged compositions, while other examples could be of an inferior quality. Through these concrete illustrations the students should be able to develop a sensitiveness to artistic arrangement.

Classroom discussions stimulated by these prints, enable the art teacher to emphasize the importance of developing a sensitiveness to art in everyday living.

To create an appreciation of art. Art is a cosmopolitan subject, for it is limited neither by the walls of the classroom nor by the boundary lines of a country. It is important that the secondary art students be made aware that art is created not only in the United States of America but in other countries; that it has been a form of expression from the very earliest times.

Throughout the course of human history, art has progressively assumed a vital role as a means of expressing man's beliefs, emotions, aspirations, and concepts of beauty, and as a reflection of the culture of his society. It became the universal language by which he expressed himself and his society to others. Art, then, is unquestionably a great emotional and social force.1

Another quality of art is the fact that it is not confined to a definite age bracket. Through the use of prints the art teacher can easily illustrate to the students that many famous artists lived and worked in foreign countries, and that artists did their best work at many different age levels. Through the understanding of art and artists from other countries,

1Stanley Drabinowicz, "Art Appreciation as a Medium for Intercultural Education" (Cambridge, Massachusetts: Graduate School of Education Harvard University, 1944), p. 1. (Mimeographed.)
the teacher can develop a spirit of world fellowship.

It is the belief of the writer that a more sympathetic understanding of other races and cultures is possible through the study of art of various ethnic groups. By studying their art and by acquiring a background of their customs and mores, and by discovering their relationship to the art of America, the student can be conditioned to eliminate the prejudices that prevail in him and the community against minority groups.¹

In this age when countries are being brought closer and closer together by aviation and other media, every opportunity should be taken to familiarize peoples with each other. Maybe through a better understanding of each other, nations could live together in peace.

Through the use of prints the art teacher could point out nationality differences and similarities in painting approaches, in subject matter, and in renditions. The schools of painting and how one school developed from, or into, another could easily be traced by the use of prints.

Prints may be shown to students for enjoyment and for appreciation, but not for detailed analysis. Every print need not be "taken apart" and criticized by the teacher and students.

It is said that the first reaction to a picture is an emotional reaction. This emotional reaction stimulates the mind to think, thus creating a secondary intellectual reaction. Prints may be used for enjoyment only, or may be used to a further extent of discussing individuals' reactions. It may be very beneficial for art teachers to take

¹ Ibid.
time out from creative expressions to listen to and evaluate the students' reactions to reproductions by famous artists. This may be used as a means to a better understanding of each student. It may even help to discover what the students would like to study, which may in turn lead to a change in the teacher's plans and course of study. Prints may easily be used for serious and thoughtful study.

To appreciate art does not mean that every person must like every painting. To appreciate art is to be able to discriminate logically in what one likes and dislikes, and to be able to defend effectively his likes and dislikes. Familiarity with prints is a great help for this purpose.

Through discussions of the appreciation of art the teacher may gain the opportunity to discuss art etiquette. It is most distracting and annoying to be in an art museum viewing a painting and find the persons near him laughing or making so-called "wise" remarks about it. The art teacher could comment on the proper behavior of any person either young or old while viewing works of art in public, and the proper respect of property.

To motivate. Prints may be used to motivate students to work up to their level of achievement. Students sometimes have the attitude of just "getting by" in a course. With famous prints in view the students will be able to see what can be done along the art line. Through the visualization of what can be achieved, the student may be motivated to higher levels of personal achievement.
To teach principles of design more effectively. From the observations the investigator has made, it seems that too many present day art teachers use abstract instead of concrete teaching methods. Secondary students as well as elementary, want concrete things, they want to see, to feel, whenever possible. The print provides for the learner a concrete picture of the situation in question. Since a child has but limited experience, he is not interested in the abstract. The visual is probably the strongest sensory appeal, especially with children. They want specific examples in place of generalizations. The investigator feels that the art teachers are especially guilty of this abstract teaching method. As an example, an art teacher could speak at length on principles of balance, continuity, and emphasis. To the students these words may be meaningless, the lectures may be boring, for all is in the abstract form. If this teacher had used the concrete method of teaching, he would have had prints that show the many and varied forms of the principles of design. Through this method concrete examples are shown over and over again, until the pupils grasp the true meanings as applied to art. Prints could be discussed by the teacher during the first part of the design principle unit. After awhile the students could be asked to find and discuss the design principles in newly shown prints by famous artists.

Prints may be shown before the art classes as examples of the principles of design. A print may be placed before the class and the
students told to look for as many of the following factors as can be seen in the reproduction.

I. Balance

A. States (physical)
   1. Static
      a) Stable, that which stands up
      b) Neutral, that which lays down
   2. Dynamic
      a) Counter active, that which is based on the principle of the spinning top
      b) The static states when tilted become dynamic states

B. Types
   1. Bisymmetric or formal
   2. Asymmetric or informal
   3. Radial

II. Continuity

A. Repetition
   1. Regular
   2. Alternate
   3. Half-drop

B. Progression

III. Emphasis

A. Value, lightness or darkness

B. Intensity, brightness or dullness

To teach elements of design more effectively. Following closely along with the principles of design will be found the use of prints to teach elements of design. A print may be placed before the class and the students and teacher may look for as many of the following elements of design as can be seen in the reproduction.
I. Line
   A. The outline, contour, external line
   B. The movement, axis, inner line
   C. Lines which oppose one another
   D. Lines which follow or repeat one another
   E. Lines which contradict one another
   F. Transitional lines, which soften and modify the others
   G. The effects of lines

II. Mass
   A. Shape harmony
   B. Proportion
   C. Effect of line on shapes
   D. Effect of value on shapes
   E. Balance or unbalance of mass
   F. Intervals of spaces

III. Color
   A. Suitability of color
   B. Emphasis in design through color
   C. Proportional amount of color used
   D. Balance or unbalance of color
   E. Properties of colors used - value, hue, intensity, tint, shade
   F. Color schemes used
      1. Monochromatic
      2. Analogous
      3. Complementary
      4. Triad
IV. Texture
A. Appearance of roughness or smoothness
B. Appearance of thickness or thinness
C. Appearance of wetness or dryness
D. Appearance of hardness or softness

V. Form
A. Over-all total unity of the object
B. Over-all appearance of the spaces between the objects

To teach different techniques more effectively. Again following closely along with the principles of design and the elements of design will be found the use of prints to teach different techniques. A print may be placed before the class so that the students and teacher may look for the techniques used by the artist. They may discuss many of the following.

I. Handling of the brush, palette knife, or other devices used to apply the medium to the surface

II. Handling of the paint, pastel, or other media

III. Treatment of details
A. Toward center of interest
B. Away from center of interest
C. Near edges of picture

IV. How the artist was able to create action

V. Over-all creation of notan (pattern of dark and light)

VI. Chiaroscuro (the effects of gradation of light on a given surface, with its cast shadow)

VII. Perspective
The teacher may find it useful to ask questions in order to stimulate a class discussion on artists' techniques. In the Course of Study for Fine and Industrial Arts for Public Schools of Lansing, Michigan, the following questions appeared for use in an art appreciation course in senior high school.

3. Appreciation—study each picture—with reference to the following:
   a. Content:
      (1) What has the artist chosen to paint? Is the picture one of people, animals, landscape or still life?
      (2) Did the artist paint these things as they appear in nature?
      (3) Did he change things to suit his fancy?
      (4) Does the picture tell a story?
      (5) Do the things in the picture add only to the completeness of the story, or do these things, because of their color, pattern of dark and light or lines, contribute to the effectiveness of the picture?
   b. Art Elements:
      (1) Color:
         (a) Do the colors in the picture reveal a closely related harmony?
         (b) Has the artist used colors to make pattern?
         (c) Is color used to give a feeling of light? Dark and light?
         (d) Does the picture reveal a marked pattern of dark and light?
         (e) Is the pattern based on the light and shade of nature?
         (f) Is the pattern the result of a careful use of dark and light objects?
      (2) Line:
         Has the artist emphasized lines in his picture?
         Are these lines spaced structurally?
         (a) Does the structure show an emphasis of horizontal and perpendicular lines?
         (b) Is the composition based primarily on an angular arrangement of lines?
         (c) Are curved lines used throughout the picture?
         (d) Are all three of these schematic arrangements combined in one composition?
(3) Design or Art Form:
   (a) Has the unity of the picture been attained primarily through color, pattern of dark and light or linear treatment?
   (b) Do all three elements function in one picture to create fine art form?

For recognition of the individual characteristics and mannerisms of the artists. After the secondary art student has had some experience with prints and the discussions, he should develop a recognition association as to the artist's characteristics and mannerisms. Prints again could be used. The teacher may show a print that had not been shown to the class before. The class could then proceed through association to previously studied artists as to whose work they are looking at.

As a benefit to the student's own power of creating works of art. Through the uses of prints heretofore mentioned, the individual students should develop their own sensitiveness to beauty, good taste, and good art. Their ability to perceive and create works of art using better principles of design, better elements of design, and new techniques should develop through association. Finer relationships between the principles and elements of design should be a natural outcome.

For personal benefits derived from print study. Through this careful type of print study the student can derive personal benefits.

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The power of observation may be gradually trained, developed, and increased. This personal trait can be used to worthwhile advantage throughout the student's life in many other phases of living besides art.

Through the evaluation of prints the student may develop a power of evaluation to apply to other objects. One interest may develop into a self-evaluation which may lead to a better life.

Not every secondary art student will choose an occupation related to the field of art. In this age of modern time-saving devices it becomes more and more important for each person to have a hobby. The art association of a secondary student may develop into a useful leisure time activity as he grows older.

Familiarity with accepted works of art will add to the student's general cultural background. The ability to recognize an artist's name or a school of painting is often helpful in later life.

II. THE PLACE OF PRINTS

The place of prints is directly related to the uses of prints. Prints should be placed whenever and wherever they will assist in helping to fulfill the many already outlined uses of prints.

Located in full view of students. Prints should be hung to their best advantage in full view of the students. The art teacher should take every advantage to hang prints in other classrooms as well, and in school hallways and other places where they might be seen.
Hung at student's eye level. The teacher should take into consideration when hanging a print, that the student's eye level in his classes may be lower than his own. In the secondary school the students are still growing. If the print is intended for the lower secondary classes, the teacher may have to lower the print below his own eye level. In the eleventh and twelfth grades of secondary school the students have usually reached their full adult height. If the print is intended for the upper secondary classes, the teacher will probably hang the print at his own eye level. In all cases the teacher should use his own judgment and take into consideration his own height.

Suitable arrangement, framing, and matting. Most art teachers are probably particular about the arrangement of pictures in their own homes. They must not be neglectful when it comes to hanging prints in the classroom. If properly mounted, displayed, and grouped in significant arrangements, on bulletin boards and on the wall, prints can produce an effective visual result.

A suitable arrangement would take into consideration the choice of prints, the placement on a bulletin board or wall, and the objects near the display. If too many prints are used at one time, a cluttered appearance will result. Students who are asked to view too many prints at once, remember few or none. One print properly displayed is more effective than a large group. Print displays should take into consideration the objects around or near a bulletin board or wall. Distracting elements nearby will take the attention of the viewer away to other
objects. It must be remembered that students are easily distracted.

Prints should be framed or matted to increase their appeal for the viewer, but probably of more importance is their own protection. Prints when properly cared for can last for years and years. Each teacher, when receiving a new print, should take the responsibility upon himself immediately to mount, mat, or frame the print. Probably the cheapest and easiest method is to mount the print on a piece of heavy cardboard, allowing for a border. If a print is mounted on a piece of heavy cardboard its same size, the print should be edged with masking tape. No matter what type of mounting is used, it should not distract from the print itself. Poor mounting such as the use of black or colored corner stickers can easily destroy the artistic appearance of the print.

The City Art Museum of St. Louis, Missouri, has a collection of colored reproductions varying in size from 8" x 10" on up. These prints are immediately mounted in one of two ways when received. They are either glued on to plywood or heavy cardboard their same size and then painted over with white shellac. If the cardboard method is used an additional piece is added behind the first piece before framing. All reproductions are framed in either gold or silver wood, the frame width varying with the size of the picture. All reproductions are kept in one room and each has a special storage box with the artist's name and the name of the picture on the outside edge.
CHAPTER III

A LIST OF SUITABLE AND WORTHY PRINTS

The list of prints in this chapter was presented with the sincere hope that it will assist art teachers in the selection of prints for their classroom use.

The reader may wish to review the criteria used for the selection of these prints. The criteria were based upon a review of art textbooks to see what prints the authors included in their publications, personal interviews with selected Des Moines secondary art teachers and experts in the field of art for their opinions, recommendations, and suggestions, and the opinions of the investigator. The listing was limited to the paintings of the nineteenth and twentieth centuries, that were available in commercial prints, and was selected basically for use in the secondary school painting classroom. Many prints that might be considered superior to those chosen were not included because they were not available commercially in the United States. The educational director of the St. Louis Art Museum made references to many foreign sources of supply, which were not included in this report.

I. SUITABILITY OF THE PRINTS

When making a selection of a print, the art teacher should take into consideration its suitability.
Suitability to age level of the students. In choosing a print the teacher should take into account the suitability to the age level of the students who will view and study the print. This is of importance in both the elementary school and the secondary school.

Appropriateness as to the general curriculum and art units. No material either visual or otherwise should be brought into the classroom without due consideration as to its appropriateness to the general curriculum and to the art units. This fact holds for the use of prints in the secondary school art program. As to the selection of a print for classroom use, the teacher should take time to study its appropriateness to the general curriculum of the school and to his own curriculum. Each year the teacher probably has developed his own art units, and it is during this early planning stage that he should start to think about appropriate prints for use in each of his art units.

II. WORTHINESS OF THE PRINTS

Posting prints in front of art students would be useless if the worthiness of the chosen prints was not considered.

Worthiness as to content value. In choosing a print the teacher should take into account the worthiness of the content value of the print. The reproduction must be a good example for a point of study, such as, an example of a principle of design, of an element of design, a special technique, or any of the uses for prints mentioned in the
previous chapter. A posted print must have a reason for being displayed before a class.

**Worthiness as to interest of the students.** A posted print should be able under its own power to attract some interest of the student. This interest may be created through the subject matter, the color, or any of the attention gathering devices used by artists. The elementary student may be attracted by the mere presence of something new in the classroom, but the secondary student may be attracted because of a more intellectual point. The investigator believes that a secondary student taking an elective course in art will be attracted to most displayed prints by an artistic sense derived from previous years of art study.

**Worthiness as to the generally accepted fact that the print is a work of art with which the pupil should be familiar.** It would seem more profitable for an art student to spend time in studying a recognized artist. One main objective in the study of prints is to acquaint the student with the names and titles of art work by famous artists. It would not be a long-time objective of an art teacher for the student to remember that Vincent Van Gogh did most of his famous painting between his twenty-seventh and thirty-seventh year. But, it would be a long-time objective for the student to recall that Vincent Van Gogh did most of his famous painting during a rather short span of years. Each teacher should consider the worthiness of a print chosen for classroom display as to the generally accepted fact that the print is a work of art with which the pupil should be familiar.
Included in this chapter is a list of prints selected in accordance with the criteria stated earlier in this paper. The prints are arranged in two lists, those of the nineteenth, and of the twentieth century. In each century the artists were grouped alphabetically according to their nationality, and further classified alphabetically according to their last name. From a group of over one-hundred and sixty paintings, the investigator chose a list of forty to present to the reader. A larger number of prints might lead to confusion. From the list of forty, the reader might better be able to choose the ones most desirable for his classroom use.

Beneath the name of the artist will be found the title of the artist's print, and under it the available sizes, the source of supply and price. For information as to the mailing address of the supplier the reader is referred to Chapter IV. The size is recorded in inches.

**NINETEENTH CENTURY**

**American**

1. Bellows, George Wesley
   "Men on the Dock"
   about 8 x 10 - Artex Print, Inc. - $ .50
   about 8 x 10 - Dr. Konrad Prothmann - $ .50

2. Homer, Winslow
   "(A) Northeaster"
   25 7/8 x 37 7/8 - Metropolitan Museum of Art - $18.00
   9 7/8 x 7 7/8 - Metropolitan Museum of Art - $ .25
   25 1/2 x 37 3/4 - Artex Print, Inc. - $18.00
   about 8 x 10 - Artex Print, Inc. - $ .50
   25 1/2 x 37 3/4 - New York Graphic Society - $18.00
   25 x 37 - The Colonial Art Company - $18.00
   25 1/2 x 38 - Dr. Konrad Prothmann - $18.00
   8 1/2 x 12 3/4 - Dr. Konrad Prothmann - $ .50
   9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35
3. Inness, George
"Peace and Plenty"
44 3/4 x 30 3/4 - Arthur Jaffe, Inc. - $20.00
20 1/2 x 30 - New York Graphic Society - $10.00
20 3/8 x 30 3/8 - Metropolitan Museum of Art - $10.00
9 7/8 x 7 - Metropolitan Museum of Art - $7.25
31 x 44 - The Colonial Art Company - $20.00
20 x 30 - The Colonial Art Company - $10.00

4. Martin, Homer Dige
"Harp of the Winds, View of the Seine"
22 x 31 - Artext Prints, Inc. - $10.00
16 x 22 - Artext Prints, Inc. - $7.50
about 8 x 10 - Artext Prints, Inc. - $ .50
15 3/4 x 22 - Metropolitan Museum of Art - $6.00
12 x 9 1/2 - Metropolitan Museum of Art - $ .60
24 x 31 - New York Graphic Society - $10.00
15 3/4 x 22 - New York Graphic Society - $7.50
24 x 30 - The Colonial Art Company - $10.00
16 x 21 - The Colonial Art Company - $7.50
11 x 16 - The Colonial Art Company - $2.50
9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35

5. Pickett, Joseph
"Manchester Valley"
22 1/2 x 29 3/4 - Museum of Modern Art - $5.50
about 8 x 10 - Museum of Modern Art - $ .35
22 x 30 - New York Graphic Society - $10.00
22 x 29 - The Colonial Art Company - $8.00

6. Stuart, Gilbert
"George Washington"
28 x 22 - The Colonial Art Company - $7.50
26 x 20 - The Colonial Art Company - $6.00
20 x 16 - The Colonial Art Company - $4.00
12 x 9 - The Colonial Art Company - $1.50
29 1/4 x 24 - Metropolitan Museum of Art - $15.00
17 1/2 x 13 1/2 - New York Graphic Society (hand colored) - $15.00
17 1/2 x 13 1/2 - New York Graphic Society - $7.50
11 3/4 x 9 - New York Graphic Society (hand colored) - $5.00
10 x 8 - Museum of Fine Arts (Boston) - $ .50
10 x 8 - Dr. Konrad Prothmann - $ .50
9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35
about 8 x 10 - Artext Prints, Inc. - $ .50

7. Sully, Thomas
"The Torn Hat"
18 1/2 x 14 - Erich S. Herrmann, Inc. - $12.00
16 x 13 - The Colonial Art Company - $5.00
12 x 9 - The Colonial Art Company - $1.50
8. Whistler, James Abbott McNeil
"The Artist's Mother" or "Mother of the Artist"
20 x 24 - New York Graphic Society - $7.50
11 x 14 - New York Graphic Society - $3.00
8 1/2 x 9 3/4 - New York Graphic Society - $1.50
17 x 19 - Erich S. Herrmann, Inc. - $12.00
16 x 20 - The Colonial Art Company - $5.00
9 x 12 - The Colonial Art Company - $1.50
16 x 20 - Dr. Konrad Prothmann - $2.00
9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35
about 8 x 10 - Arttext Prints, Inc. - $ .50
about 8 x 10 - David Ashley, Inc. - $1.50

9. Constable, John
"The Cornfield"
20 x 23 3/4 - Erich S. Herrmann, Inc. - $15.00
20 x 23 3/4 - Dr. Konrad Prothmann - $15.00
19 1/4 x 16 - Dr. Konrad Prothmann - $5.00
19 3/4 x 16 1/8 - City Art Museum of St. Louis - $7.50
about 8 x 10 - Arttext Prints, Inc. - $ .50

10. Turner, Joseph Mallord William
"The Fighting Temeraire"
17 x 21 3/4 - Dr. Konrad Prothmann - $5.00
about 8 x 10 - Dr. Konrad Prothmann - $ .50
16 x 20 - The Colonial Art Company - $3.50
9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35
about 8 x 10 - Arttext Prints, Inc. - $ .50

French

11. Corot, Jean Baptiste Camille
"Dance of the Nymphs"
20 1/2 x 27 3/4 - Erich S. Herrmann, Inc. - $36.00
17 3/4 x 23 3/4 - New York Graphic Society - $9.00
9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35
about 8 x 10 - Arttext Prints, Inc. - $ .50
12. Daumier, Honore

"The Third Class (Railway) Carriage"

16 x 22 - Metropolitan Museum of Art - $7.50
11 3/4 x 8 1/2 - Metropolitan Museum of Art - $  .25
16 x 22 - New York Graphic Society - $7.50
16 x 22 - Dr. Konrad Prothmann - $7.50
about 8 x 10 - Dr. Konrad Prothmann - $ .50
16 x 22 - The Colonial Art Company - $7.50

13. David, Jacques Louis

"Madame Recamier"

about 8 x 10 - David Ashley, Inc. - $1.50
about 8 x 10 - Dr. Konrad Prothmann - $1.75

14. Degas, Hilaire Germain Edgar

"Danseuse Sur La Scène" or
"Dancer on the Stage"

22 x 15 - The Colonial Art Company - $10.00
20 x 15 - The Colonial Art Company - $  4.00
20 x 15 - New York Graphic Society - $  4.00
20 x 15 - Artext Prints, Inc. - $  4.00
15 1/2 x 22 1/4 - Dr. Konrad Prothmann - $10.00
15 1/2 x 22 1/4 - Metropolitan Museum of Art - $10.00

15. Manet, Edouard

"The Fifer (Boy)"

32 x 19 - The Colonial Art Company - $18.00
23 x 14 - The Colonial Art Company - $12.00
31 1/2 x 18 1/2 - New York Graphic Society - $18.00
23 1/2 x 14 - New York Graphic Society - $10.00
31 3/4 x 18 3/4 - Dr. Konrad Prothmann - $18.00
23 1/2 x 14 - Dr. Konrad Prothmann - $10.00
about 8 x 10 - Artext Prints, Inc. - $ .60

16. Millet, Jean Francois

"The Gleaners"

19 x 26 - New York Graphic Society - $5.00
13 x 18 - New York Graphic Society - $2.50
about 8 x 10 - New York Graphic Society - $ .50
16 x 20 - The Colonial Art Company - $5.00
9 x 12 - The Colonial Art Company - $1.50
16 1/4 x 19 1/2 - Artext Prints, Inc. - $4.00
about 8 x 10 - Artext Prints, Inc. - $ .50
9 3/4 x 12 3/4 - F. A. Owen Publishing Co. - $ .35
8 1/4 x 11 1/2 - Dr. Konrad Prothmann - $1.75
about 8 x 10 - David Ashley, Inc. - $1.50
17. Monet, Claude
"Bridge at Argenteuil"
22\(\frac{1}{2}\) x 16\(\frac{1}{2}\) - Enrich S. Herrmann, Inc. - $10.00
16 x 22 - The Colonial Art Company - $10.00
about 8 x 10 - Artext Prints, Inc. - $ .50

18. Renoir, Pierre Auguste
"(Le) Moulin de la Galette"
23\(\frac{3}{4}\) x 31\(\frac{3}{4}\) - New York Graphic Society - $15.00
23\(\frac{3}{4}\) x 31\(\frac{3}{4}\) - Dr. Konrad Prothmann - $15.00
11 x 15 - Dr. Konrad Prothmann - $2.50
16 x 22 - The Colonial Art Company - $10.00
10 5/8 x 14\(\frac{3}{4}\) - Arthur Jaffe, Inc. - $2.50
8 x 10\(\frac{1}{2}\) - Erich S. Herrmann, Inc. - $1.00
8\(\frac{1}{2}\) x 10\(\frac{1}{2}\) - Erich S. Herrmann, Inc. (details) - $1.00

19. Seurat, Georges Pierre
"Sunday Afternoon on the Island of the Grande, Jatte, Paris" or
"Afternoon on the Grande Jatte" or
"Sunday on the Island" or
"La Grande Jatte"
24 x 35 - Dr. Konrad Prothmann - $18.00
24 x 36 - The Colonial Art Company - $18.00
22 x 33 - The Colonial Art Company - $12.00
25\(\frac{1}{4}\) x 23 3/4 - Arthur Jaffe, Inc. - $18.00
23 3/4 x 35\(\frac{1}{2}\) - Art Institute of Chicago - $18.00
about 8 x 10 - Art Institute of Chicago - $ .50
24 x 36 - New York Graphic Society - $18.00
11 x 16 - New York Graphic Society - $2.50
24 x 35 5/8 - Metropolitan Museum of Art - $18.00
22 x 33 - David Ashley, Inc. - $12.00
15 x 22\(\frac{3}{4}\) - Artext Prints, Inc. - $10.00
about 8 x 10 - Artext Prints, Inc. - $ .50

20. Toulouse-Lautrec, Henri de
"(At the) (Au) Moulin Rouge"
14 x 16 - Metropolitan Museum of Art - $6.00
14 x 16 - Arthur Jaffe, Inc. - $6.00
14 x 16 - The Colonial Art Company - $6.00
14 x 16 - Art Institute of Chicago - $6.00
about 8 x 10 - Artext Prints, Inc. - $ .50
TWENTIETH CENTURY

American

21. Curry, John Steuart
"The Line Storm"
17 x 24 - Dr. Konrad Prothmann - $7.50
17 x 20 - Dr. Konrad Prothmann - $7.50
16 x 24 - Dr. Konrad Prothmann - $7.50
16 x 24 - New York Graphic Society - $7.50
15 x 23 - The Colonial Art Company - $7.50
about 8 x 10 - Artext Prints, Inc. - $ .50

22. Davis, Stuart
"Summer Landscape"
26 3/4 x 18 3/4 - Museum of Modern Art - $6.50
26 3/4 x 18 1/2 - Dr. Konrad Prothmann - $6.00
18 1/2 x 26 3/4 - Artext Prints, Inc. - $6.50

23. Kent, Rockwell
"Winter, A View of Monhegan, Maine"
28 x 36 - New York Graphic Society - $18.00
17 x 22 - New York Graphic Society - $8.00
27 3/4 x 35 7/8 - Metropolitan Museum of Art - $18.00
17 x 22 - Metropolitan Museum of Art - $8.00
about 8 x 10 - Artext Prints, Inc. - $ .50

24. Marin, John
"Maine Islands"
17 x 19 3/4 - Artext Prints, Inc. - $7.50
17 x 19 3/4 - Metropolitan Museum of Art - $7.50
17 x 19 3/4 - Phillips Gallery - $7.50
17 x 19 3/4 - New York Graphic Society - $7.50
17 x 19 - The Colonial Art Company - $7.50

25. Wood, Grant
"American Gothic"
20 3/4 x 17 - New York Graphic Society - $7.50
about 8 x 10 - New York Graphic Society - $1.50
20 x 17 - The Colonial Art Company - $7.50
21 x 17 - Dr. Konrad Prothmann - $7.50
10 x 8 - Dr. Konrad Prothmann - $1.50
20 x 16 1/2 - Art Institute of Chicago - $7.50
about 8 x 10 - Artext Prints, Inc. - $ .50

Brazil

26. Portinari, Cândido
"The Coffee Bearers"
23 x 28 3/4 - Dr. Konrad Prothmann - $18.00
23 x 28 3/4 - New York Graphic Society - $18.00
23 x 28 - The Colonial Art Company - $18.00
about 8 x 10 - Artext Prints, Inc. - $ .50

Dutch

27. Van Gogh, Vincent
"Sunflowers"
30 x 23 1/2 - Metropolitan Museum of Art (green background) - $16.00
22 x 16 3/4 - Metropolitan Museum of Art (yellow background) - $10.00
19 1/2 x 15 3/4 - Metropolitan Museum of Art (green background) - $5.00
7 1/4 x 9 7/8 - Metropolitan Museum of Art - $ .50
33 x 26 - The Colonial Art Company - $18.00
30 x 24 - The Colonial Art Company - $15.00
26 x 19 - The Colonial Art Company - $12.00
22 x 16 - The Colonial Art Company - $10.00
20 x 16 - The Colonial Art Company - $5.00
32 x 25 - Dr. Konrad Prothmann (yellow background) - $18.00
22 x 16 1/2 - Dr. Konrad Prothmann (yellow background) - $10.00
20 1/4 x 15 1/2 - Dr. Konrad Prothmann (yellow background) - $4.00
30 x 23 1/2 - New York Graphic Society - $16.00
20 1/4 x 15 1/2 - New York Graphic Society - $4.00
17 x 22 - Erich S. Herrmann, Inc. - $10.00
8 x 10 1/2 - Erich S. Herrmann, Inc. - $1.00
15 1/8 x 12 - Artext Prints, Inc. (Tate) - $3.00
about 8 x 10 - Artext Prints, Inc. (Munich) - $ .50
about 8 x 10 - Artext Prints, Inc. (Tate) - $ .50
about 8 x 10 - Artext Prints, Inc. (Amsterdam) - $ .50
15 x 12 - Harry N. Vogel Fine Arts - $3.00
19 x 15 - Arthur Rothmann Fine Arts, Inc. - $5.00

French

28. Bombois, Camille
"Before Entering the (Circus) Ring"
18 x 22 - New York Graphic Society - $5.50
18 x 22 - Dr. Konrad Prothmann - $5.50
18 x 22 - Artext Prints, Inc. - $5.50
17 1/2 x 21 3/4 - Museum of Modern Art - $5.50
about 8 x 10 - Museum of Modern Art - $ .35
17 x 21 - The Colonial Art Company - $8.00
29. **Braque, Georges**  
"Still Life (with) Fish"  
13 3/4 x 23 1/8 - Metropolitan Museum of Art - $12.00  
13 x 22 - Dr. Konrad Prothmann - $12.00  
14 x 17 - Artext Prints, Inc. - $7.50  
14 x 17 - Harry N. Vogel Fine Arts - $7.50

30. **Cézanne, Paul**  
"The Blue Vase"  
23$ x 19 - Dr. Konrad Prothmann - $18.00  
22$ x 18 1/2 - Dr. Konrad Prothmann - $10.00  
20 x 15 3/4 - Dr. Konrad Prothmann - $4.00  
22$ x 18 1/2 - Marboro Books - $1.95  
22 x 18 - The Colonial Art Company - $10.00  
20 x 15 - The Colonial Art Company - $5.00  
23$ x 19 - New York Graphic Society - $18.00  
20 x 15 3/4 - New York Graphic Society - $4.00  
20 x 15 3/4 - Artext Prints, Inc. - $4.00  
about 8 x 10 - Artext Prints, Inc. - $ .50  
17 x 21 - Erich S. Herrmann, Inc. - $10.00  
8$ x 10$ - Erich S. Herrmann, Inc. - $1.00

31. **Gauguin, Paul**  
"Tahitian Landscape"  
26 3/4 - 21 1/2 - New York Graphic Society - $12.00  
26 x 21 - The Colonial Art Company - $12.00  
about 8 x 10 - Artext Prints, Inc. - $ .50

32. **Matisse, Henri**  
"The Blue Window"  
25 3/4 x 17 1/4 - Museum of Modern Art - $10.00  
about 8 x 10 - Artext Prints, Inc. - $ .60

33. **Rouault, Georges**  
"The Old King"  
26$ x 18 1/4 - New York Graphic Society - $18.00  
26 x 18 - The Colonial Art Company - $18.00  
22 x 15 - The Colonial Art Company - $10.00  
22$ x 15 1/2 - Dr. Konrad Prothmann - $10.00  
11 x 8 - Dr. Konrad Prothmann - $ .50  
22 x 16 - Erich S. Herrmann, Inc. - $10.00  
15 3/4 x 22 3/4 - Metropolitan Museum of Art - $10.00  
about 8 x 10 - Museum of Modern Art - $ .35  
about 8 x 10 - Artext Prints, Inc. - $ .50

34. **Rousseau, Henri**  
"On the River"  
17$ x 21 1/2 - Artext Prints, Inc. - $8.00  
about 8 x 10 - Artext Prints, Inc. - $ .50
Mexican

35. Orozco, José Clemente
"Zapatistas"
25 x 30 - Dr. Konrad Prothmann - $18.00
23 x 28 3/4 - New York Graphic Society - $18.00
23 x 28 - The Colonial Art Company - $18.00
13 x 16 - The Colonial Art Company - $3.00
13 x 16 - Museum of Modern Art - $3.00
about 8 x 10 - Museum of Modern Art - $ .35
13 x 16 - Artext Prints, Inc. - $3.00
about 8 x 10 - Artext Prints, Inc. - $ .50

36. Rivera, Diego M.
"Flower Vendor"
28 x 28 - New York Graphic Society - $12.00
17 3/4 x 17 3/4 - New York Graphic Society - $5.00
28 x 28 - The Colonial Art Company - $12.00
13 x 18 - The Colonial Art Company - $5.00
28 x 28 - Dr. Konrad Prothmann - $12.00
18 x 18 - Dr. Konrad Prothmann - $5.00
28 x 28 - Artext Prints, Inc. - $12.00
17 3/4 - 17 3/4 - Artext Prints, Inc. - $5.00
about 8 x 10 - Artext Prints, Inc. - $ .50
17 3/4 x 17 3/4 - Metropolitan Museum of Art - $5.00

Russian

37. Kandinsky, Wassily
"Improvisation No. 30"
27 x 28 - The Colonial Art Company - $15.00
27 1/2 x 26 - Art Institute of Chicago - $15.00

Spanish

38. Dali, Salvador
"The Persistence of Memory"
about 8 x 10 - Museum of Modern Art - $ .35
about 8 x 10 - New York Graphic Society - $ .50

39. Miro, Joan
"Dog Barking at the Moon"
16 x 20 - Harry N. Vogel Fine Arts - $6.00
8 x 10 - Harry N. Vogel Fine Arts - $2.00
16 x 20 - Artext Prints, Inc. - $6.00
16 x 20 - Dr. Konrad Prothmann - $6.00
10x 13 - Dr. Konrad Prothmann - $2.00
10x 13 - Raymond & Raymond, Inc. - $2.50
10x 13 1/4 - Philadelphia Museum of Art - $2.50

40. Picasso, Pablo Ruiz
"Still Life with Mandolin"
22 x 18 - Dr. Konrad Prothmann - $10.00
17 x 23 - New York Graphic Society - $10.00
17 x 23 - The Colonial Art Company - $10.00

The investigator has chosen from the list of forty, nineteenth and twentieth century prints, ten prints to report on in more detail. It is hoped that these comments will be of some value to the classroom art teacher.

George Wesley Bellows
1882 - 1924
"Men on the Dook"
48 x 30
Randolph-Macon College for Women

Bellows was a member of the American School of painting, born in Columbus, Ohio. His earlier work was in landscape. Later he practiced portraiture and figure painting. He was thoroughly American in his choice of subject matter, doing interpretations of the American scene. Because of this subject matter he was called a member of the ashcan school, painters who shocked the academic painters and the public with their choice of subject matter. His work is characterized by vigorous brushwork, strongly contrasting values, boldness, strength and sincerity of treatment.

The dock is in Brooklyn, just below the Brooklyn Bridge. A hint of the giant piers of this first bridge to be built across the East River, appears in the sky above the great steamship. Across the purple moving water of the river, with its floating ice, the tall buildings of lower New York glow in the pale sunlight. At the left the dark shed of a pier casts its shadow
over the lighters and upon the swirling water and ice of the ship, churned by the tugboat just backing out with a loaded scow. This foreground group is the center of interest. It is vigorously painted with strong contrasts of dark and light, in cool colors. The dominant tone of the picture is cool, appropriate to the season, with the grayed warm colors introduced as complementary.

When we look at this painting we wonder how the artist has painted his subject so boldly without turning it into a commercial poster. Looking more closely we become aware that he has repeated two colors, orange and blue, which are complementary to each other, again and again over his canvas. The orange darkens, it is true, into almost brown in its lowest values, and becomes a pale gold tint in the tall buildings of the shoreline, and the blue lightens and deepens too; but still these two colors are repeatedly used in the painting and add to its quality of vibration and vivacity.

The arrangement of material calls for recognition of the artist's ability to compose or design his picture. The almost black tug-boat is the center of a mass of surrounding detail which all swings in a wide circle of varied interest, from single forms to background groups of buildings and foreground groups of men. Yet it all seems to work toward a unified whole.

Camille Bombois
1883 -
"Before Entering the (Circus) Ring"
23 3/4 x 28 3/4
Museum of Modern Art, New York

Bombois, a son of a river boatman, was born in France, and spent his early life on a barge. At the age of sixteen he began to sketch the life around him. He was very robust, muscular and pugnacious. It was not long before he became the champion wrestler of his region. Eventually he joined a circus and fought every day against professionals and amateurs. At twenty-three he left the circus for Paris where he worked

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1Farnum, op. cit., p. 70.
on a subway construction crew, and later ran a newspaper press. Although Bombois has done many things in order to earn his living, painting is his only complete and compelling vocation. It may be said that he has never followed any other calling than that of being an artist. At first he was purely a painter, without the slightest wish to derive any material profit from the joy that painting gave him. In 1922 he decided to show some of his work at an open air exhibition. Soon his paintings attracted attention and were being acquired by collectors.

Bombois paints strongly and clearly; his work is obviously that of a powerful man. He sets his composition in the middle of brilliant light which emphasizes the volume of the masses. He depicts very literally the details that interest him. His instinct for formalization leads to decorative but not profoundly rhythmic effects.

Bombois is one of the best of what Maximilien Gauthier has called 'the popular masters of reality,' and others have termed 'Naives' and 'Instinctives' and 'Modern Primitives,' those gifted artists of the people for whom reality is the dream and the dream is reality. The intellectual approach to art, the resort to aesthetic conventions is unknown to them. They paint as if they were Adam in the Garden, as if no one has ever painted before, intent only on capturing in form and color the immediate, precise image of a very real world—as they see it. Only a true poet could have conceived a composition as enigmatic, as evocative as BEFORE ENTERING THE RING, a picture that, once seen, continues to haunt the imagination. And only a master could have executed it so concretely, so vividly.¹

¹Edwin Seaver, (New York: Book-Of-The Month Club, Inc.), comment written on the back of the print "Before Entering the Ring" by the artist, Camille Bombois.
To Constable, a member of the English Landscape School, nature was the sole source of impulse for his paintings. He seemed to bring a landscape to life with his independent and individualistic manner of seeing nature. He had a fresh and original conception of how a landscape should be treated. He did not apply color with the uniformity of the academic painters, but used color in a new spirit. His effect was secured by substituting for the traditional smooth surface of greens, grays, and browns, short thick strokes or dots of pigment of various hues laid over a ground color—known as divisionism or broken color. By the use of color Constable achieved a greater degree of luminosity for his grass and sky than the painters before him. No matter how long he worked at a particular subject it always retained its freshness and liveliness.

This picture, "The Cornfield", is said to be painted at noon under a pleasant and healthful breeze.

In this scene of the English countryside, Constable gives us a feeling of the fresh coolness and beauty to be found in many of the northern European countries in summer. A country lad, whose shepherd dog awaits him, has paused for a drink of water. Sheep are being driven through the glade, possibly to greener pastures beyond.

In the distance, men are working in the field. In England, wheat and other small grains are called 'corn', which explains the title of the picture. The outstanding feature of the painting is the artist's handling of trees and sky, a kind of
painting for which Constable was famous. He was the first artist to paint the out-of-doors in a naturalistic manner. In this work he retained much of the sense of light and atmospheric quality so necessary in the recording of nature's real beauty. Constable is often called 'The Father of Landscape Painting'.

Honoré Daumier  
1808-1879  
"Third Class (Railway) Carriage"  
25 3/4 x 35\(\frac{1}{2}\)  
Metropolitan Museum of Art, New York

Daumier was born poor, lived on a mere pittance, and died nearly blind and almost penniless. His fame began after his death. He is known not only for his paintings but also as a lithographer, cartoonist, and sculpturer.

This subject of the "Third Class Carriage" was treated by Daumier more than once. He devoted himself to painting chiefly in the later part of his life. The date of this painting has been considered to be between 1860 and 1870. The quality of this picture depends upon the stress on the individual characters and how they are represented on the canvas. He chose a subject that is of everyday life. It was difficult at the time of Daumier to interest art lovers in the simple life of the man on the street. These people are represented in a bold drawing with only the essential forms shown to suit the purpose. His method used was that of contrasting mass with mass, disregarding details. The forms express the idea rather than the realistic facts. His figures look as if they are molded from clay, due to the abrupt

\[1\] Farnum, op. cit., p. 73.
transition from light areas to dark areas. Depth is represented by shading and a plastic building up of volumes from the background forward. This picture is arranged with regard to compositional rhythm and colored in subdued but expressive tones. The brown shadow envelops every image, in which are some subdued blue, red and rose tones, and gives a visionary aspect to every object. The motif of an oval was repeated in this painting. It can be seen in a group of three in the foreground: the breasts of the woman and the sleeping child's head. It can also be seen in the oval shapes of the heads of the passengers.

Daumier reveals the people traveling in a third class carriage as human and simple. He did not care to paint directly from models; he always painted from memory. His visual memory was extremely keen, for he could portray a gesture which revealed an entire character. The simplifications which memory requires were necessary to emphasize a character, a meaning, or an action.

The leading features of (Daumier's) ... wholly original style as exemplified in his painting are simplicity and nobility. Grave, subdued, excluding all trivial or garish tonalities, his color-schemes are in some ways similar to those of Corot, who had the same modesty and elegance of taste. The charm of Daumier's palette lies in his warm tones shot with glints of gold, the discreet chiaroscuro, and especially the light which, serenely flooding from above, engenders contrasts never harsh or jarring, but rich in mysterious intimations and poetic feeling.¹

In 1912 Wassily Kandinsky, a Russian, was considered one of a group known as Der Blaue Reiter (The Blue Rider), with headquarters at Munich. He may be classified as a non-objectionist or as sometimes called an abstract expressionist, which means an abstraction carried to a non-representational content without associational appeal.

Kandinsky is said to be the first artist to eliminate objects from the content of his paintings. This type of painting is aimed to stimulate an emotional reaction.

In non-objective art you will not find anything you are accustomed to, anything familiar or 'understandable' in the old hackneyed sense; you must approach it with new eyes; not only to investigate and study it, not only to seek for some evident subject or the elaboration of descriptive art, but to learn to love this art for itself, to feel it and live in it.1

Kandinsky said that he was never able to use a form which was created within himself through the application of logic, but that he had to use forms created purely from feeling. In order not to have an association with objects in his paintings he went so far as to title them as Impressions No. 4; Improvisation No. 30; or Composition No. 8.

Kandinsky's concept of a composition is the breaking up of a flat surface into irregular components by the use of lines and color.

Through this method he is able to achieve a certain decorative prettiness, and a visionary rhythm from form to form. In viewing Improvisation No. 30, one should not search for any earthly representations. Kandinsky would say for one to look at the picture as a graphic representation of a mood and not as a representation of objects.

In painting moods, . . . Kandinsky does not attempt to depict the dynamic forces which produce moods, but strives to interpret his own emotional impressions by means of semi-symbolic and semi-naturalistic visions and by inspirational methods.\(^1\)

Cândido Portinari  
1903 -  
"The Coffee Bearers"  
46 x 34  
In the private collection of Mme. Helena Rubinstein of New York

Today Portinari is said to be the greatest painter of Brazil. He was born of poor Italian immigrants in the heart of the coffee plantations of Brazil. At fifteen he left home to study at the National Academy of Fine Arts in Rio de Janeiro, where he worked at all sorts of odd jobs to keep alive. From 1928 to 1931 he studied in Europe. Much of his work in Brazil has been that of mural painting, but his art exhibits a wide variety. He is especially known in the United States for his murals at the New York World's Fair and the one executed in the Library of Congress. He interpreted the colorful life of the common folks of Brazil, of which the coffee plantations and the poor people he knew seemed to inspire him. His style is direct and vivid with dramatic contrasts of color and value.

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In 'The Coffee Bearers' the artist has practically filled his picture with figures, the only relief being a line of blue sky above the trays of coffee at the top, borne on the heads of the workers, and a brief glimpse at the extreme left behind a distant figure. Depth is due, chiefly, to the placement of the bearers in a series of lines behind each other. It is a composition of flat forms alternately disposed in a simple rhythmic pattern. The three white-costumed men, almost equally spaced in front, show behind and between them women in simple colored dresses.

The flat foreground has no cast shadows and all forms are devoid of gradations of light and dark. Yet the composition is a forceful one, in which the story is told with directness and vigor. Touches of red in some faces vie with dark brown complexions and the lighter brown coffee beans. It is a striking arrangement and color scheme with telling effect.¹

Diego M. Rivera  
1886 - 
"The Flower Vendor"  
47 3/4 x 47 3/4  
San Francisco Museum of Art, San Francisco

Rivera, a Mexican artist of today, studied abroad, but was never well known until he returned to Mexico and painted the people of his own land. In 1907, at the age of twenty-one, he had his first one-man show in Mexico City. Among his most famous paintings are murals for the Ministry of Education building in Mexico City, which depict Mexican life. Here in United States he has many frescoes in San Francisco, Detroit, and New York City.

An enormous number of his paintings show Indians at work, such as, "The Flower Vendor". This one is typical of Rivera for it is simply done, with monumental forms and rich, earthly colors of red, green, blue, and brown with gay accents of yellow.

¹Farnum, op. cit., pp. 70-71.
This picture suggests the beginning of a busy day. The seller of flowers is about to be helped to his feet to begin his daily rounds. The composition is designed to fill a given space as an all over pattern. It represents the artist's decorative style which he usually portrays in the form of mural painting. In 'The Flower Vendor' we find strong forces at work to tie the elements into a unity. There are broad diagonal masses in different directions. From the kneeling man's head radiate the two stiff arms, the left leg reaching to the lower right-hand corner and the band of cloth which is wrapped around the bottom edge of the basket. The left hand reflects this same idea of radiating lines. Color masses are treated in broad, almost flat values, and the five dominant hues of the spectrum are chosen, - red, yellow, green, blue, and purple.

With simplified detail, chiefly depicted in the weave of the large basket and the heaped up blossoms, the theme is strikingly presented.¹

This picture could be used as an excellent approach to the study of Mexican life and people.

Georges Seurat
1859 - 1891
"Sunday Afternoon on the Island of La Grande Jatte" or
"Sunday Afternoon on the Grande Jatte" or
"La Grande Jatte" or
"Sunday on the Island"
81 x 120 3/8
The Art Institute of Chicago, Chicago

La Grande Jatte is an island in the Seine which was a popular gathering place on holidays. Seurat made fifty or more sketches and drawings for his picture. He is a painter of the Pointillist School, for he used tiny roundish dots from a limited palette of blue, red, yellow, and green. The dots of color were so arranged that the eye mingled the colors to form different shades and tints. He liked to use landscapes as his subject matter and chose light as his leading factor of vision.

¹Farnum, op. cit., p. 65.
The general composition of Sunday Afternoon on the Island of La Grande Jatte is a superposition of color zones, where figures are scattered following perspective lines, but with arbitrary proportions which suggest unreality. The dry profiles of the figures accentuate their immobility. The dresses are faithful to the fashion of the time, but by a certain exaggeration and by the addition of umbrellas, dogs, and a monkey, a touch of humor is introduced. The result is a mixture of illusionary appearance and geometric abstraction, of realization and ideology—contrasts which are appeased by the contemplation of an unreal, fantastic world.¹

He used solid figures, arranged with mathematical precision in a different pattern.

Vincent Van Gogh  
1853 - 1890  
"Sunflowers"  
35 3/4 x 28 1/2  
Munich Gallery

Van Gogh is classified in the group of painters known as the post-impressionists. This group is usually considered the basis of modern painting.

Because of poor health Van Gogh left Paris and moved south to Arles. He immediately became overwhelmed by the brilliant sunlight and powerful colors of the city. This produced an emotional change in his canvases, from which his fame is based. "Sunflowers" was painted during his stay at Arles, a subject used for a dozen or more canvases.

It has been said that Van Gogh was a realistic painter, for he painted scenes similar to their actual photographic appearance. But this statement is not entirely true, for in each painting Van Gogh

expresses his own feeling for the scene and the people in it. His pictures are spontaneous expressions filled with emotion, love, and sympathy.

He is known for his use of intense color, his simplification of form, and his vibrating texture. A viewer may feel his impetuosity with which he used his medium—sometimes placing the medium on thickly with a brush, or squeezing the pigment on to the canvas directly from the tube, or using a palette knife or his finger. Emphatic line is created by color areas meeting color areas with abruptness, such as the division between the plane of the table and the wall in "Sunflowers". The form of the jar is strengthened by the deliberate outline. His flat pattern design, harmonious and contrasting colors, and emphatic lines may easily be compared to the Japanese prints, for this oriental art did influence Van Gogh.

Since the XV century, no painter had so thoroughly excluded chiaroscuro, or the effect of light and shade, as did Van Gogh.\(^1\)

This painter lived a very interesting and event filled life. He would be a very good choice for a class project on a life history of a famous artist, or a group notebook on an artist.

Grant Wood
1892 - 1942
"American Gothic"
29 7/8 x 25
The Art Institute of Chicago, Chicago

Grant Wood's fame as an artist was based on this painting,

\(^1\)Ibid., p. 204.
"American Gothic". In 1930 it won a prize at the Art Institute of Chicago and was purchased, and is still owned by that institution, for the small sum of three hundred dollars. Grant Wood had had the idea of this painting in his mind for many years, although it took him only three months to finish it after applying the first brush of oil to the canvas. As models he used his sister and the family dentist.

There are two motifs repeated over and over in the painting—the pitchfork and the oval. The pitchfork motif will be found in the actual farm implement, the seams of the overalls, the stripes on the shirt, the window partitions, the screen door's reinforcement, the small-mother-in-law tongue plant, and in the general over-all arrangement of the two faces and the pointed housetop. The oval motif will be found in the two faces, the cameo pin, the eye glasses, the stylized trees; and the four general centers of attraction create another oval—the faces, the housetop, and the high light on the pitchfork.

It may be noted that the artist did not use true lighting, for he used a combination of outdoor and indoor lighting. If the figures were standing outside, the top portion of their shoulders would be lighter than seen in the painting.

The design is bold, the colors are harmonious, and all principles of art work together.
CHAPTER IV

SOURCES OF SUPPLY OF PRINTS

Prints may be secured by the art teacher through one of three main branches: museums, dealers, and magazines. The teacher should keep his eye open at all times, for an observant person may find reasonable prints in unexpected places. Under each of the three mentioned categories will be found a listing with addresses included for the convenience of the reader. It should be remembered that this paper was compiled in the Fall of 1955, and that some of the companies may discontinue their supplies. The investigator would suggest that before placing an order, the buyer first write directly to the company in question for its latest bulletin of available prints. It should also be noted that the prices of prints are always subject to change.

I. MUSEUMS

Most of the large museums and some of the smaller ones sell color reproductions of prints in their own collections and also prints of other famous paintings.

A listing of the museums that the investigator used in this report follows:

The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

City Art Museum (St. Louis)
Forest Park
St. Louis 5, Missouri
In addition to the above museums, the investigator consulted others but did not find them particularly applicable to nineteenth and twentieth century prints. However, they would be useful for other prints.

Albright Art Gallery
Buffalo 22, New York

The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

The Denver Art Museum
West 14th Avenue and Acoma Street
Denver 4, Colorado

The Frick Collection
1 East 70th Street
New York City 21, New York

The John Herron Art Institute
110 East 16th Street
Indianapolis 2, Indiana
II. DEALERS

There are certain dealers in the United States who deal exclusively in reproductions of famous pieces of art. There are foreign dealers who do the same, but this investigator confined her research to the United States. It should be remembered that dealers do supply portfolios of prints. The investigator listed only those prints available singly.

A listing of the dealers that the investigator used in this report follows:

Artext Prints, Inc.
Westport, Connecticut

Arthur Jaffe, Inc.
3 East 28th Street
New York City 16, New York

Arthur Rothmann Fine Arts, Inc.
1123 Broadway
New York City 10, New York

The Colonial Art Company
1336-1338 N. West First Street
Oklahoma City 4, Oklahoma

David Ashley, Inc.
174 Buena Vista Avenue
Yonkers, New York
In addition to the above dealers the investigator consulted others but did not find them particularly applicable to nineteenth and twentieth century prints. However, they would be useful for other prints.

Associated American Artists Galleries
711 Fifth Avenue
New York City 22, New York

Book-Of-The-Month Club, Inc. (Metropolitan Miniatures)
345 Hudson Street
New York City 14, New York

Columbia University Press
2960 Broadway
New York City 27, New York
III. MAGAZINES

The observant art teacher should not forget the source of supply of colored reproductions found in magazines. These prints may not equal in quality the ones purchased from museums or dealers, but they do remain a source of supply which should not be overlooked.

Following is a list of the magazines that this investigator would suggest that the art teacher look at regularly in his search for famous reproductions.

American Artist
American Heritage
Art Digest
Art News
Coronet
CHAPTER V

SUMMARY

This research project was presented with the sincere hope that it will be of use to art teachers. It first showed the use and place of prints in painting in the secondary classroom. Through this means it was hoped to stimulate teachers to use accurate prints to their utmost ability. In Chapter III the suitability and worthiness of prints were discussed, followed by a list of forty nineteenth and twentieth century paintings. The prints were chosen because of their content value, interest to the student, appropriateness to curriculum material, availability, and general acceptance as works of art. Each print was followed by sources of supply, sizes available, and prices. In Chapter IV there were listed the sources of supply of famous reproductions.

The investigator found that there has been some neglect by the secondary art teacher of the need to familiarize the art student with famous works of art and artists. It was felt that some present day art teachers were not making use of prints to their fullest extent, yet these prints are always at hand, ready to use at a moment's notice. Through this research project it was hoped that some art teachers might become more aware of an excellent visual aid--famous art prints.
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