JAMES P. HANEY'S CONTRIBUTION TO INDUSTRIAL ARTS

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# CHAPTER I

## INTRODUCTION

Educational systems throughout the ages have presented problems that necessitate changes, as one will find when reading the historical items concerning education. This has been true in the past and will continue to be true in the future. The reader of history often attributes a theory to one particular man yet he realizes that this theory is usually the product of the thinking of many individuals. The thinking of any one man in history is usually a synthesis of the thinking of the group at that particular time. This is true whether the thinking concerns government, education, economics, sociology, philosophy, or any other field in which the human family is considered.

There have been efforts made to train individuals for the tasks of governing, teaching, making a living, living the better life, as far back in recorded history as one can go, and the same has been true even further back in unrecorded history.

A quotation from the writings of Aristotle would serve as an example of the above statements. This quotation, taken from Aristotle's Politics Book VIII, "On Education," is as follows:

> The existing practice is perplexing; no one knows on what principle we should proceed--should the useful in life, or should virtue, or should the higher knowledge, be the aim of our training; all three opinions have been entertained. Again about the means there is no agreement; for different persons, starting with different ideas about the nature of virtue, naturally disagree about the practice of it. There can be no doubt that children should be taught those useful things which are really necessary, but not all things, for occupations are divided into liberal and illiberal;and to young children should be imparted only such kinds of knowledge as will be useful without vulgarizing them.[1]

The exact date of Aristotle's birth is unknown, but he died in 322 B. C. From his works it is apparent that thinkers had been mulling over the idea of the training of the hands in connection with the training of the brain for centuries. Practically every educational philosopher from the time of Socrates, Plato and Aristotle has been trying to find a solu- to educational problems. Practically every philosopher of note has also written something concerning the education of man's mind, body, and spirit. Many philosophers have touched on the training of the hands, notably Comenius, Locke, Hegel, Fichte, Kant, Rousseau, and Spencer of the older group and Woodward, Pestalozzi, Froebel, Saloman, Herbart, McClure, Bonser,Bailey, Harris, Haney and Dewey of the more modern group of educational philosophers. Up to the time of these modern philosophers there was little effort made to put into practice the theories of the earlier group.

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[1] Benjamin Jewett, Aristotle's Politics Book VIII (Oxford, 1922), p. 301.

One member of the later group is James P. Haney. Although Haney's name is not as outstanding as Dewey, Bonser and Bailey, certainly he brought about a regeneration in manual training in elementary and secondary education. In the schools of New York City he was considered the"Father of Manual Training." Other schools throughout the nation soon adopted Haney's new plan which will be given in detail in a later chapter of this paper.

The educational work at this time was experiencing a strong forward movement which demanded more practical forms of schooling. The schools were well over the horrors of the war between the states, but had not as yet outgrown the traditions and commercial standards erected by a previous generation. Many school men resisted the "basely utilitarian" trend of education, although a growing element was seeking forms of so-called motor training activities which brought into play hand and eye training to aid those boys and girls who were rather backward in their so-called 3 R's and who would likely go into industrial life. The movement gathered force most rapidly in the large industrial centers, which at that time were in the northeastern part of the United States.

In New York Haney recommended that drawing and design be included in the manual branches of the curriculum. The drawing was called "industrial" but gained little from the name. Most of the drawing, merely copying, was done from books, and very little was done from the objects themselves. The

commissioners agreed and decided to revise the curriculum and to do away with the distinction between manual and non-manual schools by requiring some form of handwork throughout all the grades.

The teachers did not have the training to teach the new "dreaded" subject, which required both time and skill to learn. The "tax payer" was also rebellious as the new set-up would require money. The "anxious parent" looked on cautiously and was afraid the children's basic education would be neglected.

This feeling toward industrial or hand work of any kind was nothing new. Even Aristotle 2300 years before had classed artisans in the same category as slaves. Even today there is the feeling that the type of modern education now current is neither the answer to educational problems nor is it anything new, as noted in a previous quotation in this study. This feeling has been voiced in approximately the same manner by practically every philosopher of education since the time of the Greek philosophers.

## Purpose of the Study

The study of James Parton Haney is threefold in purpose. The first purpose is to study the life and educational background of Haney in order to gain an understanding of the man and his educational objectives. A second purpose is to gain an insight into Haney's philosophy of education, and the third purpose is to examine the available writings of Haney in an

attempt to analyze his philosophy of industrial arts as a phase of general education.

## Definition of Terms

"Manual training" is a phase of general education which provides for systematic instruction in the use of hands and tools.

"Industrial arts" is the application of the principles of design and aesthetics to the planning and production of manufactured products.

"Industrial education" is a generic term applying to all types of education related to industry, including general industrial education (industrial arts education), vocational and industrial education (trade and industrial education), and technical education.

"Practical arts education" is a type of functional education predominantly manipulative in nature which provides learning experiences in leisure-time interests, consumer knowledge, creative expression, family living, manual skill, technological development, and similar outcomes of value to all. It includes those phases of agriculture, business education, fine arts, homemaking and industrial arts in which occupational efficiency is not a major goal.

"General education" refers to the providing of experiences under the auspices of the school which will develop the individual into a useful, happy and successful citizen.

"Philosophy" is literally the love of wisdom. It is the science which usually comprises logic, ethics, aesthetics, metaphysics, and the theory of knowledge. However, in the present-day philosophy of education it is sometimes explained as follows:

1. An organism of thought
2. A method of thinking
3. An effort to think things through to a consistent whole
4. An attitude of mind toward knowledge and experience
5. A method of approaching, studying and observing
6. A critique of experience. 2

"Jejune" is a word that means hungry, dry, barren, the lack of nourishing quality, void of interest or satisfaction.

## Limitations of the Study

The material on Haney's influence and contribution to industrial arts is very limited. Considerable material is found in published articles and addresses given by Haney on the subject of manual training and "the arts." However, since Haney was located in New York City and confined his work to that area, very little has been written about him by writers in other parts of the country. Consequently, the study was limited almost entirely to the writings of Haney himself.

## Importance of the Study

Education through the years has been important, but more important is the development of a child's character. Haney's

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2 Mimeographed material secured from S. A. Blackburn, Denton, Texas, 1955.

system of manual training had for its aim to develop every possible element of the child's ability, skill and character. True manual training forms a basis that cannot be measured by examinations but rather by achievement and character tests.

All normal children have a fundamental tendency to do things--things they plan themselves and in cooperation with each other. This tendency develops and widens their interests. After a plan has been worked out, following directions carefully, is good practice and could develop a respect for obeying regulations and laws. Some skill may be developed and the pupil may possibly develop originality. Even though he does not develop originality, he has learned that a plan is necessary if a satisfactory job is to be completed.

## Sources of Data

Restrictions were placed on the sources of study by the limited amount of material. The primary sources of data for this research consisted of magazine articles and lectures by James P. Haney, which portray his philosophy of industrial arts. However, the biographical study of Haney is taken from encyclopedias, Who's Who, and other references. All material is found in the libraries of North Texas State College and the Texas State College for Women.

## Related Studies

Haney's philosophy and practices are closely related to those of the other educators of his time. Naturally, the

educational philosophers mentioned in the earlier pages of this study played a very important part in establishing the industrial arts program as it is today.

The following is a short analysis of some of the philosophies.

Calvin Milton Woodward advocated the combination of manual training with academic subjects to train both the hand and the mind. He did not believe in teaching for an occupation only, but believed in teaching as a general preparation for life. The industrial arts, in his opinion, should help the student discover his abilities and limitations.

Frederich Gordon Bonser was convinced that manipulated activities emphasized some educational values that could not be brought out in other forms of subject matter. A construction project was given as an opportunity for self-expression in decoration and design. Bonser was convinced that the training in industrial arts should be adequate in several fields to enable the student to enter into industry.

G. Stanley Hall believed that in order to do a good job of teaching the teacher must know the characteristics of his students. An adolescent usually has a desire for knowledge but frequently he will not learn unless he learns by doing. Hall believed that industrial arts served two purposes, namely,

(1) To help the child gain knowledge and muscular development

(2) To meet the interest of the student and to prepare him for life.[2]

## Method of Procedure

This study has been divided into five parts. The first chapter is brief. The introduction, the purpose of study, definition of terms, limitations of study, importance of study, related studies, the source and method of procedure all appear in the first chapter.

The story of James P. Haney's life, his educational background, the positions he held, and the influence other educational reforms had upon his life are found in Chapter II.

A discussion of his writings and philosophy and the opinions of other writers are set forth in Chapter III. Chapter IV gives a discussion of the educational system which Haney set up in New York City and his influences on the present-day philosophy of industrial arts. Chapter V contains the summary, conclusions and recommendations.

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[2] G. Stanley Hall, Youth: Its Education, Regimen and Hygiene (New York, 1901), pp. 29-40.

## CHAPTER II

## THE LIFE, WORK, AND WRITINGS OF JAMES P. HANEY

James Parton Haney was born in 1869 in New York City directly after the war between the states and during the beginning of the Reconstruction Period. Naturally there was much confusion in industry, in general education, as well as in many other areas of American life. The war had destroyed most of the assets of the South. During the first half of the century, 1800 to 1850, there had been several moves by educators and laymen to assist in the great railroad expansion following 1825.[1]

This movement, which was called the Manual Labor Movement, was an effort to train skilled personnel for the industries. Many schools along the Atlantic seaboard had experimented with the movement. Notably among these were the Oneida Institute of Science and History, founded in Whitesboro, New York, in 1826. This school was established by George W. Gale, who had retired to a farm because of his health, and had agreed to instruct and board eight young men in preparatory college work in return for three and one-half hours of field work per man.

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[1] Who's Who in America (New York, 1922-23), p. 1393.

This arrangement proved satisfactory, so steps were taken to purchase a suitable farm and housing facilities to accommodate sixty men. After the fifth year the school was so popular that over five hundred applicants were turned away.[2]

The Wesleyan Seminar was founded by Elihu Robinson in Augusta, Maine, in 1820 and went into operation in 1825. This school had farm land and shops to train the young men, as well as to help pay for their education.[3]

Before the U. S. Land Grant of 1862 there were several schools patterned after the Wesleyan Seminar and the Oneida Institute. The Manual Labor Academy at Germantown, New York, which had four boys in the first class, was able to instruct others in woodwork. This enabled the Manual Labor Academy to be one of the first manual labor schools to offer classes in woodwork.

The Gardiner Lyceum, Gardiner, Maine, in 1823, had a large workshop with lathes which enabled the ingenious and industrious to earn their board. Gardiner offered short term courses of highly specialized subjects on a college level. The courses were taught on a practical basis and the

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[2] "The Baptist Chronicle at Georgetown," Literary Register (January, 1830), pp. 15-16.

[3] American Education Society, Quarterly Register and Journal, II (1826), 107.

school was supported by tuition fees, gifts, and partly from appropriations from the legislature. When the legislature withdrew its support the school closed.[4]

The Andover Theological Seminary of Andover, Massachusetts, instituted shop work for the health of its students. In 1829 the shops showed a profit sufficiently large to enable the school to buy new equipment, to pay operating costs, to pay the instructors' salaries, leaving a surplus to be divided among the men who participated in shop work.[5]

Several institutions were established in the Manual Labor Movement. Some of these institutions are listed as follows: Theological Seminaries in Auburn, New York, Manville, Tennessee, and at Danville, Kentucky; academies in South Hadley, Massachusetts, and in Cincinnati, Ohio. Three colleges of the Manual Labor Movement were located at Middlebury, Vermont, Boudoir, Maine, and Waterville, Maine. By the beginning of the war between the states most of these schools had either passed out of existence or were taken over by some religious organization or private enterprise, some retaining the name of the former schools and some assuming new names.

The war had slowed down railroad construction somewhat although the greatest expansion of railroads and industries

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[4]Ware Fabian, Educational Foundation of Trade and Industry (New York, 1901), p. 231.

[5]American Education Society, Quarterly Register and Journal (1826), p. 107.

followed the war. Then the need for skilled artisans was even greater than before. It seemed necessary in some way to re-evaluate the educational system from the old academic education to better fit the expansion that was taking place all over the country.

Naturally, during this great upheaval there were many theories advanced. Haney during his school days heard and read about the changes sought by the various educators, religious leaders and laymen. Even though he could not participate in the discussions because of his youth, he could at least think over the problems of the country in so far as education was concerned.

School shops were few in number and very small when Haney was attending high school. He recalled boys waiting to be allowed to take woodwork and shop classes and the urge and fascination to work with their hands. Perhaps these things even at an early age helped him formulate some his philosophy regarding industrial arts.

A biographical sketch of Haney must be confined to New York City for he was born, educated, labored, and died in that city. He completed his Bachelor of Science degree at an early age. He was nineteen when he graduated from college. He began teaching manual arts in one of the first manual training centers in New York City and studied medicine at the same time. Four years later he received a medical doctor's degree from Columbia University and practiced

medicine for two years, then returned to school teaching where he played an important part in the industrial arts program.[6]

Haney never married and devoted his whole life to the industrial and manual arts. He was director of art and manual training in the New York City public schools from 1896 to 1909 and director of art in high school from 1909 until his death in 1923. He lectured in New York University's Summer School of Pedagogy from 1895 to 1899 and again in the same university from 1906 to 1908.[7]

Haney was the driving force behind the development of the manual arts program. He was not interested in teaching a stereotyped course in manual training but always tried to include science and art which had become more or less stale, to give the manual training course new life. He was born an artist, trained as a scientist, and devoted his life to infusing art into manual training. It was this work that won for him national recognition.

Haney took an active part in many public school and craft clubs. He was one of the founders of the Eastern Art Association, the Council of Supervisors of the Manual Arts, the School Crafts Club and several other organizations.

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[6] Who's Who in America (New York, 1922-23), p. 1393.

[7] Ibid.

From 1903 to 1906, Haney was one of the associate editors of the Manual Training Magazine and contributed regularly to its columns. Once he wrote a series of editorials on teaching manual arts which attracted considerable attention. A discussion of these writings and others will be given in Chapter III.

Haney's writings were divided into three definite periods of his life. His early writings were few in number and were on the subject of planning and decorating the school shop. The second series was written while composing editorials for the Manual Arts Magazine and included various subjects. The main topics were directed at club organizations and methods of teaching manual training.

The last phase of his writings included industrial arts in grade school and junior high and vocational education in senior high school. This series of articles was cut short by his sudden death. In the last series Haney brought in the finer arts to show how closely related they were or could be to industrial arts.

## CHAPTER III

## JAMES PARTON HANEY'S WRITINGS AND PHILOSOPHY

To help understand James Parton Haney's contribution to industrial arts, one must first understand his philosophy which has been summarized in his writings and lectures. Throughout his writings Haney was constantly working on a course of study to combine manual training and art. He did this best in the article, "Manual Training in the Elementary School," in which he pointed out five canons (objectives) to the arts which will be discussed in the following paragraphs. Below are the five canons.

> 1. This canon states that drawing, construction and design form the arts... one subject... and as such should be developed.
> 2. This canon declares that the arts must be made developmental, not technical in aim... that they must be offered in each stage of the child's growth with specific consideration of his characteristics in that stage, and of the changes he must undergo before he can advance to the next higher stage.
> 3. This principle defines the changes as socialising agents of marked service in revealing to the child his physical environment.
> 4. This canon requires that in the arts the element of reality must appear; it demands that they concern themselves with real processes and real things.
> 5. This canon sees the error of allowing the arts even as a well co-ordinated group of subjects to remain a group separated from the other subjects of the curriculum. [1]

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[1] James Parton Haney, "Manual Training in the Elementary School," Education, XXV (May, 1905), 516-20.

These canons reveal Haney's theory and philosophy and each of them will be discussed more fully in the following paragraphs.

Canon No. 1 may be summarized in the paragraphs that follow. Many superintendents regard all motor work as "special" and are content to turn it over to a special teacher to organize and develop as best he or she may. Special teachers, as a rule, come to their task with training that is limited and one-sided. They are ill-advised as to the underlying principles of the curriculum, and they believe that success lies in keeping their special subject intact. To this end they labor, striving by isolation to magnify its importance. Art and manual training are considered apart, despite the fact that they are to the little child a common means of expression--graphic, concrete expression. The above procedure is followed in the shops of today.

> Thus the first canon in the manual training creed is violated. This states that drawing, construction and design for the arts... one subject...and as such should be developed. Many reasons urge this identity. The arts are necessary to one another in practice. [2]

Children cannot be taught successfully in any such method as stated above. Knowledge of drawing is needed in design and knowledge of design is needed in construction. The teaching of exercises--art for art's sake--should not be tolerated. Beauty is more or less an abstract term but there can be very little beauty in a useless object. Design

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[2] Ibid., p. 516.

unapplied is jejune (a term used by Haney and Woodward) and pointless; construction without art is an offense.

> Dr. Haney was one of the first to elevate manual training to the plane of the original expression instead of mere imitation. Formerly the twenty models produced by twenty boys were so absolutely alike in both construction and decoration that each boy had to look for his name on the back of the models before he could decide which one he had made. The constructive and decorative plans were drawn on the blackboard to scale, and these were copied by the pupils, first on paper and then on the wood or other material to be used in making the model. Now the fundamental laws of construction and of decoration are carefully explained but in making his model each boy has perfect "liberty under law." He is expected to produce it in harmony with the laws of construction, of proportion, and of decoration, that have been explained to him. In this way his selfhood is developed and made conscious, and he learns at the same time one of the highest possible moral lessons--reverence for law as a guide and not merely as a restraining force in his life. [3]

The industrial arts training schools for teachers are aware of this condition and are doing what they can to correct this evil--the practice of making each pupil in a class or number of classes work exactly to the same dimension and the same design.

> Over-emphasis upon the technical side violates another canon. This declares that the arts must be made developmental, not technical in aim--that, they must be offered in each stage of the child's growth with specific consideration of his characteristics in that stage, and of the changes he must undergo before he can advance to the next higher stage. Technical ideals look to the product, developmental ideals to the producer. [4]

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[3] James L. Hughes, "Dr. Haney's Contribution to the Teaching of the Arts," Manual Training Magazine, XI (1910), 438.

[4] Haney, op. cit., p. 517.

In James Parton Haney's time educators and psychologists believed that there were three definite periods of growth in a child's life. They also believed that the child's language was limited and his sensory channels were not fully developed from the sixth to ninth years, a fact which made him rely on drawing and making forms his principal means of expression. As the child grows older, from nine to twelve, his vocabulary has increased and his interests have multiplied and the desire for motion and things in motion becomes marked. Muscular adjustments are more easily acquired and habits of action become established.

The passing from childhood to adolescence usually occurs from the twelfth to the fourteenth year. At this age the child is able to appreciate and understand beyond his power of expression.

Haney also believed that if motor development was not offered at the proper time or in the proper manner that the child would never be able to develop along those lines. Art, as a phase of education requires presentation early in life and also requires constant use.[5]

The arts conserve individuality on the mental side. They foster personal and not mass instruction. They necessitate constant judgment concerning form and pattern. Initiative and self-expression are sought to stimulate the imagination.

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[5] Ibid., pp. 516-21.

They deal with concrete ideas and concrete things, and thus aid to build up appreceptive background to which the child must relate all that he truly learns.

The arts suffer when developed apart. Their natural relations are obscured and their technical requirements are exalted. When speed and skill are sought at the expense of originality, one recognizes worship of this ideal. This ideal accepts, even seeks, the product of automatic performance which perhaps has required hours of labor, though only ten minutes of actual thinking may have been involved. It adheres to rigid sequences, despite the fact that the child's interest or understanding does not conform to steps so ordered.

> A study of the kiln-dried exercises in the drawing rooms and shops made plain what should be another Article of Faith. These drawings and models were all the legitimate offspring of "technical-drill" and "disciplinary-value." They consistently enough offered practice for practice's sake. But so far as the product was concerned they were good for nothing from the child's point of view. One really couldn't use the design for oil-cloths, or the many curious joints; nor could one play with them with any satisfaction. They weren't even good for fun. 6

It is agreed by most teachers that the ideal situation is set up when drawing, construction and design are taught together, one as an aid to the other. Haney expressed this in the following statement:

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6 James Parton Haney, "Twenty-One Years of Manual Training," Manual Training, VII (June, 1911), 448.

> The most satisfactory conditions are present when the work in construction and design can proceed hand in hand, the earlier exercises in "making" taking the form of useful models in paper, cardboard, textiles, leather or thin metal, and then later in wood, in clay or in forms of book-binding. But many schools have no course in constructive work. Under such circumstances it will be necessary to develop forms to be decorated out of paper or cardboard. 7

The child is taught co-operative and creative work in kindergarten, in elementary and in church schools. Finger-paintings and clay require an unusual amount of originality on the part of the child. In doing these things he is learning the fundamentals of decoration and design. Supervision in early childhood will help eliminate bad taste in later years.

Haney believed that the arts act as a moral or disciplinary agent through the child's periods of development, that they would help him develop wholesome habits in keeping himself and his place of work neat and orderly. The children are led by their interests in what they undertake and what they do willingly. The atmosphere of a schoolroom is made informal and discipline problems are greatly reduced. In this way the children are kept in school for a longer period of time and through their greater interest more learning actually takes place.

> When one visits an institution of the disciplinary type one finds it a great group of shops, where officers

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7 James Parton Haney, Classroom Practice in Design, (Peoria, Illinois, 1915), p. 6.

> point to anvils, lathes and planers and say: "Here is where we try to effect a reform of the truants and delinquents whom you incarcerate. These shops, we find, are the best methods of interesting our boys, and of giving them a right attitude toward work. Without them we would be helpless, robbed of our most practical means of reform." [8]

It should not be necessary to wait until the boy has been forced from a public school and into a reform school before the opportunity is presented to him to learn a trade. The reform school merely does what the public school has failed to do. It gives the boy a strong constructive desire and an immediate reason for his school work, not merely unapplied theory.

Canon No. 3 deplores specialization and segregation of the arts. The interests in the arts are so varied and their forms of expression are so different that it is impossible to include all of them or to separate part of them in the public school.

> This principle defines them as socializing agents of marked service in revealing to the child his physical environment. The arts naturally relate themselves to the life about the pupil and help disclose to him his relation to his fellows. [9]

Social action is developed when it lends itself to joint or communal work. The exercises are more interesting when they offer results of service in the classroom or in the home, or when they meet the child's interest outside the school

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[8] J. P. Haney, "Manual Training as a Preventive of Truancy," Education, XXVII (June, 1907), 637.

[9] J. P. Haney, "Drawing as an Aid to the Teaching of Other Manual Branches," Education, XXIX (February, 1908), 382.

by the use of little tools or various appliances that are useful in real life.

> As little time as possible should be given to the formal exercises and practice models, as much time as possible to the making of things--big things--real pieces of furniture and workable pieces of apparatus, that meet strongly felt needs in the life of the boy and the life of the school. [10]

Haney in a statement made while Director of Art in New York City expressed the belief that art training should be practical training touching closely the needs of the community. It certainly cannot change the individual's taste materially or even the taste of adults. To affect these standards permanently one must begin with the children.

Haney did not stress art for the few that seemed to have a natural ability, but stressed it for all. If properly used, art would raise the standards of the community and would be a civic booster. "People who know better things demand better things."[11]

The mere drawing of an object is not so interesting as when it is constructed to fill a need. Those who seek to develop technical ideals are likely to ignore or at least to slight this fact. They try to secure well finished exercises, amd to this end require copy after copy for practice's sake. The fourth canon of sound teaching is violated in doing this.

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[10] J. P. Haney, "Manual Training as a Preventive of Truancy," Education, XXVII (June, 1907), 639.

[11] J. P. Haney, "The Value of Art Teaching in Public Schools," Industrial Arts Magazine, IX (December, 1920), 496.

> This requires that in the arts the element of reality must appear; it demands that they concern themselves with real processes and real things. The child passes through the symbolic stage at the threshold of school life. 12

It is important that the child should not be asked to undertake work in school that he does not understand. The arts do not approve of formal expression upon the basis of dictation and command, which robs them of all purpose, save that of fear. The child should have reasons for doing his work. An intelligent purpose should be behind each exercise before it can be a concrete achievement. Formal steps to develop any process must be followed, and an opportunity for free expression, to do original work in which the new process occurs. Formal training and practice exercises do not give the pupil incentive to application. He never acquires conscious power to use his drawing, design or construction to definite purpose. The child may learn to make a neat drawing or model. However attractive as the model may be, it has served a small purpose if it does not have the child's own thought in it. Conscious power comes when the products of the child's labor are tangible and useful. Immediate results are necessary in the earlier years, but at the close of the pre-adolescent period the child is prepared to accept practice as necessary to technical excellence. Technique is

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12 J. P. Haney, "Manual Training in the Elementary School," Education, XXV (May, 1905), 519.

a subject which demands "a background of experience." The pupil should look upon originality as the goal of all preparation.

> Little time will be offered in the elementary school for any extended practice in instrumental work, but it is quite possible to give knowledge sufficient to enable the boy of fourteen to make from any simple model, a free-hand working sketch properly lettered and dimensioned.
>
> In the more advanced classes instruction should be given in the development from the working sketch or drawing of a perspective view of the model. There is no surer test of the pupil's comprehension of what the constructed form involves than his ability to see it complete before his mental eye, and, also from this conception, to depict it properly foreshortened. 13

Technical training should put the child in a position to use his knowledge for practical and personal ends. The skill taught should be of real value, and beauty as a positive thing should be sought in all constructive and decorative projects. The plans drawn should be for service, so should be his designs and constructed forms. Every phase of practice of the arts should be instinct with reality.

Four principles have been presented as guides in teaching. To these must be added a fifth. "This sees the error of allowing the arts even as a well co-ordinated group of subjects to remain a group separated from the other subjects of the curriculum."[14] This guide requires that the relation between the arts and other subjects must be made direct and

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13 J. P. Haney, "Drawing as an Aid to Other Manual Branches," Education, XXIX (February, 1909), 384.

14 J. P. Haney, "Manual Training in the Elementary School," Education, XXV (May, 1905), 524.

intimate. The arts should be of service. They should help in teaching, increasing interest through doing, and aiding to give concrete form and shape to mental images. It is the business of the special teachers to find the various ways in which they may assist in the development of language, nature study, and a number of other school interests. Some courses of study look to these subjects as core subjects, while others consider them only as related topics. Whether developed from within or related from without, it must be the business of the teachers to see that these courses lend themselves to the teaching of all phases of the curriculum. There is no surer way of identifying them as essentials. The teacher has to discover their power to make vivid and direct teaching in other subjects and will not again attempt to teach without these essentials.

In the above, the philosophy of Haney has been revealed in his one book, in his writings in magazine articles, in the lectures, and in the writings of other educators. In the following chapter the manual arts system that James P. Haney set up in the New York City Public School System will be explained.

## CHAPTER IV

## JAMES PARTON HANEY'S INDUSTRIAL ARTS PROGRAM

In 1886 the school system of New York City felt a definite need for improving the school curriculum. The school board appointed a committee to study the needs and to report their findings. This group planning lasted for over a year. By that time James Parton Haney had received his Bachelor of Science degree from the City College of New York.

> Dr. Haney taught in the elementary and evening schools and was the first teacher employed in New York to develop a system of handwork. This work he was later called upon to supervise and during his administration of the manual training department, the number of shops increased from two or three to more than sixty, with a corps of thirty art teachers and more than fifty shop teachers. From 1896 to 1909, the work was extended to include the classes of more than 8,000 elementary rooms. [1]

It was through Haney's efforts and constant work to combine manual training and art that led to industrial arts. It was his belief that art work should function as an integral part of education. In establishing industrial arts in the public schools Haney stressed several points in developing his manual arts program.

Possibly Haney was one of the first teachers to try to use the manual training, now called industrial arts, and art,

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[1] "Death of Dr. Haney," Industrial Arts Magazine, XII (April, 1923), 167.

as a core for a new type of education. Following is a quotation by James L. Hughes:

> Doctor Haney has been most successful in working out a system of manual training in harmony with true psychological laws that continues in the child's life in school under systematic direction the same fundamental, constructive and productive process that all children naturally use before they go to school, if they are supplied with materials appropriate to their stage of growth, for the purpose of developing: first their constructive, productive, transforming, achieving, industrial, individual and social powers; second, their highest skill; and third, their executive and co-operative character. He was the first to carry out successfully what Froebel planned to do himself, by using material things in all schools to develop and define the child's own self-activity, and at the same time use material things so that they would lead each child to take a vital interest in the ordinary subjects taught in the schools by coordinating manual training with the other subjects of the course of study. [2]

As director of the art and industrial arts departments, Haney worked to coordinate the subjects taught with the other subjects taught in the school. He did not specify what would be taught in each subject, but he did stress that co-operation, morale and order be emphasized among the teachers. To develop co-operation they must be able to interchange ideas freely, and pool information and resources. They would continually strengthen the hand of teachers, and thus strengthen the school. The teaching standards of a school are determined by the teachers in the group. It was Haney's aim to have the more capable teachers offer suggestions, to give some

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[2] James L. Hughes, "Dr. Haney's Contribution to the Teaching of the Arts," Manual Training Magazine, XI (June, 1910), 437.

demonstrations and illustrations to the other teachers to help develop skill in their group in the presentation of their subject. "A good teacher is one who remains a student to the end" is a statement made by Haney. This "in service training" would develop the morale and co-operation and at the same time raise the standards of the faculty. Morale inspires the worker to give his best possible effort. Through order, the teacher would be able to have several projects going on at one time.

Haney was striving to set up a school system that would enable all children to learn and to have an appreciation for the arts. Also to enable the few who had a special talent to have a chance to further their education in a school situation rather than to try to receive the training from industry, which at best is usually strictly "commercial" rather than true appreciation.

Haney also advocated raising the community standards by educating the entire community to appreciate the better things of life. It was his aim to arouse an interest in the community, in art exhibitions, in galleries and museums, in shops, by means of art and industrial art clubs. Haney wanted to aid in revealing beauty as it existed in sculpture, in architecture, in pictures, and in the applied arts. He encouraged all teachers to make public speeches whenever they were called on so that they might arouse interest by

describing what was expected of them to make successful teachers of the arts in the public schools.

James Parton Haney not only worked with the school, but was constantly in touch with outside agencies and with industry, both giving and receiving help whenever possible to bring the two more closely together. He wrote articles to the local newspapers and a few to periodicals to inform the public concerning what was being done by the teachers of their schools. Through these articles the pupils were able to gain encouragement and acknowledgement of their careful planning and good construction of projects.

Haney was continually working to improve shop facilities and studios for the school. He encouraged the teachers to do extra work to aid all the teachers possible by helping decorate and build stage furniture and other materials that tend to build up friendly relations with other departments.

Haney's closing comment in "A Practical Philosophy of Supervision" is as follows:

> We do not work for ourselves alone; nor even for the pupils of our school, or the public of our city. New York City is a cynosure. Its work is known and studied by a hundred other cities. We have an unseen audience. Our power for good is not limited by our classrooms. If we raise professional standards, the results are far-reaching. We aid teachers and work in the multitude of places of which we neverknow. Herein we have a genuine responsibility. We are more than teachers of children. We are teachers of teachers, and teachers of a greater public extending far beyond our ken. To perform this very large service as

> best we may perform it, should be a matter of continued gratification and pride. [3]

The industrial arts system which Haney started in New York City was especially designed for a large city where the pupils did not have an opportunity to see nature's marvels. The majority of the pupils who were taught in the school system in which Haney worked, had never been to the country to see the beauty of nature. These pupils were from congested areas, where the only playground available was the sidewalks, or the streets, or the city parks. The apartments were small and crowded and most of the people were having to struggle to make their livelihood. The population of New York City and the surrounding areas was so great that many of the people merely existed. Therefore, anything that resembled improvement or the raising of living standards was welcomed by the children in the school and by their parents.

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[3] J. P. Haney, "A Practical Philosophy of Art Supervision," Industrial Arts Magazine, VIII (April, 1919), 125-126.

# CHAPTER V

## SUMMARY

At the time when James Parton Haney began to teach, attendance in high school was very low. Educators felt a need for courses to be improved or for new courses to be initiated in order to enable schools to maintain the interest of more students. The classes being taught were the traditional and commercial courses with standards of a previous generation. Several educators were afraid that the 3 R's would be neglected if hand and eye training were brought into the school room. The school commissioners, after much debate and investigation, decided to put handwork in all the schools of the New York City system.

The teachers did not have special training for the new subjects, nor were the tax-payers willing to spend money on a new, more expensive system of schools. At the same time Haney and others realized the importance of the development of a child's character.

Since Haney devoted his life to the school system of New York City, he did not come in contact with many writers of his day. The articles about his work in art and manual training are limited and unknown to the general public. The industrial arts program in the public schools has been copied

and revised throughout the United States, without any mention being made of Haney. He did not write many published articles. Haney is probably equally well known for his work with clubs and with the establishment of clubs for the betterment of industrial arts. On one occasion Haney and several other American teachers went to London to organize an international industrial arts club. Over two thousand art and manual training teachers attended this meeting where several projects, drawings, and paintings from all over the world were displayed. Outstanding teachers were asked to make speeches and to state their opinions on their phase of work. Haney was one of these teachers.

Haney was always searching to discover a better way to combine the arts with other subjects to give them more meaning and to make them more easily understood. He stressed the point that the arts must be developmental rather than technical in nature. It was Haney's opinion that the student must be taught to work for himself in planning, designing, and then to build his projects. The teacher should give assistance and encouragement, but not do the work for him.

Haney visited industry to see how he could improve his program to increase interest, and to coordinate the teaching in the public schools with what the pupils would do after leaving school. He also visited the state reform schools to get ideas in creating more interest in the public schools.

The reform schools used manual training to improve mental attitudes and to give the boys new interests and a means of learning to earn a livelihood. Through the use of manual training the reform schools were able to teach the boys the importance of work and cooperation.

By coordinating industrial arts with the other courses of study, Haney was the first to carry out successfully what Froebel had planned to do, using material things to develop the child's self-activity. Through careful planning he was able to work with the teachers of other courses, to show the need for and to build up the industrial arts department. Haney was a teacher of teachers rather than merely a teacher of children. It was his aim in life to make more capable teachers for teaching children and thus raising art standards in early life.

While there is little that is new in Haney's philosophy, he did have the courage to attempt to put his ideas into practice. Since the time of Haney, New York City has been outstanding in its endeavor to build the necessary shops and laboratories and to require examinations as a prerequisite to entering the teaching profession. This has kept their standard high.

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