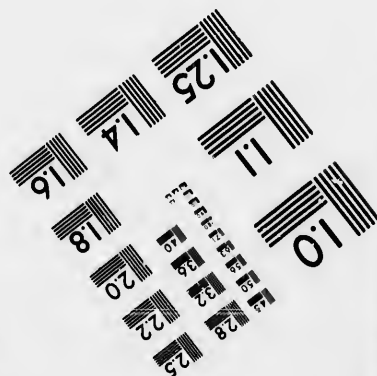
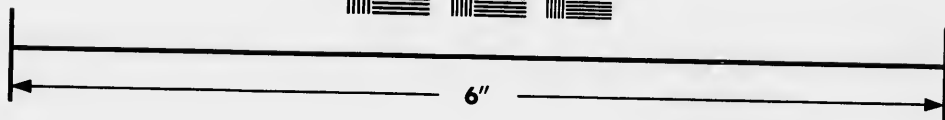
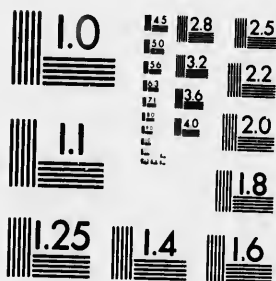


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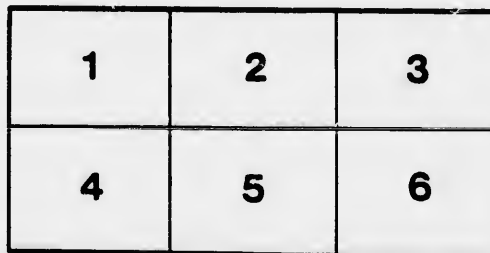
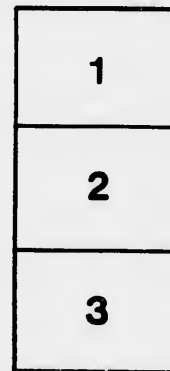
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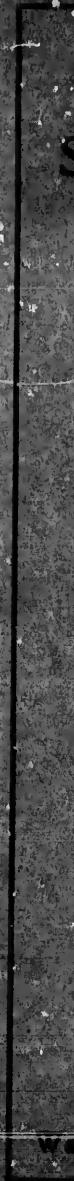
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# SCHOOL ART LEAGUES

Compiled by the Advisory Board  
of the Toronto School Art  
Leagues and published under the  
auspices of the Education De-  
partment of Ontario. ❁ ❁ ❁

Warwick Bros. & Miller, Printers, Toronto, 1899.

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Warwick Bro's & Rutter, Printers, Toronto, 1899.

**T**HIS pamphlet is compiled by the Advisory Board of the Toronto School Art Leagues and published under the auspices of the Education Department of Ontario, and is intended not only for use in Toronto Public Schools but to promote the movement for school decoration throughout the Province, and to serve as a manual in districts where experienced advice is not obtainable.

The Advisory Board of Toronto will be pleased to give any further information and advice within its power at any time, and communications addressed to the Secretary, Mr. Acton Bond, Temple Building, Toronto, will receive prompt attention.

Committees of School Art Leagues having sums of money to spend on pictures and casts, and who are willing to entrust the selection to the Advisory Board of School Art Leagues, may do so by addressing the Secretary, giving number of rooms with amount of wall space in each, and the grade of each room indicated.

The same arrangement may be made in connection with the framing, right framing being an important element in securing the decorative value of pictures, and as a suggestion on framing when that is undertaken locally, it is advisable to use a perfectly plain, flat moulding of a dull colored wood with a silver or gilt line to accent its inner edge, and to vary from two to four inches in width, according to the size of the picture. With regard to tinting of walls and painting of woodwork, which is mentioned in another section of this pamphlet, it has been suggested that in the case of a school undertaking alterations of an important nature it would be advisable to send a committee to take notes of a room in the Rosedale school, Toronto, which has been altered under the supervision of the Advisory Board.



## AIMS OF SCHOOL ART LEAGUES.

1. **T**O improve the architecture of schools by having the buildings correctly designed in harmony with the fundamental laws of true architecture.
2. To have the interiors of schoolrooms made artistic in proportion, in construction, and in the coloring of walls and ceilings.
3. To provide good reproductions of the best art, the great masterpieces of the various schools of painting, architecture, and artistic design, to hang on the walls of the schoolrooms.
4. To purchase a few small copies of the most beautiful statues, the finest vases, and other forms of beauty, that the pupils may see them regularly day after day, and study them, and draw from them when old enough to do so.
5. To procure as large a supply as possible of pictures for cabinets to be used in connection with the teaching of Geography and History.
6. To stimulate as far as possible an interest in good art in the construction, the interior decoration, and the furnishing of all homes.
7. To encourage the organization of Art Leagues among senior pupils for the study of Art as a means of culture and enjoyment.
8. To take any steps that local conditions may render desirable to improve the artistic environment of children and awaken a wider interest in art.

It is impossible to over estimate the influence of the conditions of a child's environment during the first few years of its life. It is therefore of the highest importance that his environment should be of the best possible character, so that his life may be filled with the centres of truest intellectual and spiritual growth at maturity.

All the great thought and deep emotion that have been revealed to the most advanced men and women of the past have been recorded for the study and development of the race in the form of Literature, or Music, or Art. It is therefore one of the clearest duties of the

schools to qualify all children for the correct interpretation of Literature, Music and Art, that they may be able to enrich and ennoble their lives from these stores of culture and power.

The artistic development of the race has a most important influence on the practical life of the people, and the material development of nations. A workman with artistic taste is able to earn one-third more wages in any department of artistic manufacture because he can give to the constructed articles a higher value. The man who adds most increase in value to raw material of any kind, adds most to the wealth of his country.

The organization of Art Leagues will promote the co-ordination of the Home and the School, and lead to united efforts by parents and teachers for the physical, intellectual and spiritual development of the children.

**A**RT endows man with additional power of expression. Every new power of expression increases the power of the mind itself. Unexpressed feeling or thought dies in the mind, and the death of feeling and thought is accompanied by gradual loss of mental power. The mind is weakened by all school processes that increase the store of knowledge without at the same time and by the same processes increasing the power and tendency to express and use the knowledge gained. The possibility of mind growth is widened by increasing the powers of expression; first by the stimulation of the mind along new lines of feeling and thought, second by improving the processes by which feeling, thought and knowledge are defined in the mind and wrought into character.

Art has a directly beneficial influence in the development of the mind by training the observant powers, the judgment, and the imagination. It cultivates the powers of observation. Seeing is really an act of the mind. Thousands of pictures form themselves in the eye daily that are not seen. We see only those to which we give attention. Culture in seeing means culture of the mind, not of the eye.—[From "The Influence of Art Education in the Evolution of Humanity," by James L. Hughes.]

## I.

### THE MOVEMENT IN TORONTO.

AT the opening of the Rosedale School in Toronto in 1896, Mr. Hughes, the Inspector, in making some observations on art influences in education referred to the wide spread movement which had for its object the improvement of the decoration of school rooms, and acting on his suggestion the ladies of the district immediately organized a league which was named the Ladies' League of School Art.

The need was so manifest that few arguments were required to recommend the movement to those who recognized the value of artistic surroundings, and the work of organization was warmly welcomed. At the same time there was some anxiety felt as to its development by those who had hopes for the movement, but who realized the danger of mere activity without a wise and experienced direction.

After some years of active work the Rosedale League took steps to extend the movement, and with that object in view a deputation waited on the Ontario Society of Artists to ask their co-operation. That body warmly approved of such extension, and after due deliberation prepared a memorandum which set forth their views respecting the formation of a general organization, and how the necessary advisory body should be appointed. At a conference held in the Rosedale School in December 1898, this memorandum was presented and discussed, with the result that the suggestions offered were adopted as the basis on which to proceed with the work, and the Society of Artists was asked to take the initiative in the appointment of the members of the Advisory Board. The memorandum provided that this board should consist of four artists, four architects, and four lay members, an equal number of each to be appointed by the Ontario Society of Artists and the Toronto Guild of Civic Art, and besides these twelve appointed members there should be four *ex officio* members, viz.: The Minister of Education, the Mayor, the Chairman of the School Board, and the Inspector of Public Schools. At the first meeting of the Board held in the Education Department, Mr. Hughes, the Inspector of Public Schools, was elected permanent Chairman. The Superintendent of Public School Buildings was added as an *ex officio* member, and the Woman's Art Association was asked to appoint three

members. The Minister of Education attended and expressed his sympathy with the movement, and offered co-operation.

The organization of sections of the League is now in progress, and when a sufficient number of schools have taken action a central committee will be formed, and when the whole is complete, it is hoped that the system will provide by means of the various interests represented; 1st. That funds necessary for the suitable decoration of each particular school, and the attention required to carry out such decoration shall be secured by the organization of sections of the League in the different schools. 2nd. That a central organization shall be constituted and form a federation which shall seek to make a uniform system of government and adjust exchanges and promote the general interest. 3rd. That the Advisory Board, by being an independent body and appointed by the representative art societies, shall be of the most competent nature to give any practical advice that is required.

### The Advisory Board of the Toronto School Art Leagues.

*Chairman:*

Jas. L. Hughes.

*Secretary:*

C. H. Acton Bond.

*Ex-officio Members:*

The Minister of Education,  
The Mayor of Toronto,  
The Chairman of the Public School Board,  
The Superintendent of School Buildings,  
The Inspector of Public Schools.

REPRESENTATIVES APPOINTED BY THE ART ORGANIZATIONS:

*Toronto Guild of Civic Art:*

A. J. Sommerville.  
E. F. B. Johnston.  
E. Wyly Grier.  
L. R. O'Brien.  
Frank Darling.  
W. A. Langton.

*Ontario Society of Artists:*

R. Y. Ellis.  
Arthur Cox.  
Eden Smith.  
C. H. Acton Bond.  
Gustave Hahn.  
G. A. Reid.

*Women's Art Association of Canada:*

Mrs. Dignam.

Laura Muntz.

Mrs. Hemsted.

### Some Principles of Decoration and Some Suggestions.

In publishing and distributing the present pamphlet recording the history of our League and stating briefly its objects and ideals, the hope is entertained that if similar bodies should be formed in other parts of the Province, this outline may be of value to their organizers.

The League will have pleasure in giving any information which may be asked for on the subject of its mode of work, its system of management, its artistic and educational aims, and, indeed, on any subject within its proper scope.

The keystone of our league may be said to be the recognition of the educational value of good surroundings for our children. By "good" surroundings, we mean: 1st. Proper hygienic conditions of the elementary kind, such as relate to sanitation and ventilation. 2nd. (where possible) a good style of architecture. 3rd. Good colouring throughout the school building. 4th. Mural decorations or framed pictures which should contribute to the education of the scholars by illustrating the subjects referred to in their school books and by insensibly training their eyes to the appreciation of what are universally acknowledged to be standard works of art.

As regards a good style of architecture this is only possible when the building of a new school-house is under contemplation, or when it is possible or desirable to make alterations and improvements in the school already existing. These alterations may be very profitably made, in most instances, by the substitution of more artistically designed woodwork for the inferior sort which is usually found in most of the ordinary school buildings of this country; and even when the expense of putting in new woodwork is beyond the means at the disposal of the school, a great improvement may often be made by a decent and attractive coat of paint.

Good colouring throughout the building is decidedly the most practical, and in most cases the cheapest way to beautify a school-house. On this subject it may be profitable to quote the "Notes and Suggestions" of the Boston Public School Art League:

"A consideration of the subject of wall-tinting led to unexpected results, namely, that the glaring white of the walls of our school-rooms was not only inartistic, but actually injurious to the pupils' eyes, straining and weakening them; and further consideration led to the welcome fact that art and hygiene were here at one, namely, that the tints which would rest and please the eye were also those which were most artistic, such as soft gray-greens or delicate shades of dull blue, while for halls and corridors, terra cotta tones afford a contrast to the class-rooms. Tints should be laid on in flat washes, the depth of color used should depend upon the lighting of the room. In general, the tints are to be selected according to the situation of the room and the lighting of it."

Mural decorations should only be contemplated when they are a valuable adjunct to the architecture; and they should be (*a*) harmonious in composition and color with the surrounding features of the building; (*b*) historical or allegorical in character; but, in the latter case, any symbolism which is employed should be so simple and lucid that it would be immediately understood by any child of ordinary intelligence.

Of framed pictures we are strongly of opinion that reproductions by photography (or other kindred processes) of the works of acknowledged masters are preferable to such oil paintings or other original pictures as would be within the means of the average schools of the Dominion. We furnish a list of reproductions of works of high merit.

Photographs of the great public buildings of the world and of statues and monuments are of educational value, and some of these are enumerated in the accompanying list.

It may be of interest to those who are inclined to regard the matter of school decoration as something in the nature of a novel experiment to learn what has been done in that direction in the United States. On this head we quote again from the "Notes and Suggestions" of the Boston Public School Art League:—

"This movement, though still in its infancy, has already produced visible results, not only in Boston and in many other cities and towns in New England, but throughout the entire country, being taken up with a zeal which would seem incredible to those who see in art only a form of luxury.

The work began in Boston in 1871, with the decoration of the hall in the Girl's High School. In 1883 the Boston School Committee suggested help and action in line with the movement of the English Committee, headed by John Ruskin.

Not long afterwards, in Salem, Mr. Ross Turner, feeling the lack of appreciation for all things artistic in America, when he saw the handsome Phillips School building just completed, thought that here, in the schoolroom with the children, was the place to begin, if America was ever to appreciate such things. He found the school authorities, teachers and pupils most ready to co-operate. A considerable sum of money was raised, and the result was the decoration of four rooms in the Phillips School building with large solar prints and casts: the city tinting the walls at its own expense. The spaces for pictures were filled with regard to size, nothing being sacrificed to mere ornamentation. One room was decorated as a Roman room, another as

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American, the third with subjects of the Italian Renaissance, and the fourth with Egyptian subjects. The room of the Italian Renaissance is perhaps the most complete and interesting. Here the light was cold and cheerless in effect, and to offset this the walls were tinted with a light Venetian red. For decoration, five large casts of the bas-relief of Luca della Robbia were used. The large space at the end of the room was adorned with a large photograph of the "Aurora," by Guido Reni.

This attempt at the decoration of the Phillips School attracted instant attention among the friends of education everywhere. The school was visited by large numbers of people from all parts of the United States, Canada, and even Europe.

Other buildings that have been in part decorated in Salem are the Bentley, Bertram, Saltonstall and High schools.

In May, 1892, the Public School Art League was formed in Boston, being the first attempt to organize the movement on a large scale, and sufficient funds were collected to decorate two rooms, a petition having been presented to the School Board. As a result of the favourable action of the School Board, a room in the English High School was decorated with photographs and casts pertaining to Roman art and history.

A room in the Rice Primary School was also decorated with pictures and casts, mainly relating to American history.

In 1894, the Agassiz School, Burroughs Street, Jamaica Plain with the co-operation of the principal of the School and under the leadership of Mr. Walter Gilman Page, then a member of the Boston School Board, was decorated.

The upper corridor contains busts of Hamilton, Webster, Sumner, Phillips, Agassiz and Mann. The middle corridor is filled with casts taken from subjects of Italian and Grecian art, such as six slabs from the Parthenon frieze, "Boys and Girls Singing and Playing on Instruments," by Luca della Robbia, a statue of Sophocles, busts of Zeus, Apollo, Diana, Minerva, etc.

The lower corridor contains busts of Washington, Franklin, Jefferson, Lincoln, Grant, etc.

Class Room No. 6 is to be decorated with subjects pertaining to English history. At present it contains busts of Sir Isaac Newton and Shakespeare. Additions will be made by successive graduating classes.

## LIST OF PHOTOGRAPHS, PRINTS AND CASTS SUITABLE FOR SCHOOL-ROOM DECORATION.

### PHOTOGRAPHS AND PRINTS OF PAINTINGS.

#### Italian School.

1. Giotto, Portrait of Dante, 9x12 in . . . . .	\$0 80 (Soule).
2. Oreagna, Triumph of Death, 16x20 in . . . . .	4 00 (Braun).
3. Fra Angelico, Coronation of the Virgin, 16x20 in . . . . .	4 00 (Braun).
4. Fra Angelico, Angel Beating the Tambour . . . . .	1 00 (Prang).
5. Masaccio, Tribute Money, 6x8 in . . . . .	0 30 (Soule).
6. Benozzo Gozzoli, Worship of the Magi, 6x8 in . . . . .	0 30 (Soule).
7. Mantegna, Madonna and Saints, 16x20 in . . . . .	4 00 (Braun).
8. Bellini, Portraits of the Bellini, 16x20 in . . . . .	4 00 (Braun).
9. Botticelli, Spring . . . . .	1 00 (Prang).
10. Lionardo, Mona Lisa, 9x12 in . . . . .	0 80 (Soule).
11. Lionardo, The Last Supper . . . . .	1 00 (Prang).
12. Luini, Infant Jesus and St. John . . . . .	2 00 (Braun).
13. Michael Angelo, Portrait of Himself . . . . .	1 00 (Prang).
14. Michael Angelo, The Delphic Sibyl . . . . .	1 00 (Prang).
15. Fra Bartholommeo, Portrait of Savonarola, 6x8 in . . . . .	0 30 (Soule).
16. Raphael, Madonna of the Fish . . . . .	1 00 (Prang).
17. Raphael, (Sistine Madonna) . . . . .	1 00 (Prang).
18. Giorgione, The Concert, 16x20 in . . . . .	4 00 (Braun).
19. Titian, The Tribute Money . . . . .	1 00 (Prang).
20. Titian, Assumption of the Virgin . . . . .	1 00 (Prang).
21. Andrea del Sarto, St. John the Baptist . . . . .	1 00 (Prang).
22. Correggio, Holy Night . . . . .	1 00 (Prang).
23. Tintoretto, St. George and the Dragon, 16x20 in . . . . .	4 00 (Braun).
24. Veronese, Vision of St. Helen, 16x20 in . . . . .	4 00 (Braun).
25. Guido Reni, Aurora . . . . .	1 00 (Prang).
26. Carlo Dolei, St. Cecilia . . . . .	1 00 (Prang).

#### Flemish School.

27. Van Eyck, Singing Choir, 16x20 in . . . . .	\$4 00 (Braun).
28. Rubens, Child with Bird . . . . .	1 00 (Prang).
29. Rubens, Holy Family . . . . .	1 00 (Prang).
30. Van Dyck, Holy Family . . . . .	1 00 (Prang).
31. Van Dyck, Three Children of Charles I. . . . .	1 00 (Prang).
32. Van Dyck, Baby Stuart . . . . .	1 00 (Prang).
33. Teniers, The Village Fete, 16x20 in . . . . .	4 00 (Braun).



## Dutch School.

34. Franz Hals, Banquet of Officers of St. George, 25x31 in.	\$15 00 (Braun).
35. Franz Hals, The Fool, 16x20 in.	4 00 (Braun).
36. Rembrandt, The Night-watch	\$1 00 (Prang).
37. Rembrandt, Head of an Old Man	1 00 (Prang).
38. Paul Potter, Landscape with Animals	1 00 (Prang).
39. Ruysdael, The Hunt	1 00 (Prang).
40. Van de Velde, Fishing Boats, 16x20 in.	4 00 (Braun).
41. Wouvermans, Burning Windmill, 16x20 in.	4 00 (Braun).
42. De Hoogh, Court of Dutch House, 16x20 in.	4 00 (Braun).

## German School.

43. Dürer, Head of Old Man	\$1 00 (Prang).
44. Holbein, Meyer Madonna 45x31 in.	15 00 (Braun).
45. Holbein, Madonna and Child	1 00 (Prang).
46. Denner, Portrait of an Old Woman	2 00 (Braun).
47. Angelica Kauffman, The Vestal	1 00 (Prang).
48. Piloty, Thesmela 12x15 in.	1 25 (Soule).
49. Richter, Queen Louise	1 00 (Prang).
50. Gabriel Max, Madonna and Child	1 00 (Prang).
51. Defregger, Madonna	1 00 (Prang).
52. Unknown, Countess Potoka	1 00 (Prang).

## Spanish School.

53. Ribera, Diogenes, 16x20 in.	\$4 00 (Braun).
54. Velasquez, Portrait of Prince Charles	1 00 (Prang).
55. Velasquez, Esop, Head	1 00 (Prang).
56. Murillo, Immaculate Conception	1 00 (Prang).
57. Murillo, Holy Antonius of Padua	1 00 (Prang).
58. Murillo, Madonna and Child	1 00 (Prang).

## French School.

59. Poussin, The Arcadian Shepherds, 16x20 in.	\$4 00 (Braun).
60. Claude Lorraine, Landscape with Cattles	1 00 (Prang).
61. Watteau, Mandolin Player, 9x12 in.	2 00 (Braun).
62. Boucher, Music, 16x20 in.	3 00 (Braun).
63. Greuze, The Broken Pitcher	1 00 (Prang).
64. David, Portrait of Napoleon	3 00 (Braun).
65. Vigé le Brun, Portrait of Herself and Daughter, Morning	1 00 (Prang).
66. Prud'hon, Josephine	1 00 (Braun).
67. Vernet, Fleeing Arab, 9x12 in.	2 00 (Braun).
68. Gerard, Mme. Recamier	1 00 (Prang).
69. Ingres, Edipus, 16x20 in.	4 00 (Braun).
70. Corot, The Lake	1 00 (Prang).
71. Delacroix, Jewish Wedding, 16x20 in.	4 00 (Braun).
72. Diaz, Landscape, Wood Interior, 16x20 in.	4 00 (Braun).

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