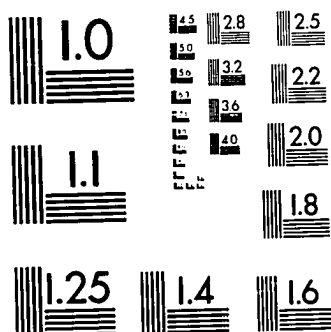
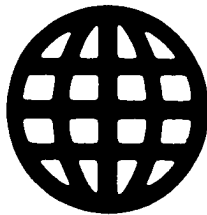


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The University of Oklahoma

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

HISTORY OF ART EDUCATION AT THE UNIVERSITY
OF ARKANSAS AT PINE BLUFF, 1873-1973

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF EDUCATION

BY

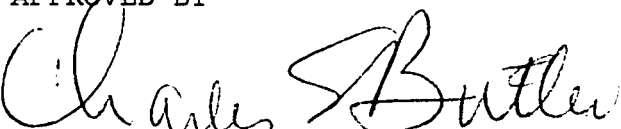
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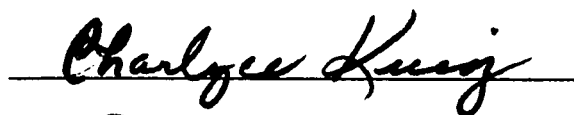
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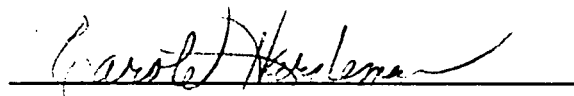
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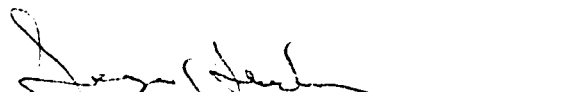
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ACKNOWLEDGMENTS

The writer extends gratitude to those persons who have made this study possible. Some of these people are the members of my committee--Dr. Charles Butler, Dr. Charlyce King, Dr. Robert Bibens, Dr. Carole Hardeman, and Dr. George Henderson. Thank you for the loyal support, time, and technical directions.

Special appreciation goes to Mr. Edward Fontenette and library staff and Dr. Ulysses G. Dalton and the music department staff for their assistance. The same is extended to Dr. Trenton Cooper, Mrs. N. McPherson of the Teacher Education Division, Mr. Henry Pennymon of Public Relations, and Mrs. Violet Early of the Registrar's office.

Recognition is given to those officials in administrative positions for assistance in making provisions through Title III for the study--Chancellor Lloyd Hackley, Ms. Eva McGee, former Chancellor Herman B. Smith, Dr. Lawrence A. Davis Jr., and Dr. Johnny B. Johnson.

Finally, a personal acknowledgment is extended to my family--my mother and father, retired Sgt. James and Lucille Johnson, and my sister and seven brothers. Without their being a part of my life, this study may not have materialized.

T. D. J.

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ABSTRACT

HISTORY OF ART EDUCATION AT THE UNIVERSITY OF ARKANSAS AT PINE BLUFF, 1873 - 1973

This study, using traditional historical research methodology, was conducted primarily to answer four questions regarding the development of art education at the University of Arkansas at Pine Bluff, during the time it was a separate, predominately Black institution of higher education. The questions were: 1) What were the critical events in the development of education in the arts? 2) Who were the key persons in this development and what were there contributions? 3) What has been the impact of education in the arts on the State of Arkansas, the United States and the world? 4) What have been some of the contributions and achievements of outstanding students of education in the arts?

It was found that the development of art education at UAPB was hampered by many of the factors that affected the development of art education, generally and those factors that hampered the development of education for Blacks, particularly. In addition, the impact of the Booker T. Washington educational philosophy for Blacks was found to be a factor.

Much of the credit for the development of education in the arts can be contributed to the efforts of John Howard and to a member of top school leaders with unusual interests and abilities in art.

The art programs initiated by UAPB have been instrumental in the development of community art activities and facilities in Arkansas and in the growth of art education in the Arkansas Public Schools. Significant additional contributions are being made at the National and international levels by art students from UAPB.

Recommendations for additional study were made, including studying the impact of UAPB before 1973, on UAPB after 1973 in regard to art education and completing a comparative study of the development of art education at UAPB and UAF (Fayetteville).

HISTORY OF ART EDUCATION AT THE UNIVERSITY
OF ARKANSAS AT PINE BLUFF, 1873-1973

CHAPTER I

INTRODUCTION AND BACKGROUND

The past twenty years have been characterized by two seemingly contradictory thrusts, as related to Black citizens in the United States. One thrust has been an increased interest in Black-related history. This interest has generated numerous attempts to record significant activities of Black people. In addition efforts have been made to identify and record the significant activities of Black individuals and their institutions. Alex Haley's attempt, with success, to document the history of his family is a supreme example of the result of the interest in rewriting Black history. Still other investigators have recorded the histories of other Black organizations of all types. A review of the historical literature shows that there have been relatively few attempts to document and indite the activities of Black educational institutions. Like their white

counterparts, outstanding institutions have become so based generally on their strengths in various departments and areas of studies. While excellence in such departments has been well known, there have been few attempts to collect systematically and record those individuals and activities that have contributed to that excellence.

The second thrust is the evolutionary demise of the Black institutions, particularly educational institutions supported by public funding. Since the Brown Decision of 1954, there have been, it is felt, overt and covert efforts either to close these institutions completely or gradually to phase them out by revising either their governance structures or missions or both. While Black institutions of higher education have been able to some extent, to resist such efforts, undoubtedly, not all of them will be successful.

One of the possible reasons for these attempts to dismantle Black institutions of higher education is the failure to develop adequately the history of these institutions and their contributions to students, their states, the nation, and the world. It is reasonable to believe that such a historical recording may well stop the dismantling of these institutions or severely retard it.

Because "some people think because an institution is Black, it is inferior,"¹ it is extremely necessary and

¹Dena Klenian, "Can Black Colleges Survive?" New York Times, December 20, 1981, p. 82.

desirable that the histories of these Black institutions and their activities be recorded. An intensive search of the literature revealed five studies concerning the history of Arkansas Agricultural, Mechanical and Normal College (currently the University of Arkansas at Pine Bluff), UAPB, and none dealt with the emphasis on the visual arts at Black institutions. Two of these studies² dealt with the historical development of academic areas and departments; the other three³ were concerned with the total university. None of these studies dealt with art education specifically, or to the extent warranted, given that the university has a long history as one of the 105 traditionally Black land-grant colleges.

Mrs. V. Cottonham, Director of the Institutional Research Department, stated:

²Ulysses G. Dalton, "The Music Department of the University of Arkansas at Pine Bluff: Its Development and Role in Music Education" (Ph.D. dissertation, University of Michigan, 1981); Walter L. McLarty, "An Evaluation of Technology and Vocational Arts Department of the University of Arkansas at Pine Bluff with Recommendations and Improvements" (Ed.D. dissertation, University of Arkansas, 1974).

³Lawrence A. Davis, "A Comparison of the Philosophies and Purposes and Functions of Negro Land-Grant Colleges and Universities with Emphasis upon the Program of Agricultural, Mechanical and Normal College, Pine Bluff Arkansas" (Ph.D. dissertation, University of Pennsylvania, 1971); Frederick Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College, 1873-1943" (Ph.D. dissertation, Ball State University, 1970); Edna L. D. Neal, "Changes at the University of Arkansas at Pine Bluff Following Merger into the University of Arkansas System" (Ph.D. dissertation, Indiana University, 1978).

Through the years UAPB has expanded from a teachers' college of seven enrollees to a multi-disciplinary accredited, four year degree-granting university with an enrollment presently of 2,909. The faculty has increased from one professor to 178 full-time instructors and twenty part-time educators who hold degrees from prestigious universities in the United States and abroad.⁴

The development of the arts in the curricula of the public schools and institutions of higher education in the United States has been difficult. The difficulty appears to be the result of the unique way in which education in the United States developed. Whereas the European universities, the first models for higher education in the United States, felt that the truly educated person should have some knowledge and appreciation of the arts, the public institutions of the United States, particularly the land-grant ones, were developed to be much more utilitarian. The arts, in the European sense, were not highly valued unless they had a practical purpose. Thus, the extent to which art was a part of practical, vocational, and skilled education, it was valuable. Many of the early attempts to infuse art into the curriculum came as a result of learning practical skills, such as bricklaying, carpentry, and printing. Because of this, art has had difficulty in becoming a permanent part of the curriculum, generally ebbing or flowing with the status of vocational education. Even today, given great changes in attitudes and school practices concerning art in the

⁴Verna Cottonham, interview, Pine Bluff, Arkansas, 16 March 1982.

curriculum, the status of education in the arts has yet to be secured. Because many of the traditionally Black colleges stressed the practical, education in the arts at these institutions has not been highly prized. The uneven development of education in the arts in the institutions of higher education has been a model for its equally uneven development in traditionally Black institutions such as the University of Arkansas at Pine Bluff.

Historically, the arts have always occupied a special place in the Black community. Indeed, because art generally was not regarded as very important, it was an area in which Blacks were free to express their individuality in a number of ways. It is not surprising that many of the noted Blacks in the country today are artists, in the performing sense. The stereotype that all Blacks can sing and dance is but one small example of the association of Blacks with song, dance, and related entertainment. Many of these entertainers, among others, were students at predominantly Black colleges and universities, such as the University of Arkansas at Pine Bluff (UAPB). In spite of this reality, there has been little systematic documentation of processes and people who were responsible for the instruction received by these persons of note. Consequently, many of the people involved in this training have not been recognized in any systematic manner. This is especially the case at UAPB and, as this investigator suspects, at other traditionally Black colleges and universities.

Because in many states of the South, Blacks could be admitted to only one state-supported institution of learning, the one designated for their attendance, the institutions were forced to try to meet all of the educational needs and interests of students. Education in the arts had the uneasy task of having to compete with all of the other programs. That education in the arts was able to survive at all in these institutions is surprising. Though they were able to nourish the development of art for Black students and provide the basic instruction and training in the arts necessary to function in the larger society, their struggle for survival and growth has not been documented, especially at UAPB.

The administration and faculty of UAPB, leaders in the state of Arkansas, recognize the value of history in the lives of Black people. They are interested in and supportive of efforts to record significant events in the life of the institution, particularly during the period in which it was an all-Black institution. They, like this author, sense the need to leave to Black posterity tangible evidence of its contribution to the total world community, but especially that part of the community which is Black. There is a special interest in the systematic preservation of data regarding the programs, processes, and people that contributed to the quality of education offered students at UAPB, including education in the arts.

Rationale of the Study

Relatively few studies concerning the development of UAPB have been completed. Only two of the five studies located by this investigator have focused specifically on the development of academic programs; none have dealt with education in the arts. Because of the interest on the part of the university in improvement of academic programs, an understanding of the past, as a starting point, is necessary. It is possible that the model for improvement may be found in the past.

The improvement of an educational program is often very dependent on the nature of students who attend. Students are more likely to pursue an institutional program of study where there is a clear documentation of its past and its contributions. This information is generally not available concerning education in the arts.

Because of its history as a traditional Black institution, UAPB has an obligation to the world, the nation, Arkansas, and other scholars and education to provide an information-base for better understanding the institution, its history, its accomplishments and its failures. It can be assumed that if an organization has no history worth recording, that it has no values and accomplishments worth talking about and defending. This study was done to address these concerns of importance at this particular point in history.

Statement of the Problem

This study is intended to examine the history and evolution of education in the arts at UAPB from 1873, its inception, to 1973, when it was reorganized as part of the University of Arkansas system. Less generally, this study sought to answer the following questions:

1. What were the critical events in the development of education in the arts at UAPB?
2. Who were the key persons in and what were their contributions to the development of education in the arts at UAPB?
3. What has been the impact of education in the arts at UAPB on the state of Arkansas, the United States and the world?
4. What have been some of the contributions and achievements of outstanding students of education in the arts at UAPB?

Scope and Limitations

This study was limited to the one-hundred year period from 1873 to 1973, when UAPB was an all Black institution. It was also limited, in the main, to education in the arts. It was further limited to the accuracy of the information provided and obtained and particularly by this investigator's accuracy in the interpretations and the synthesis drawn from it.

Methodology

This study follows the usual procedure for historical study: collection of primary and secondary data, interpretation and synthesis. Primary data were obtained by interviewing persons familiar with the development of the university and education in the arts and by the use of questionnaires sent to former students and interviews with other persons with knowledge pertinent to the study. Secondary data were obtained from theses, dissertations, books, and other diverse sources.

Records, catalogues, bulletins, and library indices were obtained from the Watson Memorial Library and the Office of the Registrar. They constituted another source of secondary data. Other secondary data such as legislative acts and Arkansas Industrial University data were obtained through the Interlibrary Loan Computer Center and from the state capitol at Little Rock. Pertinent education in the arts data, another secondary source, were obtained from the Art Department office of the university. These data included annual reports, fiscal records, alumni records, and letters. Final sources of secondary data were newspapers and personal records of knowledgeable individuals.

Organization of the Study

This study is divided into seven chapters. Chapter 1 focuses on the nature of the study, in terms of background and methodology. The next four chapters are presented in

chronological periods as indicated and focus on the administrations of the authority leaders during these times. Chapter 6 deals with the results of the written questionnaires and official interviews. Chapter 7, the last chapter, deals with the summary, findings, conclusions, and recommendations.

CHAPTER II

EARLY HISTORY: THE FIRST THIRTY-FIVE YEARS

This chapter traces the development of education in the arts at UAPB from 1865, the end of the Civil War, to 1902, the end of the tenure of J. C. Corbin, the first president of the university. It deals with the factors leading to the opening of the university, the administrative actions of President Corbin, the circumstances of the institution, and the curriculum.

The Embryonic Period: 1865-1875

The end of the Civil War ushered in a period of great opportunity, not only for the freed Black slaves, but for the general Southern population as well. Aided by the passage of the Morrill Act of 1862 and its 1866 Amendment, the Arkansas Industrial University (now the University of Arkansas) was established at Fayetteville in 1871. It opened as an integrated institution on January 22, 1872 with several Black students enrolled. Because of their race, the students did not attend classes with their white classmates. Instead, they were taught by the president of the university

before and after the scheduled class hours. They were taught in an old farm house located on the campus of the university. Because of this discrimination, Blacks began to exert pressure for a separate school for them.

Professor N. W. Martin of Pine Bluff and Mrs. A. Clark of Helena appeared before the university trustees on 5 March 1873 and expressed their views on the opening of an additional normal school for the training of "colored populations." John E. Bennett of Helena, John M. Clayton of Pine Bluff, and E. J. Searle of Little Rock, all members of the board, were appointed to serve on this committee. Clayton, who was the state senator from Jefferson County, introduced a bill in the legislature to carry out the board's resolution. The 1873 General Assembly approved on April 25, 1873 Act 97, which read:

The Board of Trustees of the Arkansas Industrial University are authorized to take into consideration the interest of the State and especially the convenience and well-being of the poorer classes, and to select a suitable site, and locate thereon a branch normal college, which location, owing to the principal college being located in the northwestern portion of the state, shall be made southeast, or east, or south of the County of Pulaski.¹

Subsequently, the General Assembly passed Act 44, Section three of which read:

This legislature shall elect one trustee for each judicial circuit, who shall constitute a board of trustees, with all authority and necessary courses to carry out,

¹James W. Leslie, Southeast Arkansas History: The Saga of Pine Bluff College (Little Rock: Rose Publishing Co., Inc., 1974), p. 200.

in locating, organizing, and maintaining such industrial university and a normal school therein; and the state superintendent of public instruction shall be president of said board.²

The town of Pine Bluff was chosen as the site for the new Black institution, the Branch Normal College, because of its southeast location and its nearness to the center of the Black population of the state. The appropriation for the Branch Normal College (BNC) was \$25,000. This amount was appropriated for the purpose of constructing buildings, buying land, furniture, supplies, and paying teachers' salaries for two years. The college was to be opened for the fall term, 1873. Dormitories were available for male students but not for females.

The \$25,000 appropriation from the General Assembly was exactly the amount of money made available to land-grant colleges, though BNC was opened as a normal school rather than as a land-grant college. Technically, Arkansas Industrial Institute (AIU) was not eligible for these funds because of its discrimination policies and practices which were in violation of the Morrill Act, which made the funds available.

Though requests for the \$25,000 land-grant support and the related agricultural and mechanical mission were made, land-grant status was not given to BNC until August 30,

²Hale Harrison, University of Arkansas 1871-1948 (Fayetteville: University of Arkansas Alumni Association, 1948), p. 9.

1890.³ This status was no doubt the result of efforts by Booker T. Washington, who had begun his crusade for vocational training for Blacks.⁴ Thus Branch Normal College began as a normal school with the basic function of teacher preparation. It would not have that function changed for seventeen years.

Actually, Branch Normal College did not open until September 27, 1875. It opened with seven Black students in attendance and under the direction of J. C. Corbin as the school's first principal. Corbin had earlier served on the AIU Board of Trustees as president and member. The first school site was a one-story, "L" shaped barracks, built during the Civil War, located on the southwest corner of Lindsay and Sevier streets in Pine Bluff. (See Appendix A, p. 84).

The J. C. Corbin Years: 1875-1902

J. C. Corbin would serve as head of the institution longer than any other head. He would make significant contributions to the growth of the institution.

Though information about Corbin is scarce, available data indicate that he was a free Black man who had been born and reared in Ohio. It is unclear how and why he had come to Arkansas. Records indicate that he had served on the AIU

³ John A. Garraty, The American Nation, vols. 1 and 2 (New York: Harper and Row Publishers, 1966).

⁴ John Brubacher and Willis Rudy, Higher Education in Transition (New York: Harper and Row Publishers, 1976), p. 75.

Board of Trustees and had left that position to become the first principal of Branch Normal College. The available data also indicate that he was a musician and a lover of music.⁵ He was an expert linguist who spoke at least a half-dozen languages.

The first class of students to attend Branch Normal College had to meet the same entry requirements as the white students at AIU. They had to be at least fourteen years old if female and sixteen if male. Each student had to pass satisfactorily an examination in common English and exemplify good moral quality. Students who met the age requirements, but were not qualified for entry because they failed to pass the English requirement could be admitted to the preparatory department. Successful completion of the preparatory program was required before a student could enter the normal school program. The preparatory department course of study was defined as follows:

Aesthetic Assignments

Second Year

First Term	Present a map of a country, with such terms as river, brook, or tributary post. (agriculture or trade.
Second Term	Color Study - Distinguish a few prominent colors such as red, yellow, blue, green, etc. Exercises in patterns or designs, as instructed by the teacher.
Third Term	Color Study - Additional number of colors are learned; design illustrations are continued.

⁵ Dalton, "Music Department of the University of Arkansas at Pine Bluff," p. 38.

Third Year

- First Term Color Study - Additional number of colors are learned.
- Second Term Color Study - How the secondary colors are formed. The hues of violet are learned.

Fourth Year

- Color Study Emblematic flags, railway signals, etc.
- Drawing The leaf, flower, and fruit, also other familiar objects.⁶

The curriculum at Branch Normal College was the same as that at AIU. It was a two or three-year program, depending on the ability of the student. The three-year normal curriculum was not heavily oriented toward the arts. The emphasis appears to have focused on penmanship and drawing. It is possible that art skills may have been developed through such offerings as algebra, geometry, and trigonometry. (See Appendix A, pp. 85, 86.)

According to Mrs. Nettie Johnson, Principal Corbin's instructional approach emphasized reading intelligently, writing legibly, and drawing correctly. Writing exercises included freehand drawing, map drawing, and studying from the blackboard animal pictures and other class assignments.⁷ Under Corbin's leadership vocal music and the orchestra were improved with the addition of a piano, organ, and other instruments. In response to Corbin's desire to develop an

⁶Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College," p. 381.

⁷Nettie Johnson, interview, Pine Bluff, Arkansas, 12 November 1982; explanation of the assignments cited above from Chambers's dissertation.

adequate library, a collection of one thousand volumes of periodicals and newspapers was contributed in 1887 by resources from Ohio, St. Louis, and Chicago. Thomas S. Childress, Licentiate of Instruction, was hired as an assistant teacher. He taught penmanship for \$600 a year.

Under Corbin's leadership, strengthened by his having received a second master's degree from Ohio University at Athens, Ohio, an appropriation of \$5,000 was made for the construction of a women's dormitory, which was opened in 1890. The college developed academically and became a four-year normal college that granted a licentiate instruction degree. During the year, 1893, new activities were available to students. Instruction on the organ, flute, and guitar were made available at a "reasonable price."

In addition to other required activities, students attended general classes in Sabbath School lessons, calisthenics, music, and drawing. They were also required to become members of and attend meetings of at least one of the two literary societies.⁸ By 1894, Branch Normal had 241 students in the Industrial Department. Such a department for girls, in which sewing and typing would be taught, would not be established until 1897.

Thomas G. Childress came from Philander Smith College at Little Rock to teach penmanship and typewriting. He also

⁸Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College," p. 115.

served as librarian without extra compensation. By now, the library contained an excellent collection of periodical literature. At the same time, Sadie Peebles joined the faculty to chair the History Department and teach freehand drawing.

The addition of the Mechanical and Normal departments in 1891 increased the size of the faculty to eight members. The students were required to wear special uniforms and follow the practical instructions for vocational work and mechanical performance. During this period the work of students from the Industrial Department was garnering awards. One of the students constructed a bicycle which was exhibited at the Nashville Exposition.

The addition of the Agricultural and Mechanical missions permitted Black students to be trained not only in agriculture and agricultural science, but also in carpentry, pattern-making, and machinery. (See Appendix A, p. 87.) Though the arts were not stressed per se, they were an inherent part of this skill area and the teaching methodology of the teachers.

Principal Corbin's wife was of tremendous assistance to him. She assisted him by serving as matron of the dormitory. More importantly, she was a professional dressmaker and was extremely proficient in needlework. She was able to share these skills informally with the students as they developed the other practical skills more formally. His

daughter Louisa would continue the Corbin contributions to the development of AIU and to the development of education in the arts by teaching in the Music Department.

Corbin's efforts to nurture the arts in a climate which emphasized practical trade and mechanical training seem to have reflected the thinking of John Dewey, who wrote:

The efforts must be made to assure that all programs are designed to prepare students for specific occupations. Education must be of a world in which everyone has a calling. Some are managers and others are subordinates. But the great thing is that each shall have had the education which enables him to see within his daily work all there is in it of large and human significance.⁹

The development of Branch Normal College reveals Corbin as an outstanding principal, founder, and leader in his twenty-seven years of service. (See Appendix A, p. 88). The beginning of the academic year 1901-1902 was his last year of tenure at Branch Normal College. However, he and his family remained in Pine Bluff, and he later became principal of the Merrill Public School. One of his last recommendations was an addition to the Mechanical Department. These additions included trades such as tailoring, shoemaking, mattress making, and printing. He felt these courses would allow students to receive a certificate in other needed trades.

The community of Pine Bluff recognized Corbin as a courteous, polite, and intelligent man. They held in high esteem his ability, confidence, and integrity in leading

⁹McLarty, "An Evaluation of Technology," p. 15.

students toward the development of a productive and fulfilling life. His contributions to the state as a member and president of the AIU Board of Trustees and a mold of good citizens would set high standards for his successor, Isaac Fisher, to meet.

CHAPTER III

THE NEXT TWENTY YEARS

This chapter focuses on the development of BNC from 1902 until 1922, the year after the name of the institution was changed to Arkansas Agricultural, Mechanical, and Normal College or Arkansas AM&N, hereafter referred to as AM&N. It is concerned with the persons, procedures, and incidents that affected the development of the university and education in the arts provided by the institution.

The Isaac Fisher Years: 1902-1911

By the time Isaac Fisher, a native of Montgomery, Alabama, became principal of Branch Normal College, more than 124 students had graduated from the institution. Fisher's administration was characterized by slowed growth and development as well as conflict. (See Appendix A, p. 89.)

Fisher was appointed upon the recommendation of personnel at Tuskegee Institute, where he had been a student. Fisher was a disciple of Booker T. Washington's philosophy about the need to emphasize vocational and practical training

for Black students. Whereas Corbin had emphasized education in the arts informally, but strongly, Fisher's approach was to stress vocational training and to facilitate more formal education in the arts. He viewed the college as a multi-purpose institution which had the Tuskegee concept of vocational training as its major mission.

Fisher's views on education and his approach to the leadership of Branch Normal College were probably related in some fashion to his own background. He was the sixteenth child of slave parents and had been born on a cotton farm in Louisiana in 1877. As a youth, he had worked as a newspaper boy, cake-baker's assistant, and druggist's errand boy. At age sixteen, he had entered Tuskegee Institute.

Fisher was a music lover and had been a member of the brass band and orchestra during his third year in college. He also blew the bugle for the military training unit on the campus. Fisher, while formally espousing the Tuskegee concept, would be an active participant in and supportive of education in the arts during his tenure as principal.

In 1902, when Fisher at the age of twenty-five became principal of Branch Normal College at a salary of \$1,500 per year, he found the college attempting to adjust to the land-grant mission. This effort was very consistent with the Tuskegee concept, which was as divisive in the college and community as it was nationally.¹ Two very influential

¹Isaac Fisher to Booker T. Washington, 18 August 1902, cited by Chambers in "Historical Study."

members of the Board of Trustees were split over the issue; William Langford was highly in favor of it, while George B. Cook was equally opposed. The Black community was also divided over the issue. This division resulted in problems of financial support which forced the Branch Normal College to close on June 1, 1904.

The Tuskegee idea resulted in the removal of Latin, Greek, and other languages from the curriculum. Many of the students left BNC to attend other Black colleges where the curriculum included these courses. In fact, by the last year of Fisher's tenure, all higher branches of study had been taken out of the curriculum by order of the State Superintendent of Public Instruction, so that the highest level of work available was a one-year post high school course leading to a teaching certificate. While Fisher was principal, no one graduated from the college and no member of the faculty held a bachelor's degree.²

This philosophical division concerning the Tuskegee concept prompted Booker T. Washington to visit BNC as a symbol of support on November 16, 1905. Sensing the possible resignation of Fisher because of the conflict, 331 students requested that he continue as principal until May 5, 1907.

In spite of the problems of philosophy that plagued his administration, Fisher was able to contribute to the

²Martin E. Mantell, Lay Well the Foundation, AM&N Oral History Project (Study-Grant, Arkansas American Revolution Bicentennial Celebration, January 1977), p.5.

general growth of the institution and particularly to the enhancement of education in the arts. Much of this enhancement had to do with his own personal professional development. His essays in the Literacy Department, as the Normal Department was sometimes known, were widely known. He wrote a play, "Milestones of Progress," which was presented by drama students to audiences in Fort Smith and Little Rock. The proceeds from these performances were used to aid the college. He had won a second place prize of \$400 in the Hart, Schafner, and Marx essay contest. As a result of this accomplishment, Fisher was able to become a member of the American Academy of Political and Social Sciences in 1920. The following year he was the honored speaker at the Douglass Center of Chicago. Some of these proceeds, along with money earned by students, was used to purchase a brass band and pipe organ for the music program. These were in addition to the organ that had been purchased during Corbin's tenure.

In terms of the general curriculum of the college, Fisher implemented a military training program, strengthened the BNC Alumni Association begun by Corbin, recommended the establishment of departments of agriculture, shoemaking, dairy, wheelwright, printing and music, as well as the addition of courses in foundry, harness making, and brick making in the Industrial Arts Department.³ He made strong requests

³Letter from Isaac Fisher to Booker T. Washington, August 18, 1902, cited by Chambers in "Historical Study."

for a harness shop, a military shop, and a printing press. In the area of education in the arts, Fisher expanded the music program, hired additional arts faculty members, and supported students who won recognition for their exhibits in industrial arts.

Under the leadership of Corbin and Fisher, a period of thirty-seven years, Branch Normal College had developed from an institution with one building and a normal and preparatory program to one with four departments and several buildings. Neither would provide leadership during the land-grant college period, a time of significant change.

On June 5, 1911, Isaac Fisher, under pressure and criticism during his nine-year period, resigned. Because of the crisis created by Fisher's resignation and the failure of twenty members of the senior class, there was no graduating class.

The Harris-Venegar Administration: 1912-1915

The available data seem to imply that Fisher's departure from the principalship of Branch Normal College was the result of inadequate funding based on philosophical differences concerning the mission of Branch Normal College. During the Harris-Venegar Administration, the program at Branch Normal College would be severely reduced by the elimination of the collegiate courses, leaving only the normal program for the preparation of teachers in agriculture and in mechanical, industrial, and vocational arts, and

the preparatory program that served eligible youngsters who could not meet normal school requirements. Dealing with the problems that resulted from these reductions would trouble the Harris-Venegar administration and limit their tenure.

The administrative structure of BNC was modified in 1911 following Fisher's resignation. W. S. Harris, a White teacher in the Mechanical Arts Department, was appointed supervisor of the college. Frederick Venegar was named principal of the normal school, but Harris headed the total institution and administered the budget.

Under Venegar's leadership, the Agriculture Department, begun under Fisher but insufficiently funded to function effectively, was strengthened. Enhancement of shopwork in the trades gave education in the arts its greatest boost. Mastery of shopwork required experience with the skills in forge, rope work, belt work, drawing, and blueprint reading. Harness repair and industrial art were used in the agricultural skill development area.⁴

During the principalship of F. T. Venegar there was an awareness of the arts. Ceramics and pottery were taught by Isaac S. Hathaway, (See Appendix A, p. 90.) and pottery exhibitions were often held. This form of art was taught in a section of the administration building beginning in 1911. Other forms of art were displayed at various times by other departments. The Industrial and Mechanical Arts Department

⁴Branch Normal College Annual Catalogue (1917-1920),
pp. 37-38.

also participated in the exhibitions. The printing office was an asset to the Branch Normal School during this period. Venegar taught students manuscript, printing, and poster design while he was principal. Two former students of Branch Normal during this time, Mr. and Mrs. L. W. Johnson, expressed appreciation for the teachings of the fine arts from 1911 to 1915.⁵

During his tenure, Venegar also brought to Branch Normal College other fine artists of this area and the nation. In the Music Department, Frederick Work and the Fisk Jubilee Singers thrilled audiences at the college with the singing of Negro folk and spiritual songs. Alfred J. Shootes, who taught tailoring at the college, introduced the students to the music of Caruso. Paul Robeson was presented in the stage productions of Negro plays.⁶

Two students were graduated in 1913 with the L.I. degree; in 1914, ten students achieved this degree. The financial difficulties of Branch Normal were still a crucial item at the college.

The financial status of the school in March 1914 was such that the management of Branch Normal was placed in the hands of the State Superintendent of Education. A study of the school made during this same year recommended that financial management should be placed in the hands of a manager, who should be an officer of the school.

⁵Interview with Mr. and Mrs. L. W. Johnson, Pine Bluff, Arkansas, November 30, 1982.

⁶Ibid.

Student strikes in protest of the financial difficulties and program cutbacks caused the school to be closed from 22 March 1915 to September 1915 and precipitated the departure of W. S. Harris from the principalship of the Branch Normal College. On April 5, 1915, only four students attended classes, and approximately three hundred did not. The college received notice to close indefinitely by order of Governor Hays. The teachers' pay was ordered discontinued until further notice. Action brought against Venegar caused him to resign.

Jefferson G. Ish: 1915-1922

The college reopened in September, 1915 under the leadership of its first native-born Arkansan, Jefferson G. Ish, born in Little Rock. At that time the head of the school was given the title of superintendent instead of principal. Ish, who had been teaching mathematics at the college since 1910, held the office of superintendent from 1915 until 1922. In the reorganization of the school, a presidential committee was formed, and Ish and F. T. Venegar, who was principal from 1911 to 1915, were members. A modification was made in the Preparatory and High School departments. The Preparatory Department covered the last two years of grammar school, and the High School Department was built around the course of study prescribed by the State Department of Education for the State of Arkansas. Hence, the curriculum sequence at the Branch Normal College now included the

Preparatory Department, the High School Department, and the Normal Department. Before a student could enter the Normal Department, he or she must have completed the High School Department.

According to the Branch Normal College catalogue, other changes also took place in the program:

Under the Defense Act of June 3, 1916, there was established at Branch Normal College a Reserve Officers Training Corps to which all students 14 years of age were eligible. The object of this Training Corps was to train students for reserve officers. Students were supplied with one complete uniform each year. Although sometimes confused with R.O.T.C., this was not the R.O.T.C. as required under the Morrill Act.⁷

The other departments of the Branch Normal curriculum were Industrial, Home Economics, Mechanical Arts, Agriculture, and Music.

Policies were established regarding student discipline. The girls were under the supervisory care of a preceptress, a supervisory position not provided before. The girls were required to wear uniforms. The school was strictly inter-denominational; the students and the faculty met for chapel devotions each morning at 9:00 a.m.

Separate athletic committees were set up for the boys and girls. Football, basketball, lawn tennis, and croquet were the sports supported by a percentage of the \$1.00 per year activity fee. The other student activities were literary societies, rhetorical, lectures, and recitals.

⁷Branch Normal College Annual Catalogue (1917-1920), p. 14.

At this time of the Ish administration, most of the reorganization of the college was shaped to support the development of the land-grant college concept as expected by the second Morrill Act. The teaching faculty had been expanded to nineteen; eleven instructors were involved with agriculture, mechanical arts, trades, or home economics subjects necessary to meet land-grant legislative provisions. This was the beginning of the expansion of a "multi-purpose" institution concept. the resources for meeting the requirements for establishing Branch Normal as a land-grant college had improved significantly.

In the summer of 1916, additional teachers studied at BNC in the "Summer Normal" program. The legislature provided special appropriations for this purpose. Special teachers of primary, grammar, and high school methods for the summer school faculty were funded. Those who attended the summer school session were provided the opportunity to attend an advanced summer session on modern teaching techniques without leaving the state at a cost of a \$2.00 matriculation fee. In 1917, 193 teachers attended "Summer Normal." The positive effects of such programs at the college during these times were noted as follows by Mrs. Katie Pierre:

The arranging and developing of programs initiated through the Ish administration made a unification of the basic studies for the students to take on the highest qualities that they could be exposed to in a learning environment. Teachers learned from the student's prognostic test, those students who had the highest

interests in artistic ability in order to achieve academic excellence.⁸

In 1921, the Branch Normal School became the Agricultural, Mechanical, and Normal (AM&N) College by an act of the General Assembly. The school, however, remained under the supervision of A.I.U. The significant act removed a major obstacle to BNC's becoming a fully operational and functional land-grant institution.

Charles Smith served as the superintendent of AM&N College for one year, 1921-1922. He, F. T. Venegar, and Jefferson Ish carried on the philosophy of the "Tuskegee idea" from Fisher's administration. Although many citizens of the Pine Bluff community did not favor the "Tuskegee idea," there could not have been better implementation of educational efforts to meet the needs of the Black community. The approaching years of 1922 through 1928 brought a new superintendent to the AM&N College.

The period from 1911 to 1922 were important years in the development of education in the arts to the extent that they were important in the development of the college. (See Appendix B, p. 91.) No other important advancements were made, according to the data available to this investigator. This period appeared to be a period of stability and preparation for meeting the requirements for being a solid land-

⁸Interview with Katie Jackson Pierre, December 4, 1982, Pine Bluff Arkansas. (Mrs. Pierre, an alumni of AM&N College, was listed as a demonstration teacher in 1928-29.)

grant college. The task of leadership was given to R. E. Malone in 1922.

CHAPTER IV

TWO DECADES OF LAND-GRANT STATUS (1922-42):

GROWTH AND PROMISE

This chapter covers the period of leadership under two men, R. E. Malone and John B. Watson. Following the pattern in the previous chapters, the people, processes, and critical incidents related generally to the development of Arkansas AM&N College, with special focus on the development of education in the arts, are stressed.

The R. E. Malone Administration: 1922-1928

R. E. Malone was the youngest man to be selected to head the college. Malone was a member of the American Geographical Society, the Pi Gamma Mu National Honor Society, the American Association for the Advancement of Science, the "Commission of Races" of the Federal Council of Churches of Christ, and the Department of Agricultural Education of the National Association of Teachers in Colored Schools. After leaving Arkansas, Malone served as a professor of horticulture at Langston University from 1931 to 1936. At the time of his

death in 1950, twenty years after his leadership tenure at AM&N, he was field researcher in the Medical Department at Ft. Knox, Kentucky.¹

The earlier losses in educational programs at the school were regained to some extent during Malone's early tenure. The preparatory program was reorganized and upgraded to the upper elementary level. The normal program was elevated to that of a four-year high school program. During the period from 1925 to 1928, the normal program was equivalent to a standard junior college program. (See Appendix B, pp. 92,93.)

During this time, the Agricultural, Mechanical, and Normal College became independent from the University of Arkansas at Fayetteville. The campus was moved to a new location on the north side of Pine Bluff on U.S. Highway 79. The state legislature provided \$275,000 for the construction of the new facility. The General Education Board designated \$183,000 to aid in this project, and the Rosenwald Fund donated \$25,000.²

Malone's administration was concerned with the continuation, reorganization, and rebuilding of the program begun during the Ish administration. The most important step in moving the school into land-grant college status was completed during his stay in office with the acquisition of farmland for the agriculture program.

¹Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College," p. 250.

²Agricultural, Mechanical, and Normal Bulletin, June 1968.

The John B. Watson Years: 1928-1942

At fifty-nine years of age, John Brown Watson became president of AM&N College in June 1928. The son of ex-slaves, Watson had been born on a farm in Tyler, Texas, in 1869. He was a graduate of Bishop College in Marshall, Texas. At age thirty-one, he was admitted probationally to Colgate University. He later transferred to Brown University, where he graduated in the upper 20 percent of his class of two hundred with a Bachelor of Philosophy degree at age thirty-five.³ It is not known what his professional experiences were prior to becoming president of AM&N, but Brown contributed to a period of rapid expansion and of working through the land-grant process.

He became president of an institution which was, itself, a work of art reflecting the artistic inclinations of previous superintendents. The school newspaper described the campus as follows:

There are eight buildings: the Administration Building, the training school, the girls' and boys' dormitories, the home economics building, the art and science building, the power plant and laundry combined, and the president's residence. These form the boundary of the campus with an open court in the center that is a rectangular shape. All the buildings, except the power plant and training school, are two stories in height. They were structured after the plans of the William and Mary College in Virginia. The old conventional style in the past few years has been abandoned; and utility, practicability, and culture have been expressed. It approaches more the art Nouveau or modern day architecture which is being represented today and which is most effectively expressed

³Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College," p. 266.

in architecture. Simplicity and straight lines predominate, but beauty and culture are not excluded.⁴

One of Watson's first orders of business was to upgrade agricultural education to standards of the land-grant regulations. He constructed the first campus barn, reported to be one of the finest in the state. A study concerning the progress made in improving agricultural education at AM&N gave some of the credit to the Arkansas State Department of Education. This study reported that the department was "directing all of the plans with the view to establish a Negro land-grant college of the very highest type."⁵ The existence of a land-grant college of this caliber would be vital to the development of a rural, agriculturally-oriented state such as Arkansas. AM&N's ability to serve the state would likely be enhanced if it could earn the authority to grant the bachelor's degree. Only twelve Black colleges had such an authorization in 1929.

Very early, Watson attempted to spread the philosophy which would guide his administration. The following philosophy was shared with the students and faculty:

The end of education is to know God and the laws and purpose of his universe: and to reconcile one's life with these laws. The first aim of a good college is not to teach books, but the meaning and purpose of life. Hard study and the learning of books are only a means to this end. We develop power and courage and

⁴The Arkansas, Agricultural, Mechanical and Normal College, Pine Bluff, Arkansas, vol. 2, no. 4, p. 29.

⁵Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College," p. 257.

determination and go out to achieve truth, wisdom and justice. If we do not come to this, the cost of our schooling is wasted.⁶

This philosophy, if implemented, would demand a discipline and a dedication that required much of President Watson, the staff and faculty, and students. Though salaries were low, Watson demanded sincerity, tolerance, and hard work from the faculty, which was unranked and wherein salaries ranged from \$150 to \$1,750 per year. It was not unusual for him to question teachers in faculty meetings about their preparation for teaching. He felt that teachers should spend at least two hours preparing for each class the night before the class was to be taught.

New requirements were developed for students. Each student had to undergo a thorough physical examination administered free of charge by the college physician and nurse, new positions added in 1929.

Because religion had traditionally occupied an important place in the lives of southern people, especially Blacks, and because Watson desired to attract more students, especially Arkansans, he made religion an important part of campus life. Prayer meeting was held on Wednesday and daily devotion and attendance at Sunday School were required of all students. This image of Christianity did much to win the respect and confidence of Black and white Arkansans and did much to attract the large number of Black students who were

⁶Arkansas AM&N Catalogue (1927-29), p. 2.

attending colleges in other states. According to the AM&N catalogue, in 1929, 350 Black students were attending non-Arkansas colleges.

The service image was further strengthened by the offering of adult education courses. Service workers could take classes at night to learn general and personal hygiene; cooks could learn to cook better; nurses could learn more about child care, and chauffeurs could learn how to care for their cars. Persons in the general community could also take these classes.

AM&N's goal of enhancing its image and serving the state of Arkansas better was manifested in its service to Black teachers who possessed minimal educational attainment levels. In 1929 only 8 percent of the 10,000 teachers in the state were college graduates. More than 1,600 teachers had no training higher than the eighth grade. Many teachers found college and even high school education too expensive for their small salaries, which in 1939 averaged \$753 a year for whites and \$434 a year for Negroes.⁷ AM&N, though not accredited by the North Central Association of Colleges and Secondary Schools during Watson's administration, would make additional higher education available to help upgrade Black teachers in the state.

Through a cooperative arrangement with the Extension

⁷J. H. Atkinson and John L. Fergusson, Historic Arkansas (Little Rock: Arkansas State Board of Education, 1966), p. 280.

Division of AIU, graduate courses were offered on the AM&N campus for state educators and others; credit for this work was granted by AIU. The expansion of AM&N, however, opened many options of an educational nature for people of the state. In addition, the normal summer program continued to help teachers upgrade themselves, both educationally and in terms of teaching methods.

Watson's administration was characterized by continued growth in student enrollment, faculty, facilities, and academic programs. By 1939, the faculty numbered fifty-four and salaries had been greatly improved. The enrollment for the summer term of that year was 447. Two dormitories, one for men and one for women, and a library were constructed in 1938 to complement the earlier construction of a gymnasium and eight cottages for faculty members.

Education in the Arts under Watson

Education in the arts under President Watson was consistent with the following positive statement about him:

President John B. Watson was known to have such an unlimited store of knowledge on so many things that his intelligence of the fine arts was no surprise to his audience. He had a deep interest in all departments of the college, and he was especially interested in the Music Department. Mrs. Watson, an accomplished musician, was also a constant source of inspiration in the department of music.⁸

"Arkansas' new college for its new people," AM&N, reflected the vocational, educational and industrial idea

⁸The Arkansawyer, "Our New College," 2, No. 4 (January 1930): 29.

that was in vogue during the 1928-29 school year. Watson's "new college" offered courses in four program divisions: Agriculture, Arts and Science, Home Economics, and Education. Although the students could not pursue art education as a major discipline during this period, there were creative and innovative teachers who laid the foundation, through classroom instruction and shared interests, for the cultural arts.

For instance, the sophomore class studied History of the Negro Role in America, a text by Brawley. Course emphasis was placed on the Negro's part in World War I and in the arts. The home economics classes used their art skills in the college's artistic activities. The following is a list of art related projects completed by the home economics classes from September 12, 1928 to January 26, 1929:

1. 47 gymnastic uniforms
2. 500 black pennants
3. 50 football favors (booklets in form of a football)
4. 25 cups
5. 4 candlesticks
6. 250 maps of Arkansas
7. 12 New Year place cards.⁹

They also designed the brochure, decor, and procedures for a banquet in honor of Felton Gayles, coach of the football team. The banquet was hosted by President and Mrs. Watson.¹⁰

That art had not yet become a major discipline at AM&N was due in no small part to deficiencies in education in the arts. The available data indicate that the offerings

⁹Agriculture Mechanical and Normal College, Annual Catalogue, Vol. 2, No. 2, 1929-30.

¹⁰Ibid., p. 8.

in art were limited, as was the expertise in art teaching.

Most projects included articles from crude materials that were fashioned into lampshades and rugs. Carpentry teachers in the Vocational/Mechanical departments taught the art of drafting, drawing plans, and blueprints. Patterns and designs for tailoring were skills also learned by AM&N/UAPB students.

By 1939, Watson's concern for the arts had become apparent by the creation of an Art Department. But more importantly, John M. Howard was appointed as the first instructor of art at a salary of \$100 per month. The following year his salary was increased by 25 percent to \$125. The leadership of John Howard would provide the catalyst for needed and long-awaited improvement in education in the arts.

The following statement, which appeared in the school paper, the Informer, succinctly states John Howard's philosophy:

It is the aim of the institution and the Department to correct the general notion of the people that Art is for the select few and is an isolated subject. We shall continue to develop our course around equal distribution of Art Culture and make it an integral part of all school activities. The curriculum shall be built to carry art into the homes, communities and into all life. Out of it will come a new attitude toward aesthetic expression, greater appreciation for the things we call beautiful. When this goal is reached, we shall rise and create an atmosphere of freedom and understanding among the people, student, and layman, and they shall enjoy a larger life and give to those who are to come a great culture.¹¹

¹¹Chambers, "Historical Study of Arkansas Agricultural, Mechanical and Normal College," p. 11.

The establishment of the Art Department and the employment of Howard meant that art, in the worst, but only possible sense, would not have to be "bootlegged" or "piggybacked" in other courses and departments. The Art Department would be able to focus more directly on the aesthetic arts instead of the skilled, practical, and performance arts.

The courses offered in art included drawing, painting, freehand sketching, and ceramics. The art classes were held on the second floor of the old library (now the Human Development and Educational Services Center). Space was also provided there for an art gallery. The fine arts exhibits held there were well attended by both Negro and White members of the Pine Bluff community. Although the facilities were limited, the department maintained a steady growth in enrollment and remained contemporary in methods of art education and techniques.

John Howard would end his career at AM&N and would witness the merger of AM&N with the University of Arkansas System (see Appendix C, pp. 92-94). The progress of the Art Department, attributed primarily to Howard's aggressive leadership, would extend throughout the administration of Lawrence Davis.

It would appear that the period from 1922 to 1942, the year of John Watson's death, was one in which the ideas supportive of education in the arts were merely kept alive. Although growth in this area was minimal, the institution

was fortunate to have as leaders men who had backgrounds in the arts or an appreciation of its value as a necessity in becoming truly educated. Lawrence Davis would nurture the beginnings of this two-decade period.

CHAPTER V

THE LAST YEARS: 1942-1973

This chapter deals with the last thirty years in the life of AM&N as a Black institution. It would merge with the University of Arkansas System in 1973. The general administration of Lawrence Davis and the departmental leadership of John Howard are the points of focus. The chapter describes, in the main, the growth and contributions of the Art Education Department at the college.

Lawrence Davis's Administration: 1943-1973

Lawrence Davis was twenty-eight years old when he ascended to the presidency of AM&N after having served on a three person selection committee. He was unanimously affirmed by the Board of Trustees. He had worked his way up the leadership ladder, starting out as an office boy in Superintendent Watson's office. He became cashier of the college, then registrar, and finally served as dean. He was in the dean's position when he was selected for the presidency.

He ascended during a difficult time in the history of

the institution, but for him, his tenure would represent the best and worst of times. On the worst side was the start of World War II. The manpower demands caused a reduction in enrollment. Many of the young professors were called to military service. The sixty-person faculty reflected a narrow range of training. In the latter part of his tenure he would have to preside over the merger of Black AM&N and the predominantly white University of Arkansas System in 1973. There were no doctorates on the faculty. The majority of the faculty had attained only bachelor's degrees, although twenty-three held master's degrees. These times were considered turbulent ones for a young man with a great vision, who realized that the citizens had consented to his authority with some doubt. Horace B. Barnett, a co-worker of Dr. Davis, made the following assessment of the significance of Dr. Davis's administration:

Dr. Lawrence A. Davis succeeded Watson. The young president had dreams and visions of positive development in all areas of the college. His guidance and hard work got the present Fine Arts Building and a four year degree program with the assistance of John Howard. Some graduates recognized nationally have come from the program. One of the most recognized is Dr. Jeff Donaldson.¹

The best of times were caused by the increase in appropriations for the operation of the college from both the state and federal levels. These funds were generated primarily from the growth of the wartime economy.

¹Interview with Horace G. Barnett, Pine Bluff, Arkansas, 2 December 1982.

The available data indicate that President Davis spent his time improving the image of the university, securing adequate financial support, and improving the facilities and plant. The administration and leadership of the academic areas were left to the department heads. This leadership approach allowed John Howard, chairman of the art program, to determine the direction of the Art Department. During open house, citizens from all over the state came to visit the exhibits. The art classes were held in the one room library, which was a yellow brick surplus building; space was provided there also for the art gallery. The 1960's were fervent years for advancement for facilities in drawing, painting, and ceramics.² Importantly, Howard shared with Davis the belief that art was for everyone, not just a talented few. Both believed that with desire and hard work, everyone could learn to express themselves through the arts. Both believed that, minimally, the truly educated person had an understanding and appreciation of the arts. (See Appendix C, p. 94.)

Education in the Arts under Davis

In order to prepare himself for the leadership task ahead of him, Howard enrolled in a series of extension courses with Ralph M. Pearson. The courses ran from May 1942 until July 1, 1946. The courses involved painting processes by the "Old masters," color theories, and the history of art. The

²Interview with Lawrence Davis, Sr., Piedmont, California, August 2, 1983.

feedback he received from Pearson was especially helpful in shaping his thinking about directions and needs in art education.³

The Art Department was now one of fifteen divisions in the College of Arts and Sciences. The department, under the leadership of John Howard, sought to give opportunities to students for creative self-expression and community leadership. C. W. Dawson, former Chairman of Education at AM&N/UAPB, commented on the instructional services in art:

Under the leadership of John Howard, art was taught by selected teachers with creative talents in aesthetics. The art curriculum began to expand and develop with him and Mrs. Ivie Foster. The discipline could not be chosen as a major area of study during this period of time.⁴

In addition to obtaining instruction in the basic fundamentals of art, students were given guidance, encouragement, and other support.

Prior to 1947 when art was officially a major discipline, art as a discipline had been declared. The decision to make art a major discipline, i.e., a degree area, was the result of sophisticated and well-planned efforts by Howard and Mrs. Ivie Foster, the other instructor in the Art Department. Several departmental recommendations had been made, chairpersons of all colleges and departments in the United

³Ralph M. Pearson to John Howard, July 1, 1946, Newsletter #10--Design Workshop, from AM&N Art Department records.

⁴Interview with C. W. Dawson, former director of teacher education, University of Arkansas at Pine Bluff, March 19, 1982.

States that taught art were surveyed, experimental workshops were offered and a committee was established. The committee would recommend that art be declared a discipline and that the department have as one of its goals that art education in the junior and senior high schools be expanded. The following statement related to the recommendation was found in Art Department records:

In order that this program be carried out, it is necessary that art be taught in the junior high schools by art teachers. At present, only fifty percent of the art teachers are discussed, and of this fifty percent many have qualified by sixty hours of courses.⁵

The implementation of this recommendation in 1952 would enhance AM&N's ability to influence art in the secondary schools of Arkansas and enhance its image as a provider of essential services to the community. The recommendations would also spur increase in the art enrollment at AM&N.

The fall enrollment for the school year 1949-1950 numbered about 2,350, an all-time high at that time. The legislature had more than doubled its appropriation for operations during 1948-1950 to \$435,000.00 annually for the biennium. The legislature had appropriated \$750,000.00 for an agriculture and science building, and the trustees had authorized the sale of \$500,000.00 in bonds for three other buildings: a combination student union and dining hall, a

⁵Virginia Murphy, Director of Art, New York Public Schools, specific recommendations for the art appreciation program, Art Teachers League and Association Conference, New York City, September, 1949, p. 6, from AM&N Art Department records.

women's dormitory, and a men's dormitory. It was expected that five buildings would be completed in time for the 1950-1951 school year. During that school year, 1949-1950, there were nine professors with doctoral degrees as compared with two in the previous years. There was good reason to believe the college would be accredited by the North Central Association. President Lawrence A. Davis was serving as the elected head of the Conference of Negro Land-Grant Colleges.

The expansion of arts education at AM&N was influenced by incidents that took place around it and by the climate in which it functioned. A symposium was held at Oklahoma State University, Stillwater, Oklahoma, on December 11, 1950. The professors who attended discussed the place and function of art in the general education curriculum of the colleges. The following statement is one concerning the thinking that guided the group:

Through cooperative effort relevant facts and principles are introduced from a number of disparate areas; these are arranged into a pattern or system from which new relations and new concepts appear until a consistent, logical, scientific, social, aesthetic, and moral system tends to rise which is truly unique and creative.⁶

Practically, the main ideas coming out of the symposium were that every student should have artistic and aesthetic experiences to round out their college educational experiences and that these experiences should be of a "hands-on" nature.

The Progressive Education Movement, which was near its

⁶The Boston University Bulletin, Vol. 2 and 3, p. 16. "Creativity For the Young", 25 January 1950.

end at the time of the Oklahoma State University Symposium, also affected the thinking of Howard and Foster since it stressed the importance of developing creativity. It seemed apparent that AM&N, under Howard's administration of the Art Department, believed that art taught to young children would aid in the development of creativity. They paid some attention to art at an early age in establishing the basis for the expansion of art instruction in the upper school levels, junior high and high school. They firmly felt that every child should have the opportunity to develop creatively and aesthetically.

During 1951, the Department of Art still had two instructors: Mrs. Ivie Foster, who had charge of the following courses: Public School Arts and Crafts 331 and 332, Weaving 431, 432, 433, and Art Survey; and Mr. John M. Howard, who assumed the responsibility for teaching Poster Illustration, Freehand Drawing, Drawing and Painting, Art Appreciation, and Color and Design. Art criticism was offered by both instructors and in most of the classes. This required increased faculty competence, improved techniques, and skills on the part of the students. The most modern literature on art was read by members of the staff to stay up-to-date on new methods and approaches in the field. Research was encouraged, and new art problems were added to courses during the year.

It was during the summer months of 1951 that Mrs. Foster was given leave to complete her work in education with a

major in art at Colorado State College. During the winter, she enrolled at the University of Arkansas Center in Little Rock.

The Department of Art participated in several national exhibitions in the 1950-1951 school session. Although there was no prize, as in previous years, the results were more than gratifying. Paintings at this time were under preparation for a traveling show under the sponsorship of the Mid-Town Art Gallery in New York. The exhibit was arranged by Miss Grace Pickett of the museum staff there.

During the early spring of that year, Howard was for three days a guest of the Art Department staff at the University of Arkansas. Some two hundred representatives from Iowa, Washington, Mississippi, Louisiana, Arizona, Missouri, Oklahoma, New York, Illinois, Florida, and Georgia attended the Southeast Art Association Conference, which met at the university. The new art center--including the Little Theatre and the music auditorium--was formally opened at this time. Panel discussions, lectures, and demonstrations made up the three-day meeting.

The Art Department purchased a large ceramic kiln, an adequate amount of glazes, and other equipment for pottery. The department offered for the first time two courses in pottery during the 1951-1952 school sessions. The course included a history of pottery, techniques of pottery-making, clay and its preparation, casting, working on the potter's

wheel, making molds, decorating glazes, and kilns and their operations. The courses were recommended to be offered each quarter.

With the introduction of pottery, nine additional hours, Howard was ready to press for the official adoption of the art major program which he had planned to implement in September, 1952. A complete curriculum would be developed and submitted to the administration at a later date. Advanced work would be offered in many of the courses now taught in art, and both the Drama Department and the Mechanical Arts Department would offer courses which would be required of all their students. Counseling and special help for students were an integral part of the art program. Tuesdays and Thursdays were the days set aside for this purpose. An average of two hours for conferences on each of the above days was allotted. All activities were directed toward the cultural development of the students.

A limited number of books were added to the library holdings during the 1951 school year. Through the generous cooperation of the Science Department, a projector for the use of reproduction in the art appreciation class was loaned to the Art Department. This alone, with the collection of reproductions that was on hand, made the lectures in the course more educational. Along with this, the Mid-Town Art Gallery sent a number of fine exhibits.

Howard expressed his feelings to the Director of Arts

and Sciences about the great need for a fine arts building at AM&N/UAPB. It was emphasized that more space would be needed to continue a program and its offerings in the arts.

Naturally, without ample space to carry on the work at that time, very little could be done to expand the offerings. A department of this kind, reflecting art, music, and drama would bring remarkable progress to the cultural fields. The Art Department during this time was just a small part of the entire Division of Arts and Sciences.

The suggestion was made to the director by Howard that meetings with the entire faculty of the division be held at least once a month on the matter. He felt that democratic procedures of presenting the desired changes to the entire faculty for discussion would build efficiency and morale. This would be a proper time for the problems growing out of the monthly meetings of the heads of departments to be presented to the entire teaching staff of the division.

On May 10, 1952, a proposal was presented to the Director of the Arts and Sciences requesting that a major in art education be established at AM&N/UAPB in September of that year. The proposal emphasized that because there was increased emphasis on art in Arkansas high schools, one of the main objectives of the department was to train and develop competent art teachers for the junior and senior high schools. Because a large number of students entering the college during their freshman year expressed a desire for it, AM&N

could no longer deny the need for a major in art education.

In the previous years, the large number of students who had entered the college with an art education major in mind had been forced to shift their major interest. The opportunity to grow and develop in a desired field was lost. Not only were job opportunities opening in the field of teaching art, but positions were opening for newspaper illustrators, magazine displayers, medical illustrators of anatomy, and commercial artists. Opportunities were being offered also in commercial weaving, ceramics, and mural painting. The fact that the Art Department had increased curriculum offerings that were sound and varied, an additional number of courses to meet requirements for a major would not weaken the present work.

Arkansas had already established a statewide arts council. Many cities, including Pine Bluff, had established local councils and set in action community art centers. With federal aid, small towns and cities in Arkansas had introduced enrichment programs in the arts, workshops on art education, art programs, and in-service programs for teachers. This was a major concern in meeting the needs of the state of Arkansas and the South, which were plagued by a scarcity of art teachers and by the low quality of training for those in service. (See Appendix D, pp, 98-100.)

There is factual evidence that art students in the department gave their time and efforts to try to make the

1959-1960 academic school year one of the best in the school's history. Special congratulations for contributions made to the community during this year's events went to Harold Love, Ernest Sterling, and Harold Dorsey.⁷

During the first semester of 1960-1961, there were more than two hundred students enrolled in three of the art courses. This was not unusual; for many years the enrollment in these three courses had increased. (See Appendix D , pp. 101-102.) As the enrollment increased, the limited facilities and space became a problem. The curriculum offerings had also been expanded. (See Appendix D, 101-102.) If the art program were to meet the needs of its students it must have and maintain a building to provide the necessary equipment and facilities, as well as adequate space. One of the major issues confronting the Art Department of AM&N/UAPB during this year was funding for the proposed new fine arts center. President Davis had made efforts toward structural planning. He outlined the financial needs to the Commission on Higher Education. Despite this, no immediate action was taken. Howard, President Davis, and others concerned about the building asked that the appeals for appropriations be continued.

During the 1961-62 school year, the AM&N art faculty worked closely with the high schools in Arkansas, and it was

⁷AM&N Art Department records, Art Department office, June 30, 1963, p. 3.

predicted that in the future a large number of these schools would be offering art programs with trained teachers. This alone reflected the ever-growing demand that facilities and offerings be increased. During this period of time, the art staff recommended that every effort be made to secure funding for the construction of a fine arts center at AM&N. Such a center would enable the school to meet the growing needs of contemporary art education and prepare students for teaching art and entering other careers that were related to the discipline. In his annual Department of Art report, 1956-57, Howard expressed gratification that such a center was in the long-term plans of the university. (See Appendix D, p. 103-111.)

The annual records of the Art Department indicate that at the end of the 1962 school year, interest in art at AM&N had increased. The area of art, as a vocation, had increased enrollment among those students entering the college. The college finally received the support it would need for the establishment of a fine arts center. The Art Department would be one of the three components, including music and theatre arts, housed in the one and five-tenths million dollar structure to be known as the Isaac Scott Hathaway Fine Arts Center. (See Appendix D, p. 112-113.) The art wing would consist of specialized facilities for the study of drawing, painting, print-making, art history, sculpture, ceramics, and the teaching of art education. The extended facilities would include a gallery-museum for student/faculty and invited artists' exhibitions.

Students in the art programs would have considerable opportunities for concentrated study in the fields of fine arts, applied arts, and art education. The academic and artistic curriculum of the Art Department would offer majors and non-majors a variety of rich and rewarding experiences in the visual arts. Students majoring in any of these disciplines would have intense, concentrated study in their selected areas of interest. Art students at AM&N would have a broad opportunity to individualize or expand their educational programs through a choice of course offerings.

For majors interested in art education, teacher certification courses and curriculum requirements were to be designed to focus on the experience and competence necessary for those who would teach art at the various school levels. Students in the fine and applied arts would have considerable concentration in necessary and diverse areas such as drawing, painting, color and design, sculpture, ceramics, and commercial illustration and design. These areas would allow the non-teaching art majors the opportunity for a career in such diverse art-oriented fields as graphic design, textiles, fashion illustration, cartooning, and animation design.

Students in both fine arts and art education who desired the opportunity to pursue post-graduate work would qualify for advanced study at leading graduate colleges in the United States.

Students who expected to enroll at AM&N would complete an application form and submit transcripts of their high

school grades and college grades if they were transfer students. The ACT examination was to be a requirement for entrance. Each student majoring in art education/functional art was expected to present examples of his work produced either in his high school or college studies to the art faculty so they could evaluate his level of achievement and artistic aptitude.

The academic year of 1960-1961 saw an enrollment of twenty-three students in art education. Of this number, five received the bachelor's degree, and one completed her work during the summer session. Applications for the following year indicated that far more students would be expected as departmental majors.

On the professional level, Pine Bluff, Texarkana, Monticello, El Dorado, Little Rock, and Fort Smith had established fine arts centers. With the support of fine arts centers, cultural workshops, and better art facilities, more students were exposed to art at the lower educational level. More students would want to continue their aesthetic training throughout college, and many would need to be trained to carry on such a program at the community and public school levels in the state. Many of these students would come to AM&N.

The college looked ahead to making preparations for adequate facilities to accommodate a plan for the master's degree program in art. Courses would be added to meet curricular needs. This would supplement plans for a new fine

arts center and advanced courses requested by post-secondary students, and at the same time would enrich the art education program. It would also meet the needs of many who planned to continue teaching in the public schools and of those who were to be added to the art faculty at AM&N. The Bachelor of Fine Arts and Master of Fine Arts degrees could be earned by those who desired further education in teaching art, music, and drama.

With an increased enrollment in art education likely, there seemed to be a need for an organization to bind the art majors and minors. Thus, the Hale Woodruff Art Guild was created. Its purpose was to stimulate individual expression within selected group activities and provide a closer and freer relationship between individuals than could exist in the classroom. A designated meeting time after classes was established for the Art Guild. The art majors, as participants in the Art Guild, contributed to and gained from experiences that were reflective of and relative to their heritage. Of this goal, Depillars wrote:

A participant's history is the preferential mirror of one's culture. It reflects what the people have done, what they think, how they live, and what values they hold. It is a portrait of every aspect of African-Americans.⁸

The Hale Woodruff Art Guild was co-sponsored by the department head, J. M. Howard, and the associate, Mrs. I. H.

⁸Murry Norman Depillars, "African-American Artists and Art Students: A Morphological Study in the Urban Black Aesthetics" (Ph.D. dissertation, University of Pennsylvania, 1971).

Foster. Membership included art majors, art minors, and serious-minded art lovers who were approved by the members. There was a direct link between the artists and the Art Guild because co-sponsor Howard, while he was completing requirements for his master's degree at New York University, had studied under Hale Woodruff, an outstanding art personality. The selected officers of the Guild were:

President	Louis L. Lassiter
Vice President	James Griffin
Secretary	Martha S. Baker
Assistant Secretary	Matt Graham
Treasurer	Charles Donaldson ⁹

The 1962-1963 school year reflected an increase in enrollment and interest in the Department of Art. Because of the growing population at the college, the Art Department's enrollment during the year reached an all-time high. This was true of majors in the department as well as students who registered for courses to meet requirements in other areas. The art faculty continued its service of up-grading teachers in the public schools of the county and elsewhere in Arkansas. (See Appendix D, p. 111.) The program met with such wide approval that the department expanded its two all-day workshops for county teachers. As a result of the efforts made by the staff, public school teachers and superintendents in the county schools became interested. The department staff was invited to come to various counties in Arkansas to sponsor workshops. One

⁹AM&N Art Department records, Art Department office, June 30, 1955-1956, p. 3.

superintendent offered to give the teachers the day off without make-up to attend such an art workshop in 1963. Activities such as these were gratifying, and plans to continue this kind of service were developed for future years. During the summers of 1963 and 1964, the Art Department engaged in experimental workshops in conjunction with the State Department of Education and the Southern Education Foundation in Atlanta, Georgia.

Six students graduated in the class of 1963, and one completed his work during the summer session. A list of the students and where they did their teaching-training unit is listed below:

- | | |
|------------------------|--|
| 1. Samuel Staples | J. C. Corbin Elementary School |
| 2. Columbus Love | Townsend Park High School |
| 3. Johnny Shepard | Townsend Park High School |
| 4. Thomas Davis | Star City Public School |
| 5. Arnold Ware | Jones High School, North Little Rock |
| 6. Doris Lily McDonald | Forrest City Public School |
| 7. Johnny Wade | Forrest City Public School ¹⁰ |

Howard projected in 1965 possible changes in course offerings, enrollment growth, and reemphasized the need for a fine arts center for AM&N. (See Appendix D, pp. 112-113.) The department had for a number of years studied trends in art education of this state and the nation. The program had remained very constant at AM&N, and the enrollment would increase greatly in the years to come. The following reasons were enumerated in departmental records:

¹⁰AM&N Art Department records, Art Department office, June 30, 1963, p. 2.

- (1) Art Education is rapidly growing in the public school educational needs.
- (2) Art Education has become a definite part of higher education in this state and in the nation.
- (3) Emphasis is now being placed on art programs in Arkansas.
- (4) The State Department of Education is at present editing a curriculum for all elementary and secondary schools in Arkansas.
- (5) America is experiencing a cultural renaissance, which many community art programs will be a part of.¹¹

The final years of the sixties were spent by Howard in managing the growth in the Art Department and in shepherding the building of Hathaway Center, which was opened in September, 1969. The center currently operates in the manner envisioned by Howard and is the center for artistic endeavors on the campus. (See Appendix D, pp. 115-122.) By 1972, a year before the merger of AM&N with the Arkansas System of Higher Education, the art education curriculum had been strengthened so that it compared favorably with that of other accredited programs. (See Appendix D, pp. 121-122.)

Undoubtedly, much of the energy and thrust on Howard's part to build the art program at AM&N was eased as discussions of the merger of AM&N and the University System, which were in their infancy, escalated. After much discussion and controversy, a compromise merger plan was developed, a plan which was ratified by statute at the close of the 1971 General Assembly session. Under the merger plan, the institutions would not be merged officially until the fall semester of 1973.

¹¹Ibid.

John Howard was a vital force in the peaceful and successful merger of the institutions. He would remain a part of the new institution, now the University of Arkansas at Pine Bluff (UAPB), until his retirement in 1980 after forty-one years of outstanding service and contributions. (See Appendix E, pp. 126-128.) Data discovered by this author suggest that Howard nearly single-handedly developed the art program for UAPB.

President Davis, with whom he worked closely and effectively, would also witness the merger of the institutions, and serve in an important role until the transition had been completed. He would retire after he had assured himself that the merger had not destroyed the thirty-one years of service he had given to AM&N.

CHAPTER VI

REFLECTIONS ON THE DEVELOPMENT OF EDUCATION IN THE ARTS

This Chapter is based on information received from a questionnaire/interview sent to two groups of former students. The first group was composed of former art students not currently affiliated with UAPB. The second group consisted of former art students employed by the university or who have maintained a long term continuous relationship with it. In the case of the former group, data used in this Chapter was extracted from the questionnaire/interview forms. The latter group completed the form and were interviewed personally by this investigator.

The data was not gathered for systematic analysis, but primarily to gather information about the students' current and past activities and to give a "sense of" the impact of UAPB on their lives. There data also provided a perspective from which interpret the more formally written data that was the basis of this study.

Twenty-five questionnaire/interview forms were mailed out; twenty were returned. Three of them were partially completed.

In this Chapter the former group, group 1 as referred to as "students", group 2, the latter group is referred to

as "'faculty/staff". The five students discussed in this Chapter are representative of group 1; the five faculty/staff persons discussed were interviewed and are representative of group 2. (See Appendix F, p. 129.)

Students

The growth of education in the arts at AM&N can perhaps best be attested to by the successful students who personally experienced it. (See Appendix F, pp. 127-131.) This investigator synthesized the data returned on the interview form and, in some cases, commented on the statements based on information from the forms and faculty members. The five students who returned the forms used herein are Samuel Staples, Johnny Shepard, Jeff Donaldson, Leedell Morehead, and Donna Basin.

Samuel Staples served two years as art editor and designed the cover for the student publication, The Lion. He also did most of the signs, displays, and posters for the campus, including homecoming activities and the annual student elections. His contributions to the athletic department and the community can never be measured accurately.

Johnny Shepard, who graduated in 1963, served as layout editor of The Lion, did posters for the student union, and was a cartoonist for the Arkansawyer. Shepard is now an art teacher in the Winterhalter City School of Wayne County, Detroit, Michigan. He has done advanced study toward a

master's degree in art education at Wayne State University.

Shepard felt that the Art Department had made tremendous efforts to prepare its students for working in today's society and that he had every reason to feel the art program at AM&N, under its current leadership, was not only continuing these strides but, more importantly, also making efforts in expanding them. He mentioned that in the sixties, the art program dealt with the whole student, with cooperation from the other departments. Howard, he felt, emphasized preparation, loyalty to self-discipline, creativity, versatility, school spirit, and a desire through hard work to become successful. For this reason, he felt that the art program accepted students who had little or no art background and who later became professionals. Shepard's beliefs were consistent with the philosophical learnings of Lawrence A. Davis, Sr.

Leedell Morehead, who graduated with the class of 1952, donated a one-hundred dollar art scholarship to be awarded to outstanding students in the Art Department. During the current year, the award went to Marvin Cunningham and Frank Thurman. They were both seniors and had exhibited excellent talent. In 1960, Miss Morehead exhibited in several leading museums in America and was included among the young group of American artists cited by Cedric Dover in his book, The

American Negro Artists.¹ Her prize-winning water color paintings were included in the London publication. She was an honor student when she graduated from AM&N and continued her education at the University of New York, where she earned a Master's degree in Art education. Afterward, she opened a private studio in California. Within several years she returned to her alma mater to teach in the Art Department. Her interest and spirit made possible annual scholarships for selected art majors in the Art Department. Like Staples and Shepard, Morehead was known to give her all in service to the college. She never refused to perform a task, even if assigned on short notice. Sometimes, she worked on Saturdays and Sundays to see that requests were met.

Jeff Donaldson, a noted figure and native of Pine Bluff, graduated from AM&N in the class of 1954-55. After graduation, he moved to Chicago, Illinois, where he taught at Marshall High School, Chicago City College, and Northeastern Illinois State University. Presently, (See Appendix F, p. 134.) he is chairman of the Art Department and Director of the Art Galleries at Howard University. Donaldson accepted this position while completing his doctoral degree at Northeastern University. Donaldson's role as an art teacher was combined with his role as painter and a leader in the movement to study African and Afro-American art. He was an organizer of the first national conference of African-

¹AM&N Art Department records, Art Department office, June 1961, p. 3.

American Art historians and North America Zone Chairman for the second World Black and African Festival of Arts and Culture. His works have been exhibited widely in the United States and foreign countries. He stated the following in a recent publication:

My earliest formal training in Art was with the painter John Howard at Arkansas AM&N/UAPB where I also studied sociology with Elbert Lee Tatum, philosophy with the Pan-Africanist, George G. M. James. I enjoyed rich experiences with a host of other outstanding character-building professors.²

His studies in art history and printmaking during the time of his research at Illinois Institute of Design brought about meetings with such well-known artists as Misch Cohn, Aaron Suskind, and Romare Bearden. His works in the period 1961-1966 reflect the tradition of the Hale Woodruff Atlanta "Outhaus" School of the 1930s. This style is characterized by compositions and images similar to those in the works of Aaron Douglass, Archibald Motley, Hale Woodruff, and John M. Howard.

Donna C. Haynes Basin, who graduated from AM&N in the class of 1960-61, established residence in Carbondale, Illinois. She is the school art coordinator for the city of Carbondale, where a total of 260 young people are enrolled in art classes. All art and other school activities are held in individual classrooms. The school where Mrs. Basin works provides outdoor working areas for art, and the school

²Edward S. Spriggs, Catalogue Publication (Washington, D.C.: Morgan Communications Group, Inc., 1982), p. 1.

environment is conducive to aesthetic learning. Black children in the suburban area where the school is located are highly influenced by the art education program in the city.

Mrs. Basin considered Howard an excellent professor while she studied in the Art Department at AM&N. The art program's teaching and instructional methods were considered to be most effective. Her ideas or suggestions for art-related programs for the young are as follows:

1. Students should have exhibits and exposure experiences.
2. Related fields should be taught, such as newspaper and magazine, with technical skills of art and cartooning.
3. Realistic evaluations in areas of student studies should be made.³

Mrs. Basin strongly believed the students in the Art Department at AM&N during 1960-1961 were supported by President Lawrence A. Davis, Sr. and Howard. Though the classes were few, individual instruction, directional guidance, and constructive criticism were carried out effectively.

Faculty/Staff

The development of education in the arts at AM&N can also be spoken to by those members of the faculty/staff who have witnessed and been a part of that development. Many of these persons have witnessed both positive and negative aspects of the historical evolution of art education. These

³Donna C. Haynes Basin, Survey Questionnaire for AM&N/UAPB students, March 31, 1983. (See Appendix F, pp. 137-141.)

persons are currently employed by UAPB in either staff or faculty positions.

This investigator conversed formally with them concerning the development of education in the arts at AM&N and has quoted some of their important statements. Otherwise, this investigator simply recorded significant data and impressions he received during the conversations. This section is reflective of the general thrusts of these remarks, combined with interpretive statements by this investigator. Discussed below are the thoughts and remarks of the following current faculty/staff persons: Dr. Grace D. Wiley, Mr. Edward Fontenette, Dr. Walter McLarty, Dr. Ulysses G. Dalton, and Dr. Trenton Cooper. (See Appendix F, p. 146.)

Dr. Grace D. Wiley, who has served as professor and chairperson since 1965, has been associated with the UAPB Art Department since 1954. In the Music Department, she served as instructor, assistant professor, and associate professor of music. During this time, she taught such courses as Music Methods, Applied Piano, Music History, Public Music, and Humanities. Dr. Wiley made the following statement regarding the art education program:

The Art Department, under the leadership of John M. Howard, received national acclaim through its outstanding graduates and art students. John M. Howard was the most positive force. His dedication to his students caused many of them to assume coveted positions and careers in art. His dream of a Fine Arts Building with proper facilities for the arts was realized as a most positive significant occurrence.⁴

⁴Interview with Grace D. Wiley, Pine Bluff, Arkansas, August 30, 1983.

The most negative occurrence during 1965, in her opinion, was the decline in financial support of the art program and the decline in enrollment. The Art Department, like the Music Department, lost talented students.

Mr. Edward Fontenette, who is the Library Director and a member of the Board of Trustees of the Southeast Arkansas Art and Science Center, has been associated with the Art Department since 1971. He stated that "the outstanding exhibits of local, national and international artists and the appreciation of art by students and citizens of Pine Bluff are most positive."⁵ Other positive activities mentioned were the children's art programs and the presence of dynamic and contemporary sculptures and paintings on campus. Also, the annual "Artfest," the acquisition of a permanent collection of works, and the involvement of the art faculty in teaching the humanities have been positive contributions. Fontenette indicated that the lack of exhibits, materials, and sculptures has been the most negative aspect of his relationship with AM&N and that the school suffers from a limited study of its own cultural background. The students still lack appropriate materials, and they need more exposure to the arts. Also, there is no variety of substances and equipment for sculpture.

Dr. Walter McLarty has also been associated with the

⁵ Interview with Mr. Edward Fontenette, Pine Bluff, Arkansas, September 12, 1983.

AM&N Art Department. Since 1956, he has served as plant superintendent and as a member of the homecoming committee. His comments related to the construction of the fine arts building, which includes classrooms for multi-instructional and individual activities. The caliber of instructors who have been employed by the institution in the area of art and who have supervised and directed the homecoming parades has always been outstanding. McLarty mentioned the lack of funds and space for art as negative aspects.

Since 1945, Dr. Ulysses G. Dalton has been associated with the Art Department. He served as an instructor of music, assistant professor, and associate professor. Public School Music, Methods and Theory, Orchestration, and Band Techniques are among the curriculum courses he has taught. The development of the art education program and its influence on thousands of children in the state of Arkansas are the most significant achievements in AM&N's Art Department. The art program, he suggested, has produced such outstanding student-artists as Leedell Morehead, Jeff Donaldson, and Samuel Staples. The lack of funds for the proper operation of the art education program was the most negative aspect of the department.

Trenton Cooper was a student from 1946 to 1950 and took several courses in art. He matriculated in the department when J. M. Howard and Ivie Foster were teachers. Cooper has been employed with the University since 1975 and has had some association with the present members of the department.

He pointed out the fact that the present chairman, Henri Linton, designed and sketched the van now owned by the University for recruiting purposes. He said that "the bringing of art and its significance to persons in Arkansas may never have been contemplated for AM&N."⁶ His negative comment was that the department always had need of more financial support. During the past and present, the lack of this support has impeded the progress of the program.

This chapter has focused on the reflections by former students and current faculty/staff members concerning the development of education in the arts at UAPB. These persons are a representative sample of significant individuals knowledgeable about education in the arts at the university. Former students are currently working in their areas and appear to be successful. A common thread in their comments is that education in the arts at UAPB developed because of the efforts of John Howard and his basic philosophy about the arts and their necessity in a college education. There is some feeling that the success of students occurred in spite of the lack of all the elements of a strong program. Apparently, this success resulted from the inspiration by John Howard and the faculty. These students generally are appreciative of and value their educational experiences at UAPB.⁷

⁶Interview with Trenton Cooper, Pine Bluff, Arkansas, March 5, 1983.

⁷Interview with Lawrence Davis, Sr., Piedmont, California, August 2, 1983.

Many of the former students have become members of the faculty; former faculty members have been promoted within the university. None were critical of the institution, though they noted the lack of consistent and sufficient support. Most importantly, most are making contributions to the Black community at some level.

CHAPTER VII

SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this chapter is to summarize the study, in terms of general approach and findings, to present the conclusions that seem valid, and to present recommendations for future study.

The purpose of the study was to examine the historical evolution of education in the arts at UAPB from 1873 to 1973. More specifically, the author sought to answer the following questions:

1. What were the critical events in the development of the education in the arts at UAPB?
2. Who were the persons involved in this development and what were their contributions?
3. What has been the impact of education in the arts at UAPB on the State of Arkansas, the United States, and the world?
4. What have been some of the contributions and achievements of outstanding students of education in the arts at UAPB?

This study was historical in nature and used both primary and secondary sources obtained from a variety of personal and non-personal sources. Some of the data were obtained through an interview form mailed to former students. Other data were obtained through formal and informal conversations with faculty and staff members knowledgeable about the history of education in the arts at UAPB. Appropriate discussion of the findings and interpretations of their historical significance have been provided throughout the previous chapters.

Findings

Based on the data used in this study, it seems clear that the development of education in the arts at UAPB was closely related to the development of the college. When the college made significant progress, education in the arts likewise improved. It also seems clear that the development of education in the arts at UAPB paralleled the development of education in the arts in the larger society. When interest in art flowed in the larger society, it flowed at UAPB. When interest ebbed in the larger society, it ebbed at UAPB.

The most critical events appeared to be the selection of college leaders with backgrounds, skills, and interest in the aesthetic and performance arts. The administrations of Fisher, Watson, and Davis were perhaps the most significant. The appointment of John Howard as instructor in the Art

Department was perhaps the most important.

The branching off from A.I.U. was indeed a significant event which gave birth to UAPB. It can be said that the generally southern policy and practice of segregation, as well as segregationist thought, were critical. The passing of the Morrill Acts, permitting A.I.U. Normal to become a land-grant school, was a critical incident, as were World War II and the 1954 Brown Decision, which led to the merger of AM&N with the University of Arkansas System. Obviously, the impact of the progressive education movement was felt.

A case can be built for finding that the development of Hathaway Center was significant in that it represented a vision that energized both Howard and Davis. More importantly, it generated changes in the curriculum and the teaching methodologies. It focused the attention of the community of Arkansas on the viability of UAPB as an institution of high quality with the potential for greater development and achievement.

John Howard, without question, was the prime mover in the development of education in the arts at UAPB. Besides possessing unusual artistic ability, he had energy, vision, and valuable contacts. He insured that the development of the aesthetics at UAPB was a top priority. The establishment of Hathaway Center was due in no small way to his efforts.

Superintendent Watson and President Davis both recognized the importance of the arts in the education of the

whole person and provided the support that kept the arts alive in difficult times. To their credit, both leaders had the vision to allow Howard the flexibility and freedom to build this area of the university. They were, it seems, his partners, rather than detractors. Both men worked at maintaining adequate relationships with the state political leaders of their time.

Booker T. Washington, in an unusual way, contributed to the development of the arts at UAPB. The influence of his Tuskegee idea forced the issue of vocations versus aesthetics/academics. The state of Arkansas, split over the issue, had to make a decision. It chose not to destroy education of the head and heart but to combine it with education of the hand.

The state of Arkansas has been the recipient of the development of education in the arts at UAPB. The offering of summer courses in art education was significant in upgrading the preparation of art teachers in the state. The expertise at the university was used to develop the art centers that were popular in the state. These centers, in turn, supported development of the arts at UAPB. Equally important was the training of new art teachers in the state. The development of Hathaway Center was a source of pride for the Pine Bluff community and the state. It was favorably positioned to become a center for the arts, the Black arts in particular.

Data available to this researcher indicate that

students have made a substantial contribution to the development of the arts at UAPB, as well as to the development of the total institution. Some of the students have returned to teach at the institution. Still others who excelled as art instructors have been promoted to more responsible positions in the institution. Many of the students are making significant contributions in the art field throughout the United States. Others have been noted in foreign publications.

Unfortunately, or fortunately, the zenith of the development of the arts at UAPB was reached about the time of the merger, which resulted in the new and current name. The goals of Howard, Davis, and Watson to become leaders in Black arts in the South may have been denied. On the other hand, the new institution has the benefit of the early efforts of AM&N in art education as a base for continuing the early work or of making significant progress in the general area of art education.

Conclusions

The investigation of the development of education in the arts at UAPB prior to 1973 supports the following conclusions:

1. The evolution of education in the arts was the result of struggle that parallels that of the evolution of education in the institution.

2. The status of education in the arts can be credited, consistent with change theory, to the leadership exhibited by a few persons, especially those in the area of education in the art.

3. UAPB has made a significant contribution to the State of Arkansas and the advancement of the arts, at the state, national and international levels.

4. UAPB has been instrumental in the preservation and enhancement of the status of Black art, particularly in the United States

Recommendations

Based on the findings of this study, the following recommendations are offered:

1. That studies be conducted that will result in the development of biographies of persons who made significant contributions to the development of art education at UAPB during the time period of this study.

2. That a study be conducted that focuses on the achievements of art students who were trained at UAPB.

3. That a study be conducted to determine the impact of AM&N art development activities on the new UAPB.

4. That a study be conducted to compare the development of art at UAPB with the development of art at the University of Arkansas at Fayetteville to determine the common factors of significance.

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APPENDIX A

Appendix A, Picture 1

Branch Normal: Forerunner of Arkansas Agriculture, Mechanical
and Normal University



Photo from Lites-Wallis Collection

Branch Normal of the University of Arkansas at Pine Bluff. This picture was taken about 1895 by R. E. Hinchey, a photographer for the Cotton Belt Railway.

James W. Leslie, Saracen's County, Chp. XIII, p. 205.

APPENDIX A, Written Document 1

CURRICULUM CONTENT FOR NORMAL COLLEGE 1889

Courses for the Three-Year Course is as follows:

First Year

First Term

Arithmetic, using fractions
Sentence making
Spelling and phonics
Reading
Drawing and Penmanship
Impromptu Composition
Music

Second Term

Arithmetic
Geography
Reading and Spelling
Drawing and Penmanship
Impromptu Composition
Methods of Teaching
Grammar

Third Term

Arithmetic
Geography
Grammar (Syntax)
Botany
Latin, German or French
Methods of Teaching
Practice in Teaching

Second Year

First Term

Arithmetic
Algebra
United States History
Physiology
Methods of Teaching
Impromptu Composition
Latin, French or German
Drawing

Second Term

Algebra, Physiology
Geometry, Essays and
Drawing
United States History

Third Term

Algebra
Philosophy
General History
Geometry
English Literature
Practice in Teaching

Third Year

First Term

Geometry
Chemistry
Astronomy
Physical Geography
English Literature
Theory and Art of Teaching

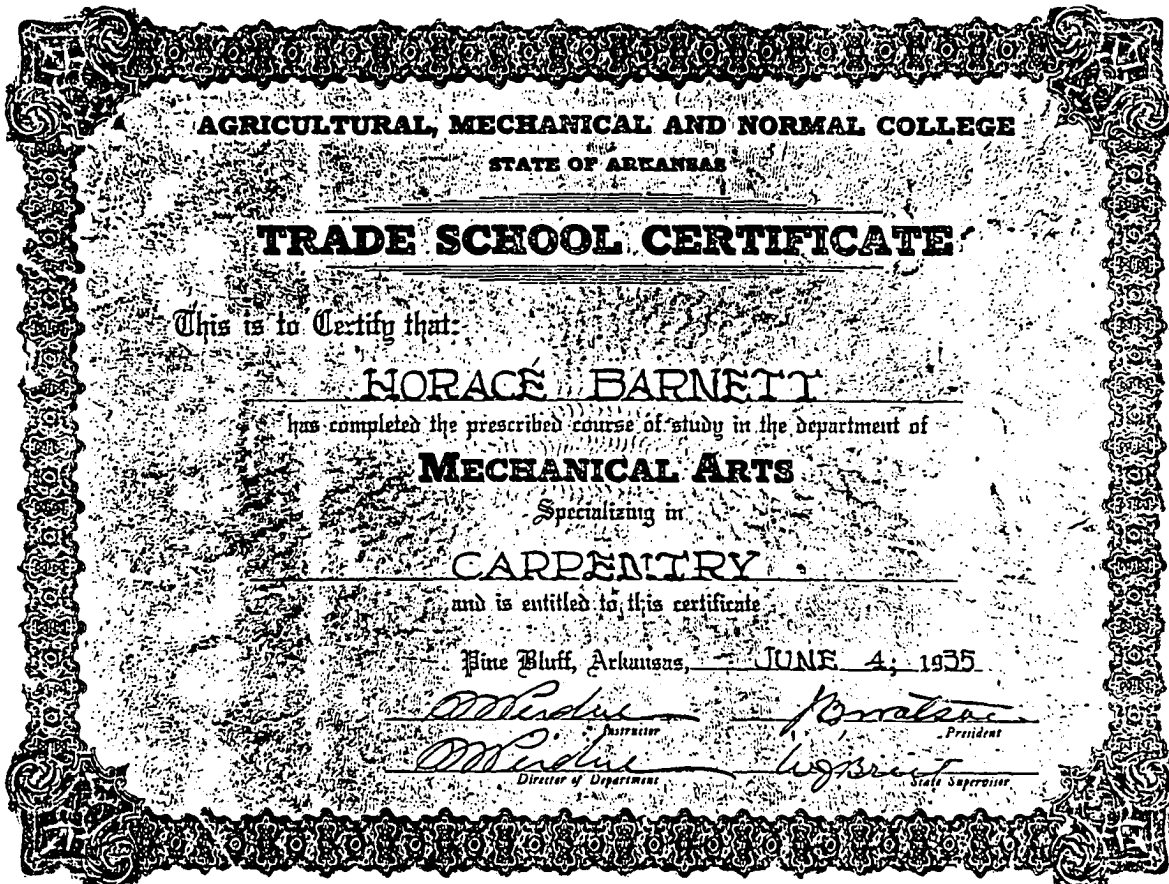
Second Term

Trigonometry
Chemistry
Astronomy
English Literature
Mental and Moral
Science
Essays on Mental
Development
Lectures on the
Constitutions of
the United States
and Arkansas

Third Term

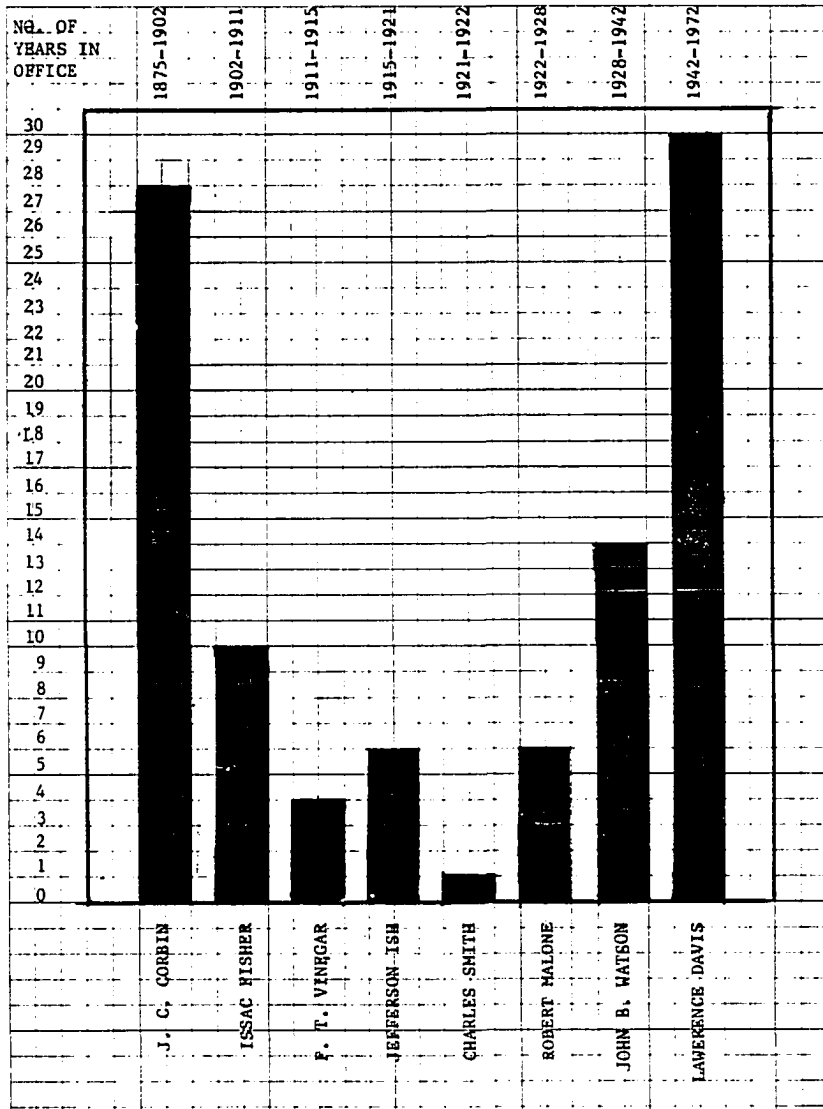
Reviews
Mental and Moral Science
Essays
Surveying
Geology
Lectures on the Constitutions
of the United States and Arkansas

Copy of Trade School Certificate in Carpentry
Issued to Horace Barnett



Permission to make duplicate copy of Barnett's certificate after interview December 2, 1982.

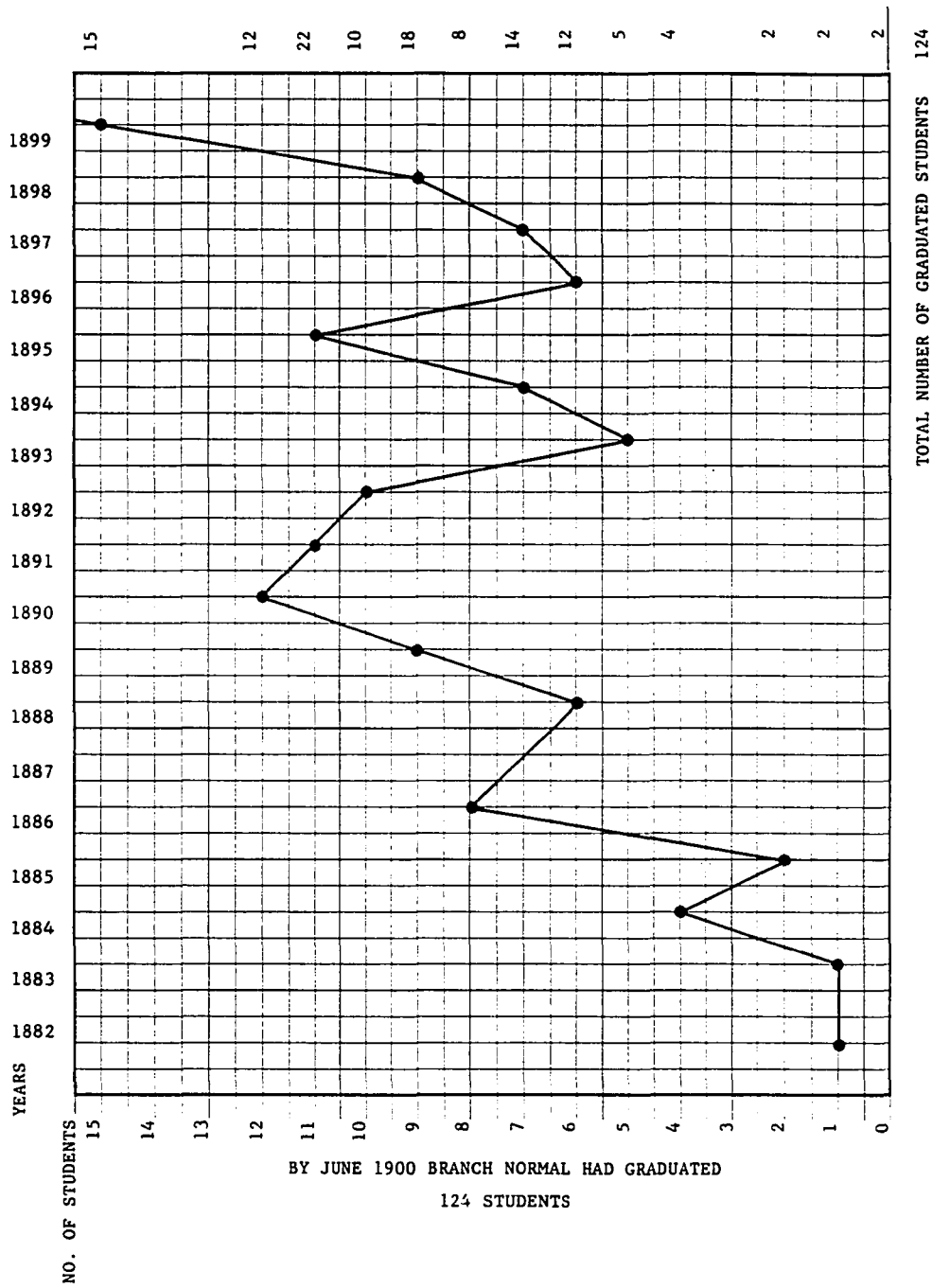
Appendix A, Chart 1



AM&N HAS HAD EIGHT HEADS FROM THE TIME OF
ITS ESTABLISHMENT UNTIL 1972.

Source: Frederick Chambers, Historical Study of Arkansas Agricultural, Mechanical and Normal College, 1873-1943, Ph.D. Dissertation (Ball State University), p.

89
Appendix A, Chart 2



Appendix A, Written Document 2

Isaac Scott Hathaway: Short Biography

Mr. Isaac Scott Hathaway - artist, sculptor, scholar, dramatist, and gentleman - came to Pine Bluff as an art teacher at Branch Normal under the administration of Mr. Jefferson G. Ish Jr. Nothing interested him more than his teaching duties. This accounted for his success in initiating the art course in the College.

He is credited with the first art classes which included Ceramics and other branches of art - namely, sculpting and painting.

His services to the school were beautifully portrayed by many of his pupils, who were aware of the excellence of his instruction.

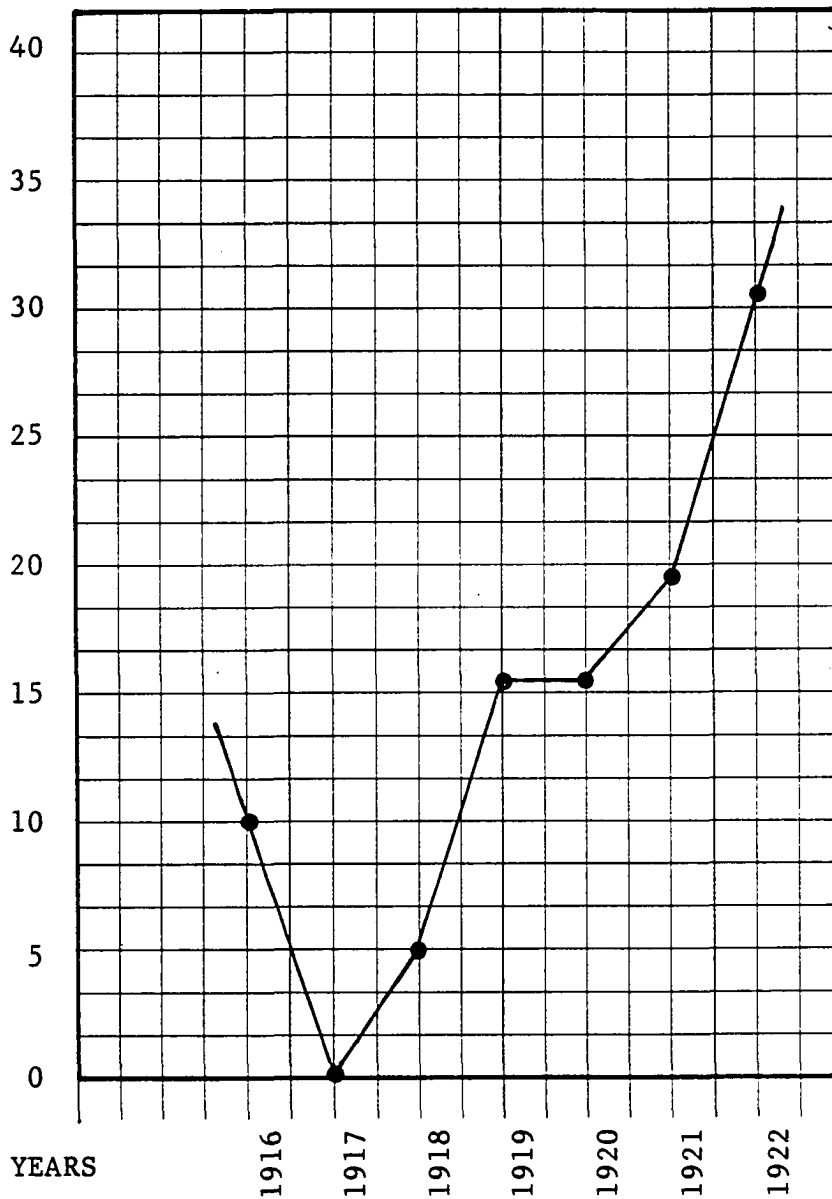
After leaving Pine Bluff, he taught art at Tuskegee Institute and at the Alabama State College, where he was employed until his death.

This humble and modest scholar has distinguished himself with some of the leading artists and critics of the nation and is recognized by art lovers everywhere.

Source of information from Departmental Annual Records, Agricultural Mechanical College, 1960.

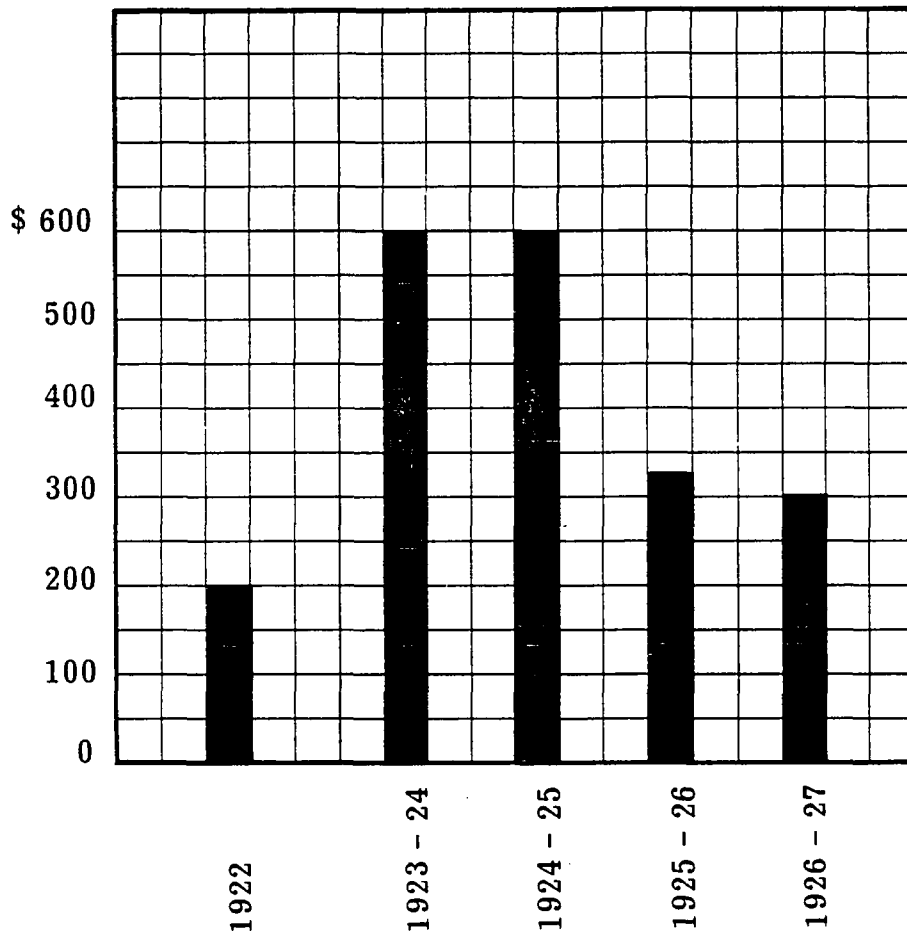
APPENDIX B

Appendix B, Chart 3

Number of Students in Graduating Class, 1916-22

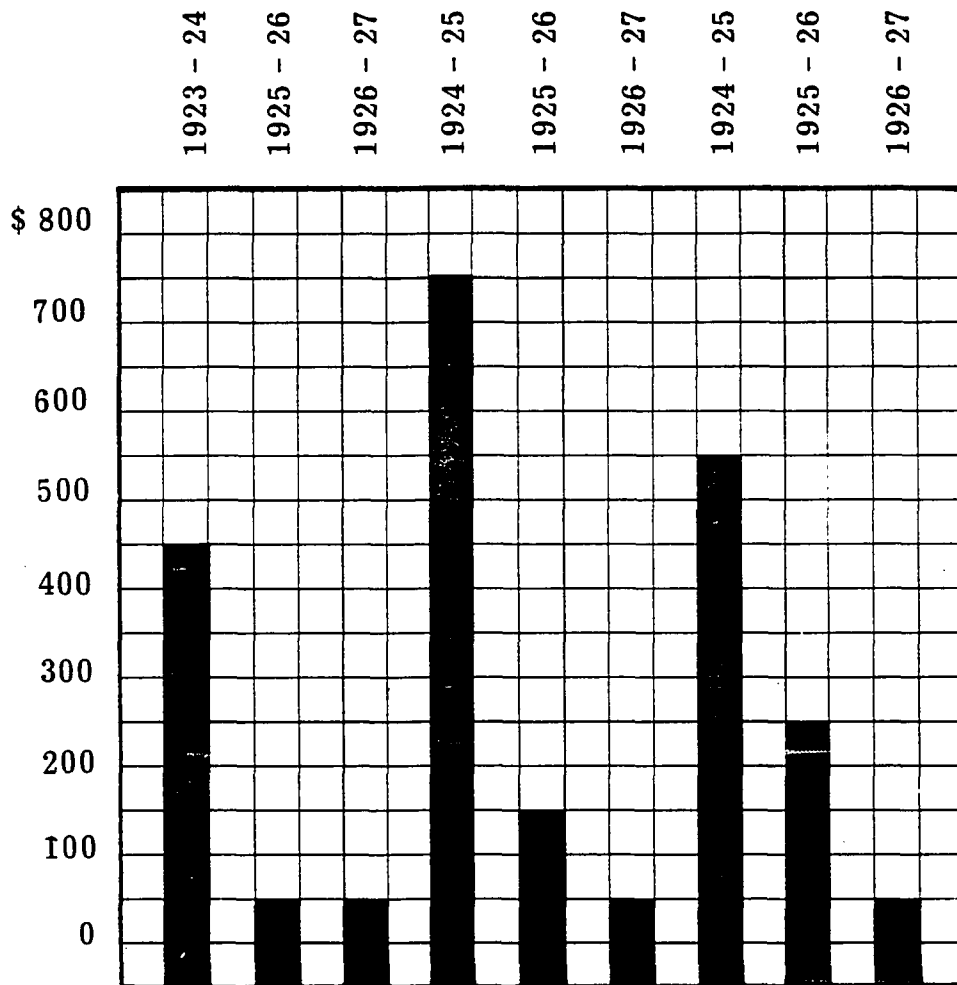
During the ISH Administration, Six Classes graduated.
All graduates (1915 - 1918) Earned the L.I. Degree.

Source: Frederick Chambers, Historical Study of Arkansas Agricultural, Mechanical and Normal College, 1873-1943, Ph.D. Dissertation (Ball State University), p. 234.



The expenditures for the library for books
and magazines from 1922 - 1927.

Source: Frederick Chambers, Historical Study of Arkansas
Agricultural, Mechanical and Normal College, 1873-1943, Ph.D.,
Dissertation (Ball State University), p. 262.



The expenditures for scientific equipment from 1923 - 1927

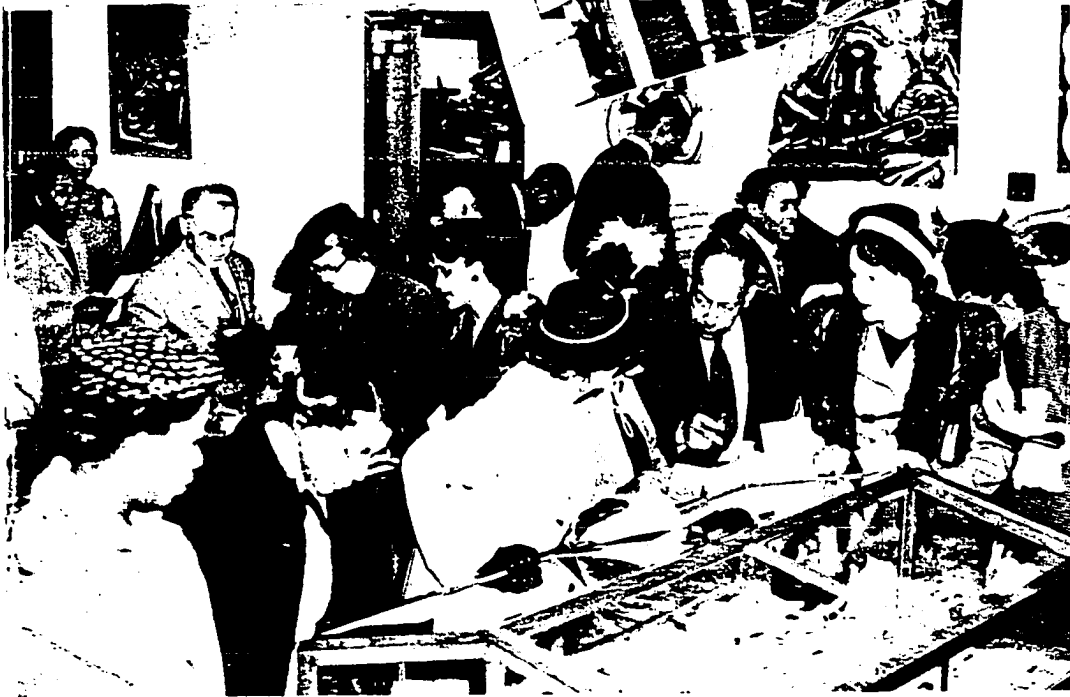
Source: Chambers, p. 263.

APPENDIX C

OPEN HOUSE IN THE ART DEPARTMENT

Several times a year the Department of Art exhibits the creative works of many of the great masters in the many phases of art development, and at least once during the school year the work of students in the Department is presented to the public.

In addition to giving the student the basic "fundamentals common to all works of arts," the Department also provides special and personal instruction for the talented student. In the general art courses, emphasis is placed on the "importance of art in everyday surroundings and in



activities which serve to develop aesthetic discrimination."

Most of the art teachers in the elementary and secondary schools of Arkansas have received their training at A. M. and N. College.

Retirement Statement of John Howard,
1980

**UPON THE OCCASION OF
MY RETIREMENT AS CHAIRMAN
OF THE UAPB ART DEPARTMENT
1939 - 1980**



Madonna
Wood Engraving
1946



**Old Lady with
a Letter and a
Picasso**
Oil on Canvas
1947

My friends, colleagues, former students, and present day students:

In 1939, I arrived on the campus of A. M. & N. College. The day was September 8. The day was hot and the streets were dusty. I walked from the train station with my luggage and a portfolio of drawings. The road leading from Pullen Street to Cedar Street, on to the campus was a one-way gravel road.

I had spent three years studying art under the great black artist Hale Woodruff. Woodruff had come to Atlanta University and Morehouse College upon an invitation of the late John Hope, President of Morehouse. John Hope had met Hale Woodruff in Paris with Henry O. Tanner, and invited Woodruff to come to the Atlanta University system to train black artists.

I had gone to A. U. for a summer study in higher education in 1936. The State of Mississippi, upon the recommendation of the State Education Director, P. H. Easom, had granted me a fellowship to study. When I arrived and met Woodruff, I decided to take two art courses along with my education. After all, I had always dreamed of studying art. This was my big chance. The State of Mississippi cancelled my scholarship because of my change of emphasis. But Dr. Rufus Clement, President of Atlanta University, upon the recommendation of Hale Woodruff, arranged for me to stay through the summer.

Upon my return to Meridian Mississippi, where I was contracted to teach at the T. J. Harris High School in September, 1936, I received a wire from Dr. Clement, offering me a year's scholarship in art upon the recommendation of Mr. Woodruff. I was to teach art to gifted students in art at a laboratory high school sponsored by Atlanta University.

I immediately resigned from T. J. Harris High School. Dr. Ivy, Superintendent of Meridian schools, recommended me for a year's leave with half salary pay. This was an unusual arrangement in high schools at that time. I was on my way for an opportunity to study art.

To my surprise, on the night I left Meridian some 500 students and teachers from T. J. Harris High School came to see me off. They gave me shirts, ties, socks and an assortment of gifts that lasted me through my years of study at Atlanta University.

The graduating senior class of 1937 brought me back for commencement exercises. I painted their motto, some twenty feet long. It was unveiled on the night of graduation.

On the day I arrived in Pine Bluff, I had a conference with Dr. John Brown Watson, President of A. M. & N. College. He greeted me and asked, "What in Mississippi would encourage me to want to be an artist?" I had no immediate answer, but I recognized that he was honest and sincere. I found him to be honest and tall in education during my two years with him. I found him to be a great educator and I learned to love and admire him very much.

Dr. Watson told me to find a room for the night. I never found a room with a bed, so I ended up sleeping on the floor in what is now Douglass Hall.

On the second day, more new teachers arrived. One was Simon A. Haley, father of Alex Haley, creator of "Roots". Mr. Haley had his small son, George. Others who came with him were Mrs. Haley, Lois and Julious. We struck up a friendship which still remains deep and strong among those who still live.

Dr. John W. Parker assigned me to one room on the second floor of the John Brown Watson Library which was under construction. The room was bare so I started the semester with one borrowed drawing table, no easels, and three students in drawing. Thus, it began in 1939.

One of the students was Edward A. Stockman. Stockman had graduated in the May graduating class of 1939. Dr. Watson had discovered his gifted ability in the arts and wanted him to remain another year with me to receive some training in art. Upon initial contact with Stockman, I found him to be a brilliant and gifted artist, supremely self-taught in commercial art. His ability to create letters, posters and signs demonstrated his talents as one of the finest I had seen. I was happy to have Stockman remain with me. I rank him today as one of the most gifted and talented students I have taught in my 41 years here at A. M. & N., now UAPB. He still stands tall in the field of poster illustration in Arkansas and the nation.

Stockman was the reason Dr. Watson asked me to come to A. M. & N. College. I was encouraged to remain because of Stockman's ability. But over the years I have taught many Stockmans. But he set the stage for my life's labor and goal to remain at the university, to give my life to young men and women who were potential Stockmans and who would be black.

I did not know in 1939 that it was such a long road from a one-room art classroom, to a million and a half Fine Arts Center which we occupy now.

Graduates like you, have gone on to realize your goals in the creative field. You are scattered across this nation from New York to Seattle. You have your advanced degrees from the M.A. to the Ph.D. You are serving as teachers, chairpersons of Art Departments, curators of museums, illustrators, bookjacket designers, studio painters, sculptors, portrait painters, muralists, directors of city art programs, historians, theater workers and T. V. advertisers.

You have your husbands and wives, your children, your homes, your community work and your labor in every vein of American life. You are a contributor to mankind. Yes, you came here to study art. I was fortunate to be here. I have been fortunate to know you, teach you, worry about your success and failure. But, you are out there now in the world. You are a success; I know you are happy because you call me, write me, send me your slides and tell me about your exhibits, your work in art, and your continued studies.

I am glad to have known you as a student of the arts; to watch you grow, to read about you, to dream dreams with you.

Along my 41 years here as Chairman of this department, I have met you, my friends, colleagues, from all walks of life. I have had and still have close friendship with newspaper owners and editors, radio announcers, T.V. personalities, businessmen, doctors, lawyers, and the little man on the street and the children in the community. I have learned to respect and love you all. Pine Bluff has been my only home for the past forty-one years. They have been great years. You have honored me for my art, my floats in parades, my lectures in the classroom. I am a lucky man, a proud man to have met and to know all of you.

On June 30, 1980, I retired as Chairman of the Art Department at UAPB. After 41 years, I have no regrets; if I could do it all over what greater career in life could be more rewarding than for a man to spend a life time with students, friends, and colleagues like you.

God bless all of you.

Sincerely,

John M. Howard
Distinguished Professor of Art
University Archivist

P.S. You may want to make a contribution to the John M. Howard Art Scholarship Fund. I would appreciate what ever amount you may be able to give.

APPENDIX D

APPENDIX D, Written Document 4

APPLICATION BLANKForTHREE WEEKS SUMMER WORKSHOP IN "SEEING ART"June 7-28, 1965

AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE
Pine Bluff, Arkansas

1. Your full name: Miss
Mrs. E. E. Bogan
(Mr.)
2. Name and location of the school at which you are presently teaching.
- Townsend Park High School
NAME
- 2601 Fluker Street Pine Bluff, Arkansas
STREET CITY
- Jefferson
COUNTY
3. How many grades are there at your school? First through 6.
4. Please list your present position teacher
5. What courses have you had in art? Color and Design, Art
Appreciation for
Teachers
6. Is an Art Museum located in your city? Yes _____ No X
7. Have you made use of any Art Museum for research, visitation, or lecture series? Underscore if you have.
8. Do you have a collection of Art History or Art Appreciation Text Books in your Library? Yes X No _____
- If so, list at least three books: The Rainbow Book of Art
The Story of Modern Art
Printing and Decorating
Encyclopedia

9. Does your school make use of film, slides or any other visual aids from the State Department of Education for showing during the year?

Yes x No

10. Is art offered as a part of your curriculum? Yes No x

11. Do you have an art budget? Yes No x

12. Does your school make use of reproductions of great works of art in your classrooms, hallways, Auditorium?

Yes No x

13. Have you visited the Arkansas Arts Center in Little Rock?

Yes No x

14. Have you held an art exhibition in your school?

Yes No x

15. Would you be interested in an annual Art Exhibition of great works of art for your school during the coming year?

Yes x No

16. What is the greatest need in your school art program?

To gain an appreciation for art on all levels, therefore,

I would like to encourage students to see the beauty in their daily surroundings.

17. If your application is accepted, will you be able to pay your own transportation to and from summer school?

Yes x No

18. If your application is accepted, do you plan to return to school where you are presently employed and give assistance to the development of an art consciousness in the school and the community? Yes x No

19. Why do you wish a scholarship in Art Appreciation?

Refer to question 16

20. Is your summer workshop study approved by your principal? If so please have him sign this blank before you mail it to me.

Signed E. E. Bogg
Applicant Signature

Ely Coleman
Principal Signature

APPENDIX D
Chart 6Course Offering
FALL SEMESTER 1960

HOUR	SUBJECT	Course No.	INSTRUCTOR
3:00	Color and Design	433	Mrs. Foster
2:00	Weaving and Craft Design	231	Mrs. Foster
8:00	Public School Arts and Crafts	222A	Mrs. Foster
9:00	Public School Arts and Crafts	221A	Mrs Foster
11:00	Public School Arts and Crafts	221B	Mrs. Foster
10:00	Children's Art	236	Howard, J. M.
11:00	Art History and Appreciation	334	Howard, J. M.
2:00	Lettering	231	Howard, J. M.
3:00	Advanced Oils	430	Howard, J. M.

Source: Departmental Records, Art Department Office, Sept, 1959-60.

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Appendix D, Written Document 5

1958-1959 ENROLLMENT AND COURSE OFFERINGS

	FIRST SEMESTER	SECOND SEMESTER	TOTAL
<u>SECOND SUMMER SEMESTER SESSION 1958</u>			
Children's Art 236		33	
Public School Arts and Crafts 222		21	
<u>FIRST AND SECOND SEMESTER 1958 - 1959</u>			
Graphic Art 232	5		
Children's Art 325	32		32
Lettering and Postering 320	22		22
Children's Art 236		48	48
Figure Hand Drawing & Painting		21	21
Mask Making 431		12	12
Weaving and Crafts 421	13		13
Color and Design 433	29		29
Costume Design 326	9		9
Public School Arts and Crafts 222	15	15	30
Public School Arts and Crafts 221	36	50	86
Public School Arts and Crafts 221 (B)	40		40
Costume Design 230		15-	15
Weaving and Crafts 231		30	30
<u>FIRST SUMMER SESSION 1959</u>			
Public School Arts and Crafts 221	38		38
Public School Arts and Crafts 222	36		36
TOTAL	275		245
GRAND TOTAL		520	

Source: A. M. & N. Departmental Records, Art Department Office
1958-59, p. 7.

MAJORS IN THE DEPARTMENT

The Art Department had the following majors in the department during the 1959-1960 Academic Year:

1. Jacob, John	Marksville, La.	Junior
2. Phillips, Jarris	Crockett Bluff	Junior
3. Smith, James	Augusta	Sophomore
4. McDonald, Doris	Newport	Sophomore
5. Martin, Harold	Little Rock	Senior
6. Love, Harrell	Wynne	Junior
7. Butler, Grant	Jonesboro	Sophomore
8. Brown, Cecile	Little Rock	Adv. Freshman
9. Prater, Verna L.	Lexa	Sophomore
10. Hill, Gloria	Pine Bluff	Sophomore
11. Basin, Donna	Little Rock	Sophomore
12. Dorsey, Harold	Tougaloo, Miss.	Senior
13. Patterson, B.	Camden	Senior
14. Sterling, E.	Pine Bluff	Senior
15. Walker, Ivory	Memphis, Tenn.	Senior
16. Porter, Aubry	Memphis, Tenn.	Sophomore
17. Goodwin, Aubrey	Pine Bluff	Sophomore
18. Dangerfield, W.	Ashdown	Senior

MAJORS IN DEPARTMENT

Nine majors in the department returned to school and continued their work in the field of art. There were no graduating seniors in the 1957 class. However, Mr. Louis Lassiter who completed his work during the 1956 summer session returned to receive his degree. Mr. Lassiter has served as instructor of art in the Jackson, Mississippi Public Schools and from his record made an outstanding contribution to the community.

Returning majors are:

Griffin, James
 Graham, Matt
 Cummings, Shelby
 Hunt, George
 Phillips, Phillip
 Armstrong, Barbara
 Johnson, Roosevelt

Two Freshman students have worked very close with the department and will begin their major in September 1957.

FACULTY AND STUDENT CONTRIBUTIONS DURING THE 1956-1957
SCHOOL YEAR

Sidney Phillips	-	Cover Art Editor of the "LION".
James Griffin	-	Art Editor of the LION and ARKANSAWYER
Louis Lassiter	-	Large Mural Painting used in the 1957 edition of the Lion as symbol for the LION's central theme "Conquering the Task." Students art work show in Pulaski County Art Exhibit.
James Griffin	-	Designed First Winner in Float Contest at Homecoming.
Sidney Phillips	-	Designed Second Place Winner in Homecoming Float Exhibit.
Harold Dorsey	-	Designed Third Place Winner in Float Exhibit. Designed and painted large 27"X18" mural for Merrill High School's Stage. Designed and executed large fountain for Pine Bluff Senior High School at Commencement. Created and painted unlimited number of

signs, placards, posters and displays for entire campus groups and institution during the school year.

- Mrs. Ivie Foster - Served as consultant - Holman High School Consultant Arkansas Teachers Association.
- John M. Howard - Consultant Urban League Career. Conference Consultant Arkansas Teachers Association Lecturer at County-Wide Meeting in Stuttgart, Arkansas and at Holman High School.
- Director of County-Wide Children's Art Contest.
- Exhibited County-Wide Children's Posters.
- Judge in Children's Wide Contest along with Dr. Howard Stern and Mrs. Tilley Kyle of Pine Bluff.
- Served as Advisor of Summer Edition of THE ARKANSAWYER.
- Served as Advisor of 1957 Editor of the LION.
- Served as Chairman of Homecoming Committee.
- Gave a number of Welcome addresses and art speeches during the 1957 session.
- Director of Public Relations at Arkansas A. M. and M. College.

ART EXHIBIT HELD DURING THE 1956-1957 SESSION

The Art Department continued its wide use of outstanding art exhibits during the 1956-1957 Academic Year. The exhibits attracted a large number of Arkansas citizens.

Exhibits during the school year came to us from the Studio Guild, Redding, Connecticut, Mid Town Art Gallery, Howard University Art Gallery, College Art Services, Washington, D.C. The department is grateful for the fine cooperation shown by the directors of the various Galleries including Miss Grace Pickett of Mid Town, and Mr. James V. Herring of the College Arts Service in Washington.

EXHIBITS HELD DURING THE 1956-1957 SESSION

1. Our Wide Land
2. Lithographs

3. Contemporary American Paintings
4. 33-Sepia Tones by Edwin Denby
5. 40 Etchings by Reynold Weidenarr
6. Graphis Group - Callcott, Mack and Reed
7. Engravings by Warren Mack
8. 15 Oils by Alice Dodge
9. 20 Oils by Core
10. Oils by Kaep, Chetcuti, McKintosh and Peterson
11. Oils by Parker
12. Watercolors by Raymond Katz
13. Watercolors by Stearn
14. 15 Oils by Sarah Poal
15. 15 Flower Paintings by Jane Peterson
16. 30 Drawings by Ellen Thomas
17. 15 Oils by Burkholder
18. 21 Oils by Eleanor Lee
19. Abstractions in Oil by Raymond Katz

COUNSELING PROGRAM FOR STUDENTS

The Art Department has continued this method of counseling with art majors. Two days a week are set aside for this special consultation, but students are free to seek advice and leadership from members of the faculty anytime during the school year.

HALE WOODRUFF ART GUILD

The Hale Woodruff Art Guild organized during the First Semester for the 1956-1957 session with the following officers elected:

James Griffin, President
 Shelby Cummings, Vice President
 Barbara Armstrong, Secretary
 Matt Graham, Treasurer
 Mrs. Ivie Foster, Co-sponsor
 John Howard, Co-sponsor

1956-1957 ENROLLMENT AND COURSE OFFERINGS

	FIRST SEMESTER	SECOND SEMESTER	TOTAL NUMBER
Art Survey 233	13		13
Public School Arts and Crafts 221	29	23	52
Public School Arts and Crafts 222	9	22	31
Public School Arts and Crafts 222 (Second Section)			26
Design Crafts and Weaving 231-132		18	18
Costume Design 230		18	18
Oil Painting (Special)	1		1
Lettering and Poster Design 430	8		8
Art History and Appreciation 334	23		23
Freehand Drawing and Sketching 432	9		9
Mask Making 234		5	5
Children's Art 236		32	32
Color and Design 230		11	11
1957 FIRST SUMMER SESSION			
Public School Arts and Crafts 221		16	16
Public School Arts and Crafts 222		16	16
Total	116	124	
Summer		32	272

The Summer School enrollment represents a slight decrease in number over against 1956 session. However during the first session in 1956 two faculty members were employed with normal enrollment.

CONCLUSION

It is gratifying to know that our plans here are still moving toward the construction of a Fine Arts Center. With the increased emphasis on cultural subjects and the development of our area of Humanities, we would find a building of this nature of great importance in the development of a universal campus feeling for beauty in the language of art, music, drama and literature.

There is still a feeling on the part of the art staff that here on our campus is still need for better taste and greater appreciation in the finer things in life. We also feel that our job has not been completed until we can so reflect in our everyday dress, homes and buildings and throughout our campus a combination of taste and appreciation for beauty. One cannot exist without the other. Beauty is inherent in a piece of art which must be understood and appreciated. Taste, on the other hand, is the controlling agency in the creation, understanding, and appreciation of this piece of art.

We are concerned about the problem because it is our hope that in our environment each of us can develop the highest qualifications of judgment of art-taste-based on the set standards of good judgment as to what is good and what is bad in an art expression.

I wish to take this opportunity to express my sincere appreciation and thanks for the fine cooperation given this department during the 1956-1957 Academic Year by the following persons:

President Lawrence A. Davis
Divisional Director P. F. Russell
Business Manager J. A. Ramos
Registrar Earl Evans
Associate Instructor Ivie Foster
and all the students in the department of art

Special congratulations should go to James Griffin, Harry Dorsey, Matt Graham and Sidney Phillips for the fine contribution they made to our campus life. Their eager and constant desire to give service to the large number of clubs, faculty members, students, Greek organizations made them all timely student helpers in the department. Mr. Griffin made an outstanding contribution to the Lion staff with his excellent designed illustrations which will appear in this issue of THE LION.

Respectfully submitted,

John M. Howard, Head
Department of Art

John M. Howard, Chairman
Department of Art
A M & N College

J. A. Ramos, Comptroller
A M & N College

G. D. Kyle, Dean of Administration

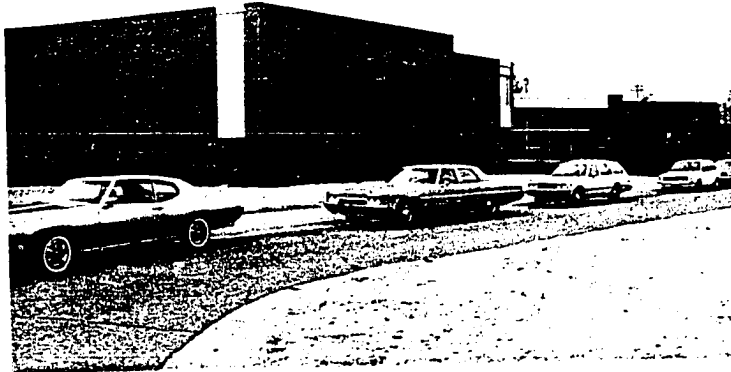
C. R. Swaim, Assistant Commissioner
for Instructional Services
State Department of Education

A. W. Ford, Commissioner
State Department of Education

Lawrence A. Davis, President

AGRICULTURAL, MECHANICAL & NORMAL COLLEGE
Pine Bluff, Arkansas

August 3, 1968



HATHAWAY FINE ARTS CENTER

Our New Issac Scott Hathaway Fine Arts Center is nearing completion. Because of these new facilities, the Department of Art plans to expand its present curricula and also put greater emphasis upon Ceramics and Graphics. We also plan to strengthen our present offerings in Children's Art, Art History and Public School Arts and Crafts.

For this reason we are now in search for three new teachers. We will need a teacher with major interest in Ceramics; one to develop the area of Graphics, and one other teacher to teach Crafts and some Art Education as it relates to Children's Art and Public School Arts and Crafts. We would hope that all three teachers could become involved in several types of art as it relates to the overall program here at AM&N College.

AM&N College is a State supported institution. It was established in 1973 and last year's enrollment was over 3600 students. It is located just inside the city limits of Pine Bluff. The Department of Art offers a major in Art Education and a major in pure art. We had 42 majors during the past year and enrolled some 400 students each semester in the department.

The Fine Arts Center has three wings-Art-Music and Drama. Aside from faculty and student studios in the Art Wing, the Art Department also has an Art Gallery and an Art Museum which is to house a permanent collection. The College is accredited by the North Central Association of Colleges and Secondary Schools, NCATE, and other top accrediting agencies.

Faculty members are encouraged to do creative work and enter exhibits. Arkansas has several beautiful Fine Arts Center. Pine Bluff has just recently dedicated a lovely Fine Arts Center. There are many year-round exhibitions in this state and region that offer a variety of cultural events. Our faculty and students participate in all of these shows.

Salary scale, length of work schedule and information will be supplied the applicant upon request.

Very truly yours,

John M. Howard,
Chairman
Department of Art

COMMONWEALTH OF VIRGINIA



STATE BOARD OF EDUCATION RICHMOND, 16

February 20, 1956

Agricultural, Mechanical and
Normal College
Pine Bluff, Arkansas

Attention: Head of Art Department

Dear Sir:

We have, in the past couple of years, attempted to contact some of our colleges to secure information regarding art personnel and art offerings. We have, until now, still been unable to secure sufficient numbers of art teachers to fill new positions and therefore request your help in this matter.

We are first desirous of knowing whether you offer a degree in Art Education and if so, whether you might have the names and addresses of two or three people competent in the area of teaching at the levels of elementary, junior-senior high and college art who may be interested in securing positions in the State of Virginia.

Where it is possible to do so, we would appreciate transcripts of the prospective applicants' work, indicating experience wherever possible.

We shall be grateful to receive this information by March 15th that our superintendents and directors of art may have this information for spring listings.

Very sincerely yours,

Mary E. Godfrey,
Assistant State Supervisor
Art Education

MEG: lwp

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Appendix D, Written Document 9

CURRICULUM FOR ART EDUCATION

FRESHMAN YEAR

First Semester			Second Semester		
English	1311	3	English	1321	3
Cultural Enrichment	1110	1	Cultural Enrichment	1321	1
Biological Science	1410	4	Physical Science	1420	4
Mathematics	1410	4	Social Science	1420	4
Physical Education		1	Physical Education		
Hygiene	1240	2	1112 or 1113		1
Military Science*		<u>1</u>	Military Science		1
			Humanities	1320	<u>3</u>
		15			17

SOPHOMORE YEAR

First Semester			Second Semester		
Public School Art	2311	3	Intro. to Literature	2300	3
U. S. History	3320	3	Education Psy.	2310	3
Hist. Prin. Sec. Ed.	3320	3	Freehand Drawing Sk.	4320	3
Weaving and Crafts	2310	3	Military Science		2
Military Science		2	Reading		NC
Hum. & Phy. Geo	2230	2	Children's Art		3
English (or	3200	2	Painting & Comp.		3
English Proficiency		<u>NC</u>			
		18			<u>17</u>

JUNIOR YEAR

First Semester			Second Semester		
Intro. to Com. Art I	3210	2	Advanced Oils	3330	3
Sec. Test & Meas.	3350	3	Health Education and		
Hum. Gro. & Dev.	3310	3	Safety Ed.	3213	3
American Government	2310	3	Color and Design	2300	3
Art Survey	2230	2	Print Making I	2301	3
Military Science	3410		Commercial Art II	4200	2
or			Military Science		
Electives		<u>4</u>	or		
		17	Electives		<u>4</u>
					17

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SENIOR YEAR

First Semester			Second Semester		
Art History & App.	3340	3	Directed Teaching	4604	6
or Afro-American Art	3351		Special Methods	4304	3
or Contemporary Art	3360		Sec. Curr. Constr.	4302	3
English Literature	2310	3	Public Speaking**	2290	2
French	2410	4	Military Science*		4
Ceramics I	4310	3			
Military Science	4410	4			
or					
Electives					
		<u>17</u>			<u>18</u>

- * Art Education Majors only
 ** 5 weeks Art Education major only

A. M. & N. COLLEGE
Pine Bluff, Arkansas

BUDGET REQUESTS
1963-1964

LETTER OF EXPLANATION

DIVISION _____ DEPARTMENT _____ PAGE NO _____

Use this form for any necessary explanation of budget requests, including reasons for change of personnel, increases, etc.

1.

SALARIES: An increased item listed under salaries in the budget for the Department of art is recommended to meet the need or rising economics. Also if we are to keep a strong faculty in the art area, we must be able to pay our teachers a much higher salary than now offered.

SUPPLIES: With an increase in enrollment at AM&N College, there is every reason to recommend that the budget for supplies in the Department be increased. We are now servicing one of the largest enrollments in our history and to do a good job of classroom work we must have supplies and facilities to do the job. It is recommended that a good look be taken of our supply budget, and we hope that something can be done to increase the budget in this needed area.

This and the accompanying schedules constitute the budget requests for the above named unit for the fiscal year ending June 30, 1964.

DATE _____

Signature of Department Head

LETTER OF EXPLANATION
BUDGET REQUEST FOR 1963-1964
ART DEPARTMENT

EQUIPMENT: The Art Department is housed upstairs in the Library. This location not only limits its function but it proves to be a big factor in handling some 400 students this year and many more in the coming years. The equipment now on hand in the department has been in use since the department opened in 1939. Tables, desks, drawing boards, etc. have more than served their usefulness. The out-of-date facilities for laboratory work should be replaced with a more functional type of equipment which will give more room and add to the comfort and beauty of the rooms.

SUPPLIES: Naturally there is a need for supplies. A good art program cannot be maintained without adequate supplies to meet the needs of modern art educational trends. The problem is made more serious because of enrollment increase. Modern art programs need a wide range of materials with which to work. Therefore, the budget should reflect sound planning in this matter.

TRAVEL: No amount has been set aside for the Art Department's use for travel, and this has been a problem for its chairman. Presently in this progressive age of

LETTER OF EXPLANATION
BUDGET REQUEST FOR 1963-1964
ART DEPARTMENT

American art education, growing demands are made upon the art teacher to attend local and national meetings. The department members themselves are members of most of the outstanding art conferences and associations in this region and nationally. We are charter members of the Negro Artists Congress. Charter members of the Arkansas Artists Association hold membership in the American Artists Association as well as many more.

Certainly some provisions should be made for at least two trips a year to national and local meetings.

PUBLICATIONS: The Art Department has in the making a brochure telling the story of the growth and purpose of art at AM&N College. An idea has been established, and top officials who are interested in our program have suggested that we do a brochure which will include the works of some of our outstanding students in art. This would be an exciting adventure for the Department and would add to our recruitment program.

Appendix D, Written Document 11

AN INCREASED BUDGET NEEDED FOR ART EDUCATION

Official records of the Art Department by John Howard discloses the following "Budget Requests" and the need for more money. The departmental needs have multiplied since the establishment of the Isaac S. Hathaway Fine Arts Center. The Art Department has felt the need for teaching equipment, traveling, and exhibitional support. Diverse education courses in the art program means courses in communication and artistic skills. Visits by professionals in the arts, resource materials, and supplies are significant needs if the cultural and intellectual climate is to improve.

To provide maximum exposure for students, state legislative funds are needed.

HIGHER EDUCATIONAL NEEDS FOR POST-SECONDARY STUDENTS WHO PLANTO TEACH ELEMENTARY, MIDDLE SCHOOL, HIGH SCHOOL, ORPOST-SECONDARY LEVEL

1. Better teaching and communication of the basic skills.
2. Personalized education to remove inadequacies of students' backgrounds
3. Training - internship with the use of visual-aid resources in course content to generate a higher degree of proficiency and competency.
4. The development of learning process with visiting professional scholars.
5. Practitioners to attend special exhibits, schools, and professional meetings, keeping students informed on the latest trends in Art Education and techniques.

Appendix D, Written Document 12

D.O.A.:3

INSTRUCTIONAL BUDGET 1961-63

Division: HUMANITIESDepartment: ARTSubmitted By: John M. Howard

	<u>1959-60 unused</u>	<u>excess</u>	<u>1961-62</u>	<u>1962-63</u>	
SALARIES	10.650	None	None	14,000.00	15,200.00
INST. SUPPLIES	300	250.00	None	1,000.00	1,500.00
INST. EQUIPMENT	None	None	None	2,000.00	2,000.00
OFFICE SUPPLIES	50.00	None	None	100.00	100.00
OFFICE EQUIPMENT	None	None	None	500.00	700.00
TRAVEL	50.00	50.00	None	150.00	300.00
RESEARCH	None	None	None	200.00	200.00
PUBLICATIONS	None	None	None	300.00	300.00
BOOKS	None	None	None	1,000.00	2,000.00
ENTERTAINMENT OF VISITORS	None	None	None	500.00	700.00
*OTHER	50.00	None	None	100.00	200.00
ADDITIONAL INSTRUCTOR IN ART					
TOTAL				4,800.00	5,200.00

Approved Dean of InstructionBusiness ManagerActing-President

*Explain other

Appendix D, Written Document 13

ARKANSAS
 AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE
 Pine Bluff, Arkansas

FROM: Business Office

To: Mr. Howard

Submitted herewith is a summary of your unit's budget for the period July 1, 1957 through Sept. 30, 1957.

<u>Unit</u>	<u>Expenditure and Encumbranced To Date</u>	<u>Budget To Date 1/3 of total</u>	<u>Underspent</u>	<u>Overspent</u>
<u>Public Relations</u>				
Salaries and Wages	499.98	1,024.98	525.00	
Supplies and Expense				
Student Wages	271.00	87.00		184.00
Supplies	257.72	124.98		132.74
Repairs & Replacements		6.24	6.24	
Travel	6.10	12.48	6.38	
Miscellaneous	83.04	250.02	166.98	
Equipment				
Total	1,117.84	1,505.70	387.86	

This information is furnished to you as a service with the assumption that it will be beneficial in your budget control. Should you have any questions relative to your budget. please do not hesitate to contact this office.

Co-operatively yours,

Harry L. Cross, Jr.
 Budget Custodian

HLCJr/rc

1 October 57

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APPENDIX D, Written Document 14

PROPOSED BUDGET FOR WORKSHOP ON "SEEING ART"
For
THE PUBLIC SCHOOL TEACHERS
Summer 1965 - Three Weeks

Sponsored by

Art Department of AM&N College and the State Department
of Education with Financial Support from the Southern
Education Foundation

Credit: 3 semester hours (undergraduate)

ITEMS

A. <u>Cost to Participants</u> (Southern Education Foundation)			
	<u>Number</u>	<u>Unit Cost</u>	<u>Total</u>
Tuition and Fees	30	60.00	1800.00
Room, Board & Linen	30	50.00	<u>1500.00</u>
			3300.00
B. <u>Cost to State Department of Education</u>			<u>500.00</u>
			500.00
C. <u>Institutional Cost</u> (A. M. & N. College)			
Director.			600.00
Administrative Coordinator			
Dean C. W. Dawson.			100.00
Secretary			100.00
Publicity and Planning.			50.00
Health Services			120.00
Observational tours, recreation,			
gratuities, etc.			150.00
Instructional materials and supplies.			<u>150.00</u>
			1270.00
Total Cost of Workshop			5070.00
Less Cost to State Department of			
Education and AM&N College.			1770.00
Total Amount requested from			
Foundation.			3300.00

Source: Copies from Budget Requests from Annual Records of AM&N College

APPENDIX D, Written Document 15

SOME OUTSTANDING GRADUATES OF THE DEPARTMENT OF ART

AM&N COLLEGE, PINE BLUFF, ARKANSAS - 1954 - 1965

<u>NAME OF STUDENT</u>	<u>ADVANCED DEGREE</u>	<u>EXPERIENCE AND CONTRIBUTIONS</u>
Josephine Fair	MA Art Institute Chicago Atlanta University	Rosenwald Fellow Studied in Munich, Germany Started Department of Art at Jackson College (Miss.) Graduate Assistant at Atlanta University - Now teaching Ceramics in Texas
Leedell Morehead	MA Institute Allendo Mexico Otis Art Institute California	Listed in historical British Edition on American Negro Art Winner in National Art Shows Delta Art League Exhibited: Madison Museum-NY National Artists Show-Atlanta Graduate Assistant-NYU Free Lance Painter and Teacher
Harry Dorsey	MA University of Denver Graduate Assistant	Former teacher of art at Alcorn College (Miss.) MVC in Mississippi Working in Sculpture in Denver
Harrel Love	Work Completed for MA, University of Mexico	Former Head of Department of Art Wiley College, Texas (2 yrs.) Free Lance commercial artist-Present Art Instructor AM&N College
Jefferson Donaldson	MA Chicago Institute Of Design, Author of Book on Negro Life	Chairman of Department of Art Hyde Park High School (Chicago) Studied in Paris-Germany Several One-Man Shows
Harold Davis	MA University of So. California	Painter-Teacher
Matt Graham	Further Study University of Arkansas	Teacher of Art-Horace Mann High School-Little Rock, Arkansas

James Wilson	Art Academy- Chicago	Illustrator and Designer - Chicago
Samuel Staples		Poster Illustrator-California
Edward Stockman	Oklahoma University	Poster Designer - Camden
Louis Lassiter	University of California	Teacher - Jackson, Miss.
Sidney Phillips		Designer for Ohio State Parks Recreational Division - Cleveland
Johnny Shepard	Memphis State University	Teacher - Memphis
William Walker	Memphis State University	Teacher - Memphis
George Hunt		Teacher - Memphis
Charles Hayes		Teacher - Chicago
Gloria Hill	University of New York	Teacher - Buffalo
James Griffin		Teacher - Chicago
Donna Basin	Teachers College	Teacher - Chicago
Frank Thurman		Teacher - Memphis
Lawrence Perkins		Teacher - West Memphis
Johnny Wade	City College	Teacher - Chicago
Harry Dorsey	University of Colorado	Teacher - Denver
Lee Anthony		Teacher - Dunbar, Little Rock, Arkansas

The above listing is indicative of the fact that our graduates have supported requests by many schools in the nation. This is just a sample of our graduates in art. With the present need on the increase, AM&N College will be asked to supply many more teachers in the next ten years. Therefore, AM&N College looks ahead and is already making preparation for such a demand, both with adequate facilities and enrichment of its curricula.

APPENDIX E

Friends of John Howard

COMMENTS:

"Although he was not a talkative person, John Howard still managed to inspire us to work ever harder to improve, to acquire more skills, and to excell in art. He never complimented us on our work, but he was always willing to give kind and constructive critiques. He would point out how to improve a painting by better composition of subject matter or color placement. Years later, he explained that he felt that too many compliments would have made us stop trying to improve - we would have become self-satisfied. We, meantime, paid him the ultimate compliment by painting all our oils in the heavy impasto style used by Mr. Howard at that time. We had no artistic style of our own.

He was a master painter and colorist. The paint seemed to flow from the tip of his brush. Even though he was not overly talkative, he inspired total loyalty and respect from his art students".

Leedell Moorehead Graham
April, 1981

"Professor Howard was an inspiration to me in that I'm collaborating a book that will benefit Arkansas artists and Arkansas state and people. This book is titled 'Arkansas Artists.'"

Mrs. Christy Carter
February 20, 1981

"I want to congratulate you on organizing the retrospective exhibition of his work and the conference on 'Major Art, Minority Artist.' I am pleased that his contribution to art in Arkansas is being recognized and am sure that the conference will be productive."

Neppike Conner
University of Arkansas
April 10, 1981

"I graduated from UA-PB the summer of 1956 and am proud of the training and guidance that I received in Art from Mr. Howard and Mrs. Ivy Foster. Mr. Howard was very diverse and versatile bringing great scope and power to many varieties of art work and study."

Lewis L. Lassiter
March 11, 1981

"Art has no national or class barriers. We can salute him as being part of that great class of artists who have added something to their environment that transcends time."

Mrs. Isaac S. Hathaway
March 8, 1981

"Mr. Howard was a very good teacher and an extraordinary human being. He was the type of person that facilitated preparation, hardwork, self-pride, dedication, determination, and a continued desire to be someone of a special quality. His technique, discipline, knowledge of the field and a tremendous concern for people have provided a standard of performance that I will forever cherish and respect. The death of Mr. Howard was a tremendous loss to me. I have lost a father, a good friend, and one of the best teachers that I have ever known."

Johnny J. Shepard
April 7, 1981

"To 'summarize' my sentiments of Mr. Howard, I would like to recall an incident while his student at AM&N: While walking across campus with Mr. Howard, I teased of his 'smooth...stride,' and how he never seemed to get in a hurry...ever.He smiled and responded...'I know that it seems that I'm walking very slowly...but I'm moving!'

....This was Mr. Howard...consistent but moving. Not a lot of high and low passions, but a man who knew who he was...and where he was going. He was truly consistent."

Harrell L. Love
April 18, 1981

"My memory of John Howard is a pleasant one. We met at Hendrix College several times and worked together the first exhibit of state-wide art which has now turned into the annual DELTA show. The exhibit was held in the former Hendrix library with 100 people in attendance from various parts of the state. The then management of the Museum of Fine Arts in Little Rock did not care to sponsor the first exhibition of state art which resulted in John Howard receiving the purchase award of \$100. The painting OLD WOMAN WITH PICASSO...was originally priced at \$400, but Howard was persuaded to allow a modest purchase price to stand and the painting was presented to the Little Rock Art Museum, after the exhibit, as part of its permanent collection there. Money for art exhibits was hard to come by in those days and a source of raising funds in Little Rock was John Gould Fletcher who raised a series of prizes for the first exhibit and several others to follow. Ralph Hudson was the first art judge who awarded prizes. The disappearance of the Howard Painting at the Arts Museum was never solved."

Louis Freund
Eureka Springs
March 12, 1981

"I know no one whose influence upon Afro-American artists was greater than that of John Howard. He leaves a legacy of his fine students, colleagues, and the Hathaway Fine Arts Center at Pine Bluff Arkansas...He was a very fine creative artist in his own right as evidenced by his many prizes and honors."

James Parks
Lincoln University
March 8, 1981

APPENDIX F

Appendix F, Written Document 18
QUESTIONNAIRE FOR AM&N/UAPB GRADUATES

1. Name Johnny J. Shephard Date 3-22-83
2. Current Address 22501 Leewin Detroit, Mich. 48219
number and street city state zip
3. While attending AM&N/UAPB were you classified as:
(X) Resident
() Non-resident
4. Permanent Address 22501 Leewin Detroit, Mich. 48219
number and street city state zip
5. Date of graduation from AM&N/UAPB May 1963
6. Major discipline: (X) Art Education () Functional
() Commercial () Other

Please give job title and description if other than teaching

GENERAL INFORMATION REGARDING YOUR EMPLOYMENT

7. Name of school Winterhalter Name of Principal Herman Carroll
8. Location: City Detroit County Wayne State Mich.
9. Type of community served (check one)
- X Large urban area (over 25,000 pop.)
 Suburban area (community over 2,500 pop. attached to a
city of over 25,000)
 Rural area (under 2,500 pop.)
- Total enrollment 1,500
- Position held Art Teacher

THE SCHOOL PLANT

10. In the list below, give the number of special instruction rooms for the activities shown

Elementary or middle school level

Secondary or university level

_____ Instrumental music
 _____ General music
 _____ Homemaking
 (2) _____ Art
 _____ Multipurpose
 _____ Industrial arts
 _____ Special education
 _____ Others

_____ Practice rooms
 _____ Band
 _____ General music
 _____ Science
 _____ Homemaking
 _____ Special education
 _____ Industrial arts
 _____ Business education
 _____ Speech & Drama
 _____ Other

11. Are there outdoor working areas for art activities () Yes
(X) No

A. If the answer is "yes", are working areas conveniently adjacent to inside art areas? () Yes () No

B. Is the outdoor environment adjacent to art rooms attractive and conducive to aesthetic learning (check one) () Outstanding () Good (X) Fair () Poor

12. Did the educational requirements you received from AM&N/UAPB enable you to gain your present position? (X) Yes () No

13. Have you acquired any advance studies in graduate work upon leaving AM&N/UAPB (X) Yes () No Graduate work Wayne State Univ.

If yes, please state the pursuits of advancement
Master Degree in Art Education

14. Please circle the suitable number that specifies your rating values for skill importance in art education.

<u>STATEMENT</u>	<u>KEY</u>	<u>RATINGS</u>
This subject is very important	(5)	
This subject is more important than average	4	
This subject is important as other subjects	3	
This subject is of little importance	2	
This subject is of no importance	1	

15. List subjects other than art that you are required to teach, if any.

16. Were there any other AM&N/UAPB graduates teaching art or other subjects in the school where you work(ed)? ☒ Yes
() No
17. Please use the checkmark ☒ in one of the appropriate spaces below to describe the impact of your art program on the black children in the community where you teach.
☒ Very good () Good () Fair () Poor
18. Please use the checkmark ☒ in one of the appropriate area below to access the art (education) program at AM&N/ UAPB in preparation for your teaching experience or position.
☒ Most sufficient () Sufficient () Less Sufficient
() Most Insufficient
19. Would you recommend that a potential art major attend AM&N/UAPB?
☒ Yes () No.
20. Please answer the following questions in the table below. Use a checkmark ☒ for Yes, a zero (0) to indicate No art instruction in the elementary program.

ENROLLMENT IN ART

ITEM	GRADE LEVELS								
	K	1	2	3	4	5	6	7	8
1. Is art taught in a special classroom?		☒	☒	☒	☒	☒	☒	☒	☒
2. Is art taught in a regular classroom?									
3. Is art taught by a special teacher?		☒	☒	☒	☒	☒	☒	☒	☒
4. Is art taught by a regular classroom teacher?									
5. When art is taught, approximately how many minutes is it taught?							50	50	50

Is there an art consultant or coordinator available in your school?

☒ Yes () No ☒ Full time () Part time Board of Ed.,
Two Supervisors, One Director of Art.

21. Indicate with circular (0) mark below in the appropriate, the grade you teach

ACTIVITY	GRADE LEVELS	NO. OF STUDENTS IN CLASSES	ALL LEVELS
Carving	K 1 2 3 4 5 6 7 8		
Drawing	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Weaving	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Poster work	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Lettering	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Murals	K 1 2 3 4 5 6 7 8		
Puppets	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Leather work	K 1 2 3 4 5 6 7 8		
Block printing	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Stenciling	K 1 2 3 4 5 6 7 8		
Silk-Screen printing	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Oil painting	K 1 2 3 4 5 6 7 8		
Copper- enameling	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Ceramics	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Printing process	K 1 2 3 4 5 6 7 8		
Sculpture	K 1 2 3 4 5 6 7 8	30-34	6th-8th
Other (specify)	K 1 2 3 4 5 6 7 8		

NOTE: The above activities are usually interwoven into an art exploration class.

22. In the table below please check the course taught in the following classes at the appropriate grade levels

COURSES	7	8	9	10	11	12	NO. STUDENTS IN CLASSES
General Art	✓	✓					25 to 34
General crafts	✓	✓					25 to 34
Commercial art							
Art History & Art Appreciation							
Graphics-Block printing silk screen							
Ceramics		✓	✓				25 to 34
Metal & jewelry							
Other							

23. Check one of the approximate percentages below, of the students in your school who participate in some form of the fine arts program

10%-20%	20%-40%	40%-60%	60%-80%	80%-100%
()	()	(✓)	()	()

24. List any suggestions about the areas now offered in art education or any other art related program that you feel should be added to the educational experiences at AM&N/UAPB.

I think that the art program should maintain an appropriate emphasis on the aesthetics, while simultaneously preparing its pupils with the necessary skills to preform as an artist and a professional in a wide range of areas. Pupils should become more multi-dimensional and stress more than a speciality or single skill.

The art program is going to have to demonstrate an awareness, and provide an accommodation, for a changing job market in an almost collapsing economy, within a confused nation. In addition to the production of art, the art student is going to be required to master the practical life skills, relate and correlate in an employable way to modern technology.

25. Please describe the role played by the art education department of AM&N/UAPB in art education for blacks in the State of Arkansas prior to the 70's, as you know it.

From my view, through the leadership of the late John Howard, the art program at A.M.&N. College made tremendous strides in the preparation of its pupils toward the obtainment of the above outlined objectives or suggestions for today's working society. And I have every reason to feel that the art program under the current leadership is not only continuing these strides; but more importantly, expanding them.

In the 60's the art program dealt with the whole student, with a magnificent effort of cooperation from other departments. Mr. Howard placed an emphasis on: preparation, loyalty to the field, self-discipline, creativity, versatility, school spirit and a continued desire through hard work, to want to be successful. Hence, the art program accepted pupils with no art background, uplifted their self-concept and turned them into worthwhile functioning professionals.

Source: Johnny J. Shephard, Survey questionnaire for AM&N/UAPB Students, March 22, 1983.

- Please give job title and description if other than teaching

7. Name of school Howard U. Name of Principal

8. Location: City Wash. D.C. County State

9. Type of community served (check one)

<u>X</u>	Large urban area (over 25,000 pop.)
<u> </u>	Suburban area (community over 2,500 pop. attached to a city of over 25,000)
	Rural area (under 2,500 pop.)

Total enrollment 11,000

Position held Professor

10. In the list below, give the number of special instruction rooms for the activities shown

Elementary or middle school level Secondary or university level

_____ Instrumental music		_____ 30 Practice rooms
_____ General music		_____ Band
_____ Homemaking		_____ 6(3) General music
_____ Art		_____ Science
_____ Multipurpose		_____ Homemaking
_____ Industrial arts	Located	_____ Special education
_____ Special education	in other	_____ Industrial arts
_____ Others	areas on	_____ Business education
	campus	_____ 4 Speech & Drama
		_____ Other

11. Are there outdoor working areas for art activities () Yes
(x) No

A. If the answer is "yes", are working areas conveniently adjacent to inside art areas? () Yes () No

B. Is the outdoor environment adjacent to art rooms attractive and conducive to aesthetic learning (check one) () Outstanding () Good () Poor

12. Did the educational requirements you received from AM&N/UAPB enable you to gain your present position? (x) Yes () No

13. Have you acquired any advance studies in graduate work upon leaving AM&N/UAPB (X) Yes () No Graduate work MA, Ph.D.

If yes, please state the pursuits of advancement

Masters - Arts Administration

Ph.D. - Art History

14. Please circle the suitable number that specifies your rating values for skill importance in art education.

<u>STATEMENT</u>	<u>KEY</u>	<u>RATINGS</u>
This subject is very important	5	
This subject is more important than average	4	
This subject is important as other subjects	③	
This subject is of little importance	2	
This subject is of no importance	1	

15. List subjects other than art that you are required to teach, if any.

16. Were there any other AM&N/UAPB graduates teaching art or other subjects in the school where you work(ed)? ☐ Yes
☒ No
17. Please use the checkmark (✓) in one of the appropriate spaces below to describe the impact of your art program on the black children in the community where you teach.
☒ Very good ☐ Good ☐ Fair ☐ Poor
18. Please use the checkmark (✓) in one of the appropriate area below to access the art (education) program at AM&N/ UAPB in preparation for your teaching experience or position.
☐ Most sufficient ☐ Sufficient ☒ Less Sufficient
☐ Most Insufficient
19. Would you recommend that a potential art major attend AM&N/UAPB?
☐ Yes ☐ No. Unfamiliar with present program
20. Please answer the following questions in the table below. Use a checkmark (✓) for Yes, a zero (0) to indicate No art instruction in the elementary program.

ENROLLMENT IN ART

ITEM	GRADE LEVELS								
	K	1	2	3	4	5	6	7	8
1. Is art taught in a special classroom?									
2. Is art taught in a regular classroom?									
3. Is art taught by a special teacher?									
4. Is art taught by a regular classroom teacher?									
5. When art is taught, approximately how many minutes is it taught?									

Is there an art consultant or coordinator available in your school?

☐ Yes ☐ No ☐ Full time ☐ Part time

21. Indicate with circular (0) mark below in the appropriate, the grade you teach

ACTIVITY	GRADE LEVELS	NO. OF STUDENTS							ALL LEVELS
		IN CLASSES							
Carving	K	1	2	3	4	5	6	7	8
Drawing	K	1	2	3	4	5	6	7	8
Weaving	K	1	2	3	4	5	6	7	8
Poster work	K	1	2	3	4	5	6	7	8
Lettering	K	1	2	3	4	5	6	7	8
Murals	K	1	2	3	4	5	6	7	8
Puppets	K	1	2	3	4	5	6	7	8
Leather work	K	1	2	3	4	5	6	7	8
Block printing	K	1	2	3	4	5	6	7	8
Stenciling	K	1	2	3	4	5	6	7	8
Silk-Screen printing	K	1	2	3	4	5	6	7	8
Oil painting	K	1	2	3	4	5	6	7	8
Copper- enameling	K	1	2	3	4	5	6	7	8
Ceramics	K	1	2	3	4	5	6	7	8
Printing process	K	1	2	3	4	5	6	7	8
Sculpture	K	1	2	3	4	5	6	7	8
Other (specify)	K	1	2	3	4	5	6	7	8

22. In the table below please check the course taught in the following classes at the appropriate grade levels

COURSES	7	8	9	10	11	12	NO. STUDENTS IN CLASSES
General Art							
General crafts							
Commercial art							
Art History & Art							
Appreciation							
Graphics-Block printing							
silk screen							
Ceramics							
Metal & jewelry							
Other							

23. Check one of the approximate percentages below, of the students in your school who participate in some form of the fine arts program

10%-20%	20%-40%	40%-60%	60%-80%	80%-100%
(✓)	()	()	()	()

24. List any suggestions about the areas now offered in art education or any other art related program that you feel should be added to the educational experiences at AM&N/UAPB.

LIFE DRAWING!

25. Please describe the role played by the art education department of AM&N/UAPB in art education for blacks in the State of Arkansas prior to the 70's, as you know it.

NONEXISTENT. The program (major) was created to accommodate me and Harold Davis, the first graduates in art at AM&N.

Otherwise, the state would have had to accept us at Fayetteville.

- Please give job title and description if other than teaching

GENERAL INFORMATION REGARDING YOUR EMPLOYMENT

- ## THE SCHOOL PLANT

10. In the list below, give the number of special instruction rooms for the activities shown

Elementary or middle school level

Secondary or university level

6 Instrumental music
6 General music
 Homemaking
6 Art
1 Multipurpose
 Industrial arts
1 Special education
6 Others

 Practice rooms
 Band
 General music
 Science
 Homemaking
 Special education
 Industrial arts
 Business education
 Speech & Drama
 Other

Each age group have a classroom. All activities are held in the individual classrooms.

11. Are there outdoor working areas for art activities (X) Yes
() No

A. If the answer is "yes", are working areas conveniently adjacent to inside art areas? (X) Yes () No

B. Is the outdoor environment adjacent to art rooms attractive and conducive to aesthetic learning (check one) (X) Outstanding () Good () Poor

12. Did the educational requirements you received from AM&N/UAPB enable you to gain your present position? (X) Yes () No

13. Have you acquired any advance studies in graduate work upon leaving AM&N/UAPB (X) Yes () No Graduate work
Administration

If yes, please state the pursuits of advancement

14. Please circle the suitable number that specifies your rating values for skill importance in art education.

Depends on future planned use.

<u>STATEMENT</u>	<u>KEY</u>	<u>RATINGS</u>
This subject is very important	5	
This subject is more important than average	4	
This subject is important as other subjects	3	
This subject is of little importance	2	
This subject is of no importance	1	

15. List subjects other than art that you are required to teach, if any.

English, math, reading, music, history, spanish

16. Were there any other AM&N/UAPB graduates teaching art or other subjects in the school where you work(ed)? () Yes
(✓) No
17. Please use the checkmark (✓) in one of the appropriate spaces below to describe the impact of your art program on the black children in the community where you teach.
(✓) Very good () Good () Fair () Poor
18. Please use the checkmark (✓) in one of the appropriate area below to access the art (education) program at AM&N/ UAPB in preparation for your teaching experience or position.
(✓) Most sufficient () Sufficient () Less Sufficient
() Most Insufficient
Excellent under Professor John Howard!
19. Would you recommend that a potential art major attend AM&N/UAPB?
(✓) Yes () No.
Yes, if the same principals are being taught, along with the students existing skills and desires.
20. Please answer the following questions in the table below.
Use a checkmark (✓) for Yes, a zero (0) to indicate No art instruction in the elementary program.
X P-Pre-School age children!

ENROLLMENT IN ART

ITEM	GRADE LEVELS									
	P	K	1	2	3	4	5	6	7	8
1. Is art taught in a special classroom?	✓									
2. Is art taught in a regular classroom?	✓									
3. Is art taught by a special teacher?	✓									
4. Is art taught by a regular classroom teacher?	✓									
5. When art is taught, approximately how many minutes is it taught?	20									

Is there an art consultant or coordinator available in your school?

(✓) Yes () No (✓) Full time () Part time

We are located in a town where there's a State University,
Southern Illinois

21. Indicate with circular (0) mark below in the appropriate, the grade you teach

N/A									
ACTIVITY	GRADE LEVELS								NO. OF STUDENTS IN CLASSES
									ALL LEVELS
Carving	K	1	2	3	4	5	6	7	8
Drawing	K	1	2	3	4	5	6	7	8
Weaving	K	1	2	3	4	5	6	7	8
Poster work	K	1	2	3	4	5	6	7	8
Lettering	K	1	2	3	4	5	6	7	8
Murals	K	1	2	3	4	5	6	7	8
Puppets	K	1	2	3	4	5	6	7	8
Leather work	K	1	2	3	4	5	6	7	8
Block printing	K	1	2	3	4	5	6	7	8
Stenciling	K	1	2	3	4	5	6	7	8
Silk-Screen printing	K	1	2	3	4	5	6	7	8
Oil painting	K	1	2	3	4	5	6	7	8
Copper- enameling	K	1	2	3	4	5	6	7	8
Ceramics	K	1	2	3	4	5	6	7	8
Printing process	K	1	2	3	4	5	6	7	8
Sculpture	K	1	2	3	4	5	6	7	8
Other (specify)	K	1	2	3	4	5	6	7	8

22. In the table below please check the course taught in the following classes at the appropriate grade levels

N/A							NO. STUDENTS IN CLASSES
COURSES	7	8	9	10	11	12	
General Art							
General crafts							
Commercial art							
Art History & Art Appreciation							
Graphics-Block printing silk screen							
Ceramics							
Metal & jewelry							
Other							

23. Check one of the approximate percentages below, of the students in your school who participate in some form of the fine arts program

10%-20%	20%-40%	40%-60%	60%-80%	80%-100%
()	()	()	()	(✓)

24. List any suggestions about the areas now offered in art education or any other art related program that you feel should be added to the educational experiences at AM&N/UAPB.

I have not kept up with the program or curriculum and therefore these suggestions should be weighed carefully.

1. Students should have exhibits - exposure experiences!
2. Students skills should warrant an indepth realistic evaluation as to the areas they should strive to work in, such as in the field of medical research illustrator vs. portrial art or fashion illustration.
3. Related fields should be taught such as newspaper, magazine technical skill aspects of art, or cartooning, along with art history, "art covers a lot of fields."

(Our class had 2 to 6 persons in it.)

25. Please describe the role played by the art education department of AM&N/UAPB in art education for blacks in the State of Arkansas prior to the 70's, as you know it.

We were strongly supported by the school, art department, student body, professors Davis, and Howard, and the Pine Bluff Community on a limited basis. Any projects we undertook, parades, floats, main street decorations. We were a small group of art majors and received excellent individual instruction, directional guidance, we learned from each other, and critiqued our works. The 60's were a restless time, and art has always been one of the arts struggling for support and recognition. Professor Howard therefore stressed our taking other skill courses to support ourselves since "Black" artist have a low exposure, even in the profession of teacher.

Appendix F, Written Document 21
INTERVIEW/QUESTIONNAIRE

Name: Grace D. Wiley 8-30-83

Address: _____

1. What years were you associated with the UAPB Art Department?

Answer - 1954-1983

2. What was your position during the period of association with the department?

Answer:

- A. I served as instructor of music 1954-1958
- B. I served as Assistant Professor of Music 1958-1960
- C. I served as Associate Professor of Music 1960-1963
- D. I have served as Professor and Chairperson 1965-Present

3. What courses did you teach?

Answer:

- 1. Music Methods - Secondary School
- 2. Applied Piano
- 3. Music History
- 4. Public School Music
- 5. Humanities

4. What do you feel was the most significant occurrences of the Art Education?

Answer:

The Art Department, under the leadership of John M. Howard, received National Acclaim through its outstanding graduates and art students. John M. Howard was the most positive force. His dedication to his students caused many of them to assume coveted positions and careers in Art. John M. Howard's dream of a Fine Arts Building with proper facilities for the Art was realized and was a positive occurrence.

5. What do you feel was the most significant negative occurrences of the Art Education Program at AM&N/UAPB?

Answer:

The most negative occurrence during the year specified was a general decline in financial support of the Art Programs as well as in student enrollment. The Art Department, like the Music Department, suffered from a decline in those traditional students who formerly brought much talent and fine attitude for development.

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Appendix F, Written Document 22
INTERVIEW/QUESTIONNAIRE

Name: Mr. E. Fontenette

Address: _____

1. What years were you associated with the UAPB Art Department?

1971-1983

2. What was your position during the period of association with the department?

Library Director and member of the Board of Trustees of the Southeast Arkansas Art and Sciences Center.

3. What courses did you teach?

None.

4. What do you feel was the most significant occurrences of the Art Education?

Outstanding exhibits of the works of international, national, local, and student artists for informal education and appreciation of art by students and the citizenry of Pine Bluff.

Education of talented student artists.

Sharing of professional experiences of the faculty (exhibits, talks slide presentations, etc.)

Art education programs for children.

Presence of sculpture on the campus grounds.

Acquisition of a permanent collection.

Artfest.

Involvement in the teaching of the humanities.

5. What do you feel was the most significant negative occurrences of the Art Education Program at AM&N/UAPB?

Initially (1971-76 or so) lack of exhibits, materials, sculpture, etc.)

The school was unfortunate to expand the cultural aspects of the curriculum. The students were lacking in appropriate materials and needs for exposure to the art educational climate. There were no variety of substance and equipment for sculpture.

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Appendix F, Written Document 23
INTERVIEW/QUESTIONNAIRE

Name: Trenton Cooper . March 5, 1983

Address: _____

1. What years were you associated with the UAPB Art Department?

1946 - 1950

2. What was your position during the period of association with the department?

I was a student from 1946-1950 and did take several courses in "Art." The faculty at this time consisted of two persons: Mr. John Howard and Mrs. Ivie Foster. I have been an employee of the University since 1975 and had some association with the present members of the department and made use of the talent of department members. Prof. Linton, designed and sketched the van now owned by the University for recruiting purposes. Other designs and displays used by the departments with which I have been associated made use of the expertise of the "Art" faculty and Art students.

3. What courses did you teach?

N/A

4. What do you feel was the most significant occurrences of the Art Education?

The bringing of Art and its significance to persons may have never contemplated it's value had it not been for AM&N/UAPB.

5. What do you feel was the most significant negative occurrences of the Art Education Program at AM&N/UAPB?

The department always had need of more financial support. The lack of financial support in past and now has impeded the progress of the program.

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Appendix F, Written Document 24
INTERVIEW/QUESTIONNAIRE

Name: U. G. Dalton III

Address: 3522 Main, Pine Bluff, Arkansas 71601

1. What years were you associated with the UAPB Art Department?

1945 - 1950, 1957 - 1983

2. What was your position during the period of association with the department?

1957 - 1964 - Instructor of Music
1964 - 1970 - Assistant Professor
1970 - 1983 - Associate professor

3. What courses did you teach?

Public School Music	Applied Brass, Woodwind, and
Music Appreciation	Percussion
Music History	Brass Methods
Theory	Woodwind Methods
Orchestration	Percussion Methods
Conducting & Wind Literature	Concert Band
Band Techniques	Marching Band
Special Methods	

4. What do you feel was the most significant occurrences of the Art Education?

The employment of John Howard to develop the Art Education Program was significant. His influence in the development of the program was the most significant occurrence at AM&N/UAPB. the program has influenced the lives of thousands of children in the State and provided such outstanding artist as Leedell Morehead, Jeff Donaldson and Samuel Staples.

5. What do you feel was the most significant negative occurrences of the Art Education Program at AM&N/UAPB?

The lack of sufficient funds to properly operate a top notch Art Education Program.