Distance Art Education: The Federal School and Social Engineering in the United States, 1900 to 1925

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The Federal School was a correspondence art school in Minneapolis, Minnesota in the early 20th century. At that time, scientific methods changed the organization and practice of commercial art training and industrial education, which included correspondence courses from the Federal School. Standards of intelligence were determined with intelligence testing, and students were tracked into vocational or professional programs depending on their scores. The Federal School contradicted itself as it promoted stereotypes in which intelligence correlated to race, ethnicity, and sex roles. The same stereotypes appeared in the curricula of the Federal School, making it a part of the larger configuration of education and mass media that socially engineered cultural production.

The Federal School was a mail-order correspondence art school in Minneapolis, Minnesota at the turn of the 20th century. It was known later as Art Instruction, Incorporated, and is known today as Art Instruction Schools. The school has remained accredited by the Distance Education Training Council, and the correspondence course provides 24 college credits (Art Instruction Schools, 2005). This article gives a history of the Federal School, the way art was taught there, and its Master Course in commercial art. It also addresses the larger context of art and industrial education in the United States that was socially engineered with intelligence testing and admissions tracking. In this way, racial, ethnic, and gender stereotypes were held in place in broadly defined social policy, which influenced the Federal School.

My approach to this article emerged from an interest in early forms of distance education as correspondence courses. Though these courses opened opportunities for many who had no access to art schools, they also reinforced several racial and gender role stereotypes. My aim was to see if these issues could be positioned among the histories of art education. An examination of selected archives and histories1 revealed the structures set forth by the scientizing of education and mass media, which held institutional racism and sexism firmly in place within the technocracy of mass media educational structures in the first quarter of the 19th century.

The first section of this article provides a cultural orientation to the Federal School’s early years. Next, the scientific orientation and the social stereotypes embedded in the Federal School Master Course are discussed as they appeared in lessons on drawing, cartooning, and lectures called “chalk talks” in which the speaker drew an illustration as he or she told a story.

1 Sources consulted for this article include archives and textbooks of the period. The Minneapolis Public Library Special Collections provided news clippings and ephemera about the Federal School (Bartholomew, 1914; Saunders, 1955). The Cartoon Research Library at The Ohio State University provided Federal School textbooks (Bartholomew, 1922; Bartholomew & Almars, 1925; Calhoun, 1925). Selected social histories brought out the scientizing of educational disciplines, issues of eugenics, and social engineering (Black, (continued)
These activities were based on “biological methods,” which echo theories of Darwinian evolution and social science (Bartholomew, 1914). From there, the discussion broadens to the hierarchical configuration of schools, vocational schools, and professional programs, which held in place racial, ethnic, and gender stereotypes. Finally, the article provides a summary of the Federal School’s cultural and social context that was socially engineered according to stereotypes of race, gender, and ethnicity.

**Social and Cultural Lenses**

Religion and science were at odds in the social and cultural issues of the United States in the early 20th century. This conflict suffused three overlapping cultural movements that built momentum over the 19th century: the postmillennialism of evangelical Protestants (Moorhead, 1984), the romantic idealism of Hegel and Kant (Efland, 1990; Cremin, 1988), and strains of social science in educational systems of the United States (Dennis, 1995).

Postmillennial beliefs pervaded much of Protestant Christianity in the 19th century. These Protestant groups believed that the close of the first millennium would bring Armageddon and the second coming of Christ. In direct and latent response to these beliefs, religious and social movements of clergy, social scientists, and high government officials took responsibility to eradicate social ills in the United States. Generally, these decision makers were Anglo-Americans who were preoccupied with perfection achieved through the observance of moral social values of Protestant cultures, which they regarded as the bedrock of civilized living. As far as they knew, the Christianizing of outsiders, particularly people of color, was to turn them from what was called their “savagery” and “depravity,” to educate them in Anglo-Protestant ways (Moorhead, 1984; Susman, 1984).

The second strain of thought was romantic idealism from Hegelian philosophy, in which knowledge and the course of history were driven by a zeitgeist (that is, “time-spirit” or spirit of the times), which inspired an individual’s “self-activity.” William Torey Harris in his *Psychologic Foundations of Education* (1898) adapted these ideas for classifications of knowledge by subjects. The arts were divided into the major arts like philosophy, painting, and sculpture; and the minor arts like dance, printmaking, and crafts. In his early days as a school superintendent, Harris organized his school library with these disciplines as subject headings that are now part of the Dewey Decimal cataloging system (Mass, 1972), which remains “the world’s most widely used library classification system” (Online Computer Library Center, 2008). At the turn of the 20th century, Harris introduced these ideas at the Federal level when he served as U.S. Secretary of Education under Roosevelt and Taft. In this way, knowledge was compartmentalized into academic subjects, which became an order of knowledge transmitted through a national education system and was regulated by scientific standards.

Third, compared to strains of social science, the perfectionism of postmillenialist Protestants and Harris’ romantic order of knowledge would

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2 The narrative of Armageddon is usually a final battle of good and evil. In Christianity, this is related to the Last Judgment. In other narratives, it is taken to mean a cataclysmic event, such as a nuclear holocaust. The postmillenialists in this history identified the end of the first millennium as the realization of the Biblical narrative, while others anticipated this apocalypse in the Civil War and World War I with similar magnitudes (Cremin, 1988).

3 Dewey Decimal Cataloging (DDC) is over 100 years old and is the standard for most U.S. public libraries and school media libraries.

(continued on p. 126)
Many art libraries, Pratt Institute and The Metropolitan Museum Art Library among them, derive cataloging from the DDC unless the library is part of a university system, where Library of Congress (LC) cataloging would usually be the standard. Currently, the DDC is often embedded in metadata that follows “Dublin Core” format, which is used in schema read by search engines and “super catalogs” in libraries that search library collections along with the rest of the Internet (Quint, 2000). It is true that many Academic libraries in the United States have converted their collections to LC classification, but DDC call numbers are still required on (LC) records.

4 Bledstein (1974) argued that an important social development for late Victorians was their ability to identify their social status with further education, specifically entry into a profession like medicine or law. This privilege made higher social status possible among the middle classes without the prerequisite ownership of property (Susman, 1984).

have been regarded as lofty and conservative. Scientific methods were systematized and measured to engineer education with intelligence testing scores to track students into high and low levels of coursework (Cremin, 1988; Efland, 1990, Guyotte, 1980). Social Darwinists held that the same natural laws from Charles Darwin’s theories of evolution applied to the development of society, and that an individual’s intelligence was inherited. For these social scientists, evolution was the drive behind the progressive ethos in the United States, in which stronger and higher achievers would advance and thereby diminish the weaker and lesser individuals (Efland, 1990). Many of these social scientists were eugenicists who thought that degrees of intelligence correlated with race and ethnicity. Some of them belonged to a section of the American Breeding Association that advocated selective breeding among the races (Black, 2003). Similarly, G. Stanley Hall (in Ross, 1972) discussed the growth of all individuals from a savage state of childhood to as mature a state as evolution would allow. His characterization of children as savage was reminiscent of his Calvinist tradition that viewed humans as depraved by nature and in need of spiritual redemption. Hall also believed that the practice of confining marriage and social life to one’s own ethnic or racial group would keep blood lines pure and avoid interference with the natural course of evolution (Ross, 1972; Savage, 2007, p. 70).

In sum, the evangelists’ passion for perfection, Harris’ classified knowledge, and the systematic progress of evolution constituted a complicated culture that was built into the nation’s educational hierarchy, with vocational training at the bottom and university professional training at the top.4

The Federal School

The Federal School was established in the middle of all this restlessness. A group of individuals headed by Edwin F. Bauer consolidated their efforts to establish The Bureau of Design in Minneapolis, Minnesota in 1898. In 1905, they expanded operations to photoengraving and changed the name to the Bureau of Engraving which is still in Minneapolis today (The Bureau, 2007). They set up the Federal School to train their commercial artists. The students’ first contact with the Federal School occurred usually through newspaper and magazine advertisements. They would clip entry forms, fill them out, and mail them to the Federal School. In return, each student received a free catalog, A Road to Bigger Things, written by the Dean of the Federal School, Charles L. Bartholomew (1914). In the early 20th century, this catalog was an introduction to the course for prospective students, but in the 1950s and 1960s, admissions were done with entry blanks and the “Draw-Me” characters. Applicants copied these cartoons and sent them to the Federal School for evaluation. Those who passed received a visit from a sales representative, who registered new students and helped them order materials (Saunders, 1934).

The Federal School’s Master Course (Bartholomew, 1914) is characteristic of other Federal School courses. Bartholomew assembled course content

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The Federal School’s Master Course (Bartholomew, 1914) is characteristic of other Federal School courses. Bartholomew assembled course content
in the form of illustrations and biographies from over 100 well-known illustrators. These materials were presented as motivational lessons about successful careers, stating that “Every one of [the artists] has conquered seemingly insurmountable obstacles and fought his way to the top almost unaided” (p. 18).

By including a variety of illustrators, Bartholomew avoided the imposition of a single artist’s style. Courses were also self-directed, and students worked without deadlines through 12 textbooks, each with eight lessons on topics that included design and layout, figure drawing, lettering, and color theory. The course texts were supplemented with folios of illustrated charts and art reproductions.

The 12 volumes of the Master Course by Bartholomew (1914) can be described in the following ways: The first two books were about male figure construction. The male figures in advertising appeared as workers and protective military personnel. Female figures were given different roles as nurturing, persevering caretakers (Funk, 1994; Karetzky, 1997; Vaughn, 1980). The 3rd book was about action in the figure. Students were asked to capture movements of the figures in drawing rather than from posed models. The 4th book was on drapery and clothing on male and female figures. The 5th book was on the child figure, the 6th on the female figure, and the 7th book was on caricature and letter construction, which also covered typography and page layout. The 8th book covered design as composition and illustration, and book 9 was on the new innovation in mass communication, known as “chalk talk.” The 10th book was on animal drawing, the 11th on color and harmony, and the 12th on illustrating and cartooning. Lessons were accompanied by examples of well-developed studies, and students were encouraged to pose their own models and draw from them.

Learning strategies in Bartholomew’s courses were termed “biological” or “progressive,” through which students gained knowledge from all of the course content and experiences simultaneously, and did not “develop one limb at a time” (Bartholomew, 1914, p. 21). For example, instructional prompts included phrases like “thinking with your pencil,” training hands and fingers to “draft lines where the brain directs,” and practicing until the “gesture becomes automatic” (p. 40). These biological teaching methods facilitated the senses, coordination, and perception in the development of artistic skills and strategies.

The evolution of the student would have been regarded as part of the unfolding of economic, social, and cultural progress. Bartholomew claimed that even with instructors far from their students in Minneapolis, students still learned effectively through trial and error, which was considered a form of adaptation and evolution (Bartholomew, 1914, p. 21). Therefore, instructors who hovered over their students and “corrected” their work would have preempted the natural evolution of the student and thus interfered with the evolution of progress.

5 The Federal School commercial art courses have gone through many title variations and authors and editors have changed irregularly. The only reference to the earliest titles of the 12 volumes was found in a Bartholomew's (1914) description of the course.
Figure Drawing

The lessons on figure drawing reflect Darwinian evolution. The core of the Federal School Master Course was still life and figure drawing, with stress on the classical “correctness” of the proportion and anatomy of human and animal figures, but with scientific influences. In one lesson, the structure of a human head was compared to that of a monkey. Angles in the structure of the head marked the placements of the ears, nose, brow ridge, and forehead. The figure to which the author referred as the most “man-like” was Caucasian, which left the impression that the heads of any other races ranked somewhere between human and animal (Bartholomew & Almars, 1925, p. 13). Though this approach to anatomy echoed Darwinian theories of evolution, it also goes back to the Dutch Renaissance anatomist Pieter Camper, who correlated degrees of intelligence to the proportions of the cranium and the jaw. Subjects with larger jaws and smaller craniums were classified as animal like, but smaller jaws and larger craniums made the subject more “manlike” (Pieterse, 1992, p. 46). The only lessons that included African-American subjects appeared in lessons on cartooning as the stereotypical characters of minstrels, and “coons” were considered in vaudeville and popular fiction to be the most fitting character to take the brunt of grotesque humor (Bartholomew, 1922; Pieterse, 1992, p. 135).

Chalk Talks

By 1922, The Federal School was graduating more than illustrators. It also trained entertainers who presented chalk talks, in which speakers offered stories and motivational speeches while illustrating them. Chalk talks were performed in many venues, such as public lectures, Chautauquas, Lyceums, and Vaudeville (Bartholomew, 1922). In Bartholomew’s words, chalk talks were “… trick drawings with quick transformation and surprising climaxes that [took] the audience unawares” (Bartholomew, 1922, p. 17). The Federal School supplied students with a textbook and the equipment for chalk talking. Chalk talkers used an easel that was fit with electric lamps along the top for performance venues with no stage lighting. They drew with pastel chalk and oil pastels in half-inch sticks for linear drawing and two-inch blocks to cover broad areas. Drawings were done on large sheets of paper, though some speakers used shade cloth that they wiped clean and reused (Bartholomew, 1922).

“Turnover boards” allowed speakers to rotate their drawings and reveal optical illusions when the composition was upside down. The allure of chalk talks for audiences was to see these stunts, in which a drawing might begin as one subject or a few lines and then appear as another subject when turned upside down. The combination of a lecture or music with the drawing of an image was a powerful combination of multiple media. The columnist and editor Walter Lippmann (1922) stated that the effect of an image was a powerful influence in the formation of public opinion, and Bartholomew knew this, too: “Serious pictorial portrayed in times of great

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6 Lynd and Lynd (1929) reported that in the mid-1920s, lecture topics usually included titles like “Trials of Jesus” and “The Road to Success in Life.” In World War I, motivational speakers known as Four-Minute Men traveled the country to promote the war effort. These speeches could range from vital information about the war to stand-up comedy and advertisements.

7 In this historical context, public lectures were a form of education and entertainment that preceded radio and film. The format of hearing one person deliver a lecture would have been a familiar format for people who were used to religious education delivered the same way in a church or temple. In other cases, it was also part of an entertainment circuit with ticketed admission (Lynd & Lynd, 1924).
social and political upheaval has always proven most effective in molding public opinion” (Bartholomew, 1922, p. 98).  

**Evaluation of Student Work**  
  Bartholomew (1914) stated that home study was best because “… self-expression comes more naturally in familiar surroundings,” and students learned to be self-reliant by trial and error (p. 31). Students did all their assignments on 11” by 14” paper. When they were finished they pasted a record slip with their name, address, and the date on the back of each work, which was folded once and shipped flat. When the work reached Minneapolis, the instructors evaluated it and returned typewritten critiques with the student’s work. The instructors followed a scale of excellent, very good, good, fair, encouraging, and poor; redrawing could be requested. Bartholomew stated that written critique was better than spoken critique because students could refer to it later. In addition, instructors drew “corrections” on velum laid over the work. This intervention seems to contradict Bartholomew’s instructional aim in which students were to be self-directed. Though no data were found to describe rapport between students and their instructors, these methods indicate at least that instructors used verbal and visual modes of teaching and placed the burden on the student to solve artistic problems.  

**Motivation for Career Success**  
  The Federal School materials were written as motivational texts to raise students’ hopes for financial and professional success. Some of the texts made vivid claims:  
  The animated cartoon is a mint for those who can create the right ideas. There are luxurious limousines, country estates, and all of the opportunities that go hand in hand with the big income of those who know the secrets and are trained in animated illustration.  
  (Bartholomew, 1914, p. 37)  
  These texts were short biographies of former students who achieved successful careers. For example, the first chapter in Bartholomew’s Road to Bigger Things (1914) was titled “Realization of a Dream,” in which he described work in commercial art as a profession when most illustration was considered a trade (Bartholomew, 1914; Funk, 1990).  
  If becoming a professional could be loosely translated as fame and financial success (Metzger, 1987), then biographies of well-known artists exemplified professional achievement, usually as men and women who rose up from modest means and achieved professional distinction. One of these celebrities was Charles Dana Gibson, who was known widely for his illustrations of the Gibson Girls and the Coca-Cola Girls. Other illustrators and cartoonists included Franklin Booth, from The New Yorker; Nell Brinkley who drew the Brinkley Girls; and Sidney Smith who drew The Gumps; and such painters and illustrators as Maxfield Parish, Fredrick Remington, Norman Rockwell, and Charles M. Russell. These artists’ biographies rarely discussed their painting and drawing techniques or examples.
of their artworks. Instead, famous artists were praised for their hard work and professional achievement (Bartholomew, 1914).

Education and Industry

Professionalism was part of a trend that swept the U.S. education system in the early 1900s and reorganized it as a uniform system of high schools, trade schools, and professional associations. The entire configuration was organized to standardize training for industry and the professions. Amid this escalation, industrial arts education and commercial art were positioned to supply workers for the rapid expansion of factory-driven industry during World War I and afterward (Cremin, 1988).

Miller (1992) observed that an upsurge towards improving the U.S. workforce gained momentum in 1902, when President Theodore Roosevelt criticized the ineffectiveness of U.S. public education in training workers. He called for a more robust and systematic training to produce “educated,” insightful workers. Roosevelt sought to engineer these changes through industrial education, having studied at Harvard with the prominent Social Darwinist John W. Burgess. In fact, Roosevelt referred to the survival of the fittest in his writings and speeches as the “doctrine of strenuous life, the life of toil and effort, of labor and strife” (in Miller, 1992, p. 330). Roosevelt stated that “just as the higher animals dominate the lower animals, Anglo-Saxons have risen above lesser peoples” (in Miller, 1992, p. 511). Later in 1910, Roosevelt used different words in an address at Oxford University in which he termed as fallacy the parallels between the evolution of animal life and the social evolution of human societies (Miller, 1992). Though this statement sounds like a retraction of his promotion of Social Darwinism, Roosevelt still championed the technocratic methods of trade and professional education, including intelligence testing, that supported social evolutionary theories with hard science. In this system, lower scoring students would be tracked into vocational programs and those with higher scores would enter academic programs (Guyotte, 1980). In sum, industrial workers could be encouraged to be more insightful in their work but only as their measured range of intelligence would allow.

A Uniform Hierarchy

The newly scientized educational system challenged the traditional educational roles of family and religious institutions. It was unprecedented to establish a national, scientifically managed educational system for all youth to learn the knowledge and skills needed in life (Cremin, 1990). Such mass schooling was organized with input from trained experts in business, labor, and the social sciences to construct a hierarchy of professionals above practitioners who served lay individuals. This uniformity extended to agents of mass communications who also considered themselves educators, but with content of uneven quality. Individuals had to sort out vital information from idle chatter in publishing, film production, and broadcasting (Spring, 1992). It was easy to be distracted by new technologies like radio, film, picture magazines, and books, including art books (Cremin, 1988; Funk,
1998). The uneven quality of information ranged from moral instruction and advice-giving about social affairs to health tonics and “snake oil” evangelism. This entire system of schooling, trade and professional training, and mass media was engineered with procedures and standards that encouraged vocational productivity and patriotism among all (Vaughn, 1980; Spring, 1992; Funk, 1994). This massive system created informed but anxious consumers (Susman, 1984). In fact, Walter Lippmann feared that individuals would never be able to make up their minds about affairs of vital importance (cited in Cremin, 1988).

Such currents of change were also evident in strains of industrial education in public schools, as the National Society for the Promotion of Industrial Education (NSPIE) promoted educational standards in public schooling and post-secondary education. In 1906, the NSPIE was organized through the efforts of Charles R. Richards and James P. Haney. In November of that year, the Society held its first meeting at New York’s Cooper Union, where they elected Henry S. Pritchett as its first president (NSPIE, 1907; Rose, n.d.). Pritchett was also President of the Carnegie Foundation for the Advancement of Teaching (the Foundation), which was a foremost influence in the incorporation of professional training in university arts and sciences (Lagemann, 1983). One of the Foundation trustees was Franklin Arthur Vanderlip, who was President of National City Bank, and who had served as U.S. Assistant Treasury Secretary under McKinley and Roosevelt. Vanderlip knew machine-driven industry and its importance to the factory-driven economy, having been a worker before his financial career (Saunders, 1955). Vanderlip and Pritchett were highly influential and saw to the establishment of professional standards for training in medicine, law, social work, and teacher training. Pritchett also oversaw the scientific reform of the manual training as uniform industrial arts education, which included the kind of commercial art in the Federal School courses (Bartholomew, 1914; Lagemann, 1983).

With this new professionalism behind them, public school industrial art educators tended to criticize correspondence art schools, claiming they provided inconsistent quality of instruction and of deceiving unsuspecting students with empty promises of success (NSPIE Proceedings, 1916). Yet, public education also promoted social ambitions among its clientele. High schools advocated industrial arts as a path to a “calling in life,” or to further their studies in high school, college, or professional training (NSPIE Proceedings, 1916, p. 41). But the term “professional” was not usually associated with trades like illustration, stained glass, and other art forms, which were possibilities for industrial workers. Educators sought to raise the level of industry by training and Americanizing new immigrant workers as bodies of labor9 (NSPIE Proceedings, 1916).

Social Engineering and the Federal School
Along with the increased uniformity of industrial education and mass media, there emerged in the 1920s a giddy excitement as audiences flocked

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9 Scientific management in this discussion follows Raymond Callahan’s discussion of Education and the Cult of Efficiency (1961), which discussed management science as the calculation of the most amount of work done in the least amount of time for the lowest cost.
to see new multimedia forms of entertainment. Movie theaters provided
celebrities with visibility as stereotypes of “movie stars.” The exploitation
of a star identity was an important change from earlier days when film
producers used to conceal the actors’ identities. In this way, acting was
elevated to a profession and audiences were regarded as their clientele.
Publicists revealed an off-screen life of these actors in picture magazines
like *Life* and *Look,* which created vicarious relationships with audiences of
movie stars portraying the same stereotypes as those that appeared on screen
(Susman, 1984, p. 259). In ways like this, the 20th century came to be
regarded as “the age in which images superseded words as connectors to
cultures” (Susman, 1984, p. 283), a phenomenon that changed industrial
and art education for the duration of the century.

The Federal School echoed these trends. As if they were screenwriters,
some commercial illustrators were considered skilled at drawing particular
characters or “types.” For example, W. E. Hill was known for drawing country
people “truthfully” and A. B. Frost was good at “city types” (Bartholomew,
1914, p. 15). These “types” were similar to stereotypical stock movie roles
such as a hobo, which Charlie Chaplain styled after vagrant youth and
juvenile delinquents (Savage, 2007). Other characters like “Uncle Sam”
stood out in advertising and illustration as a symbol of authority.

Other symbols included skeletons that were usually associated with
death, famine, and war. Female figures were presented often as sexy, curvy,
and glamorous symbols of allure; or as idealized classical figures of peace and
relief from the atrocities of war (Vaughn, 1980). Ulrich (2005) observed
that women were portrayed in vaudeville theatre as desirable commodities.
Whether in a striptease or a patriotic pageant, female actors were sexualized
and idealized as stereotypical characters that appeared also in advertising.
One example of such an illustration was a poster from World War I entitled
“I am Public Opinion,” in which a female figure is costumed in classical
robes with a tiara. She is a stereotypically aloof symbol of inspiration and
moral purity (Vaughn, 1980).

The Federal School taught its students to perpetuate these images, which
saturated public spaces and popular publications. Norman Saunders (1934)
was one alumnus of the Federal School who used characters in illustra-
tions and magazine articles. In his depiction of North American Indians,
he stated that the “Indian is far from a fictional character. He has adopted
white man’s habiliments and habits” (Saunders, 1934, para. 1). This kind
of praise was directed at Native Americans who were said to improve their
lives by purchasing ready-to-wear clothing, and commercially processed
foods, and who sent their children to public schools. He depicted Native
Americans as adopting civilized ways without leaving behind their native
habitats. However, social science surveys done close to that time reported
that white American families were in decline because they consumed those
same readymade products (Ogburn & Tibbits, 1933). Though not social
science research, Saunders’ article was published as informative journalism,
which most readers would have assumed to be educational, if not factual.
Indeed, this kind of journalism transmitted powerful stereotypes. Native Americans were commended for a cultural pseudo-rehabilitation into civilized and modern people, while Anglo-Americans advanced on their upwardly mobile climb.

Another problematic example was Calhoun’s figure drawing lesson, in which he associated modes of intelligence with race. He noted that Asians should be characterized as people who carried themselves in an “upright and thoughtful manner,” on a scale of “ignorance to intelligence” (Calhoun, 1925, p. 13). This understanding of degrees of intelligence correlated to races, which were also reflected in intelligence testing. The Army ranked individuals with the Alpha and Beta intelligence tests in World War I, which were also designed to test different kinds of intelligences—the Alpha test for literates and the Beta test for non-literate, which implied most likely that verbal literacy was an indicator of intelligence levels, and that illiterates were inferior. After the war, the Alpha test was folded into the Stanford Binet Test, which measured an individual’s potential with an intelligence quotient, or “IQ” (Haney, 1981).

Intelligence testing was adopted in many educational institutions, and its use in higher education shows its social effects. Columbia College in New York used intelligence testing to sift qualified students from the flood of applicants after World War I and to be current with new trends in social science. The Dean of Columbia College, Herbert E. Hawkes, argued that less than 15% of Columbia College’s applicants qualified for admission (Guyotte, 1980). Most universities adopted intelligence testing that tracked students into either liberal arts study or “applied,” technical training. In addition, universities tended to exclude Eastern European and Mediterranean working classes and people of color because individuals from those groups were assumed to be less capable of academic work than Anglo-Americans (Guyotte, 1980; Cremin, 1988; Rudolph, 1962). But the Federal School evaluated its applicants by their drawing ability, which would have been an opportunity for those who were not admitted to university programs because of their IQ scores or socioeconomic background. Though there is not sufficient room in this article to discuss histories of testing in more depth, it has been shown that in the scientizing of education, which included industrial education and commercial art training, educators galvanized racist and classicist stereotypes in their admissions procedures with the hard science of intelligence testing. Though the Federal School opened opportunities for more people and did not screen its applicants with scientific testing, its curriculum was influenced by Darwinian strains of science and reinforced social stereotypes, as did the rest of the mass media.

**Conclusion**

After considering the discussion above, I have concluded that the Federal School contradicted itself. The Federal School stood apart from the socially engineered educational culture that ranked individuals according to gender and racial stereotypes. Though it provided commercial art training for
anyone with a mailbox and the money to pay the tuition, without regard to race or ethnicity, applicants should not have been forced to conceal these facts to enter work in commercial art. The curricula of the Federal School also perpetuated racist and sexist stereotypes, which were regarded by mass media audiences as common sense (Lippmann, 1922).

Others spoke out against the racist and xenophobic results of testing and tracking in education, the military, and employment. These methods froze individuals within socioeconomic pigeonholes of intelligence. Their training determined to some extent the income they earned and where they could afford to live, which kept races and classes geographically separated. Such important reformers as Jane Addams, and, later, Eleanor Roosevelt stood against the racism and xenophobia that pervaded most every institution. In fact, Addams and Roosevelt were under investigation by J. Edgar Hoover during the Red Scare of the 1920s, during which thousands of immigrants were often falsely convicted of anarchy and were deported from the US (Weisen-Cook, 1992). Vanderlip and Pritchett were important individuals, among many, who bankrolled and oversaw the scientizing of American education. Supporters of these efforts toward a unified, scientifically managed education system could have considered voices of dissent, but they did not. As a result, commercial art training and industrial education were subject to the social engineering of scientific management across American cultures, which would stand as a monolith against social change throughout the 20th century.

References


