

### 1: Art education, scholastic and industrial. By Walter Smith.

*The masterpieces of the Centennial international exhibition of -- v Industrial art, by Prof. Walter Smith -- v History, mechanics, science, by.*

THOUGH introductions have long since come to be regarded as impertinences, and prefaces abandoned as unnecessary, I feel that some sort of general statement is due from me, when offering to the public a work of such a distinctly two-fold character as this, in one volume. The time has come, which has been so long looked for, when this country, prosperous, and developing beyond all precedent, has sought in art the enjoyment and refinement which trade and commerce alone cannot give. The movement in favor of art education in Massachusetts is distinctly traceable to the influence of a few men, who, from European experience, saw that their country and State were behind the times in the promotion of art; that this materially affected the commercial prosperity of the nation, and its character as an educated people; whilst the natural progress of manufactures, and the accumulation of wealth by the people, required increased skill in the workmen, and the varied opportunities of art education generally. In the first section of this work, I have endeavored to give such practical information about schools of art and art teaching as I have learnt by experience is now required. In the second part, on the more general question of industrial art education, I have tried to enunciate general principles, which, when made possible by the development of art skill, may control the motive or character of the manufactures of the country. Public opinion directs the workshop; and it is to that I have appealed: Museum of Fine Arts, Boston, Mass. Design for a Fine-Arts Institute. Nottingham School of Art. Birkenhead " " Elevation and plans Coventry " " "section Stoke-upon-Trent School of Art. Burslem School of Art. Design for a School of Art. Desk recommended for Drawing-Schools Fittings for a School of Art. Referred to on page Massachusetts Institute of Technology, Boston, Mass.. Museum of Fine Arts, Boston, Mass. Specimens of Modern Venetian Table-Glass Examples of Modern Parquetry Floors.. Ancient Sofa at Knole, England.. Ancient Settee at Knole, England.. Ancient Arm-Chair at Knole, England. The colored plates numbered XIV. THE subject of Art Education has, during the last quarter of a century, become a question of some importance, and both because its neglect, or imperfect realization, previously had allowed valuable human faculties to remain undeveloped, whilst the improvement of general education produced a consciousness of the deficiency; and because the fruitfulness of modern discoveries in science, by which the happiness and prosperity of the human race have been advanced, has drawn attention to the possibility of deriving corresponding benefits from its sister subject, Art. Education of the past is open to the charge of having concerned itself very much about what men in distant ages, and far be it from me to express one word of disrespect towards any branch of intellectual education: It is not to be wondered at, therefore, that now, when the majority of human beings in countries where so marked a progress has occurred are to be educated, and that they are to be educated for the practical business of life rather than its contemplation, instruction should at least include subjects which have reference to the arts of daily life, and the occupations of a vast majority of the people. It is undoubtedly right that the mind should be cultivated, and that the intellectual faculties, developed by study of the wisdom of past ages, be enabled to profit by experience, and grasp the spiritual laws which govern us; but it cannot be wrong, so long as our physical frames vitally connect us with the earth we are upon, that our bodies should, by training, be made the ready servants of our minds, and be enabled to express completely, without interception or distortion, the ideas or conceptions we mentally create. Education is not the accumulation of facts and formulae, as dry goods are stored in a warehouse, any more than the Church is composed of the conveniently-arranged heaps of stones in which men worship their Creator: A passage from an address by Dr. Lyon Playfair embodies in an example a fair representation of the value of the two kinds of education: The schools succeeded admirably; and their pupils were worthy of the excellent instruction they received. But, after being educated, they naturally looked for employment in the direction of their education. A nation of dreamers has been transformed into the most intensely-practical workers, who enter every vocation with knowledge, and pursue it with success. Now, I do not wish to attempt to prove too much, nor to fall into the error of the advocates of classical education simply, by asserting that industrial education is all-sufficient. My

plea is, that a mistake has been made by ignoring it, and is still being made by those who regard it as of less importance than classical education; and I say, that the evidence of the last fifty years goes to show, that, of the two, technical or industrial education, carried on in the laboratory, studio, and workshop, has been the most fruitful in its influence and effects on the happiness of mankind. What is here being done for science, covering half the ground of the subject, I want to see done for art also, that the whole field of the industrial arts pertaining to our daily lives may be thoroughly cultivated. Science has attracted to its enticing embraces the brilliant master minds of this practical age, who have, by the greatness and the fruitfulness of their discoveries, placed the claims of their mistress beyond the needs of advocacy. Scientific education, though yet in its infancy, has had such excellent nurses, being in itself a precocious child, that it can now run alone without the aid of sponsors or guardians. The same can hardly be said for art education. It is only very recently, that, driven by necessity, the English-speaking race has recognized in art education any practical value at all; and at the present time men who regard all art as a plaything are unhappily not yet to be classed with the dodo, the fish-lizards of the mud period, and other extinct animals. It might have been, that, had a wider range been taken, the mine would have been discovered. In broadening the basis of education by the addition of the elements of science and art to the subjects of instruction in schools, we give opportunities not yet obtainable for reaching the faculties of peculiarly-constituted minds, and placeth within the reach of all the first steps of many useful careers; and thus we guard against a waste of human power, and a misdirection of human life, and at the same time pave the way for greater intelligence and refinement generally. A child who is brought up ignorant of physical laws and the elements of scientific knowledge has to buy his experience at a costly rate in all his after life, often at the price of life itself. There is one difference between the claims of science and art to a recognition in general elementary education, which is, that, though a certain advance must have been made on the other subjects of education before the child is capable of receiving scientific axioms, in art, whose first exercises are in imitation only, the child cannot begin too young; because the reasoning powers are not brought into play so much as the purely sensual, the sense of vision and the sense of touch. It is a matter of question in my mind, whether drawing ought not to precede writing in education, as a more natural and simpler style of writing, less complicated, and employing less of the reasoning powers than the practice of making arbitrary signs, which conventionally represent thoughts, and often thoughts the child never had, and would not believe if they occurred to him and he understood them, such as "Correction is good for the unruly. A convention of schoolmasters in London, who had made instruction in drawing general in their schools for a year, as an experiment, passed this resolution: It was demonstrated by fair experiment, that about a hundred per cent of school children could be taught to draw well, and that demonstration shattered the ancient notion of genius monopolizing art powers. Indeed, not only is this true of children, but experience in the city of Boston shows that adults of nearly all ages can be taught also; the evening classes and the Normal School having pupils varying between the ages of fifteen and sixty, who are, without an exception, steadily acquiring skill in drawing. There are but four classes of human beings whom it is not found practicable to instruct in drawing. They are the blind, the idiotic, the lunatic, and the paralytic. Of the rest of mankind and womankind, exactly a hundred per cent can be taught to draw. It is the only fatal hinderance; for, until that is removed, little progress can be made. And the delusion, usually occupies a well-fortified stronghold, and will not easily surrender. I have often retreated in discomfiture before an enemy of that kind; and my only consolation has been the soliloquy of the henpecked husband: The ability to represent the forms of all objects with accuracy and readiness must inevitably result from including drawing in the education of every child; and that is a very useful power to all. What we want is, that all kinds of elementary drawing shall be taught as a language, not as an art, and be used as an instrument, not as a plaything. Drawing treated as a language is a criticism made by ourselves upon our own knowledge, in which we either discover the depths of our ignorance, or express intelligibly the knowledge and ideas we have. Especially will drawing be found a ready handmaid to scientific study, illustrating its axioms, recording its phenomena, and explaining its laws. It should be regarded as a servant, or vehicle, to assist expression in the study of other subjects, as it is in geography, by means of mapdrawing. Thus, I would not teach a class the art of flower-drawing as an accomplishment, but give it lessons in botany, and require the illustrations to be drawn to fix the principles of growth on the memory. By

that meanq we should get accurate drawings, and the botanical knowledge would be an additional gain. In teaching drawing, from the very first, objectless and meaningless forms ought to be avoided as copies; for they make no appeal to other knowledge possessed by the pupil, or which can be communicated. Thus it is as easy to give a class information about the historical details of architecture, by selecting type-forms of the different periods as drawing-copies, as to give mere exercises in drawing, embodying neither history nor architecture. The time spent in practising drawing weekly need be no longer, and should not be shorter, than that given to other elementary subjects, such as reading, writing, and arithmetic; and great economy of time in after life will be insured by the possession of a means of expression as ready as the tongue and more descriptive than the pen. The use of drawing in the workshop and office needs but little demonstration; seeing that, without its skilful practice, many trades and manufactures and several professions cannot get on at all. And when we come to the practical business of every-day life in the shop, factory, and studio, we must substitute the more general word of art education, including drawing, painting, modelling, and designing, as the extent of art instruction required. The same act of the Massachusetts State Legislature which made elementary drawing a compulsory subject of instruction in every public school in the State, so that every school-teacher neglecting or refusing to teach it to the best of his or her ability is breaking the law, or setting it at defiance, - the same act imposed on all cities and towns which had a population of above ten thousand, the additional duty of providing free instruction for adults in evening classes in the subject of industrial drawing. The phrase is well chosen and comprehensive; indeed, the whole act is a model of composition, both in what it says and in what it does. Two words, however, require to be added to it; and I hope will be added at some future time, - the words "and modelling" after the words "industrial drawing;" and then it would embrace practice in industrial art such as is most required by carvers, modellers, plasterers, chasers, and moulders, and all who work in solid materials. Two words also should be erased from the act, - the words " or mechanical " after the word " industrial," referring to drawing: Among the ways in which art knowledge may be of use in the workshop, is in the economy of labor arising from the workman having definite objects in view, and having to make no experiments in carrying out work which must be executed to scale, plan, and design. I venture to say, that in every workshop or factory where no knowledge of drawing is possessed by the workmen, there is a waste of material, a waste of time, and an inferior article produced in the end, - evils which are a loss to the employer, through sacrificing of his material, and inferiority of work; a loss to the workman, by his time having to be wasted in experiments; and a loss to the public of tasteful objects to be obtained at a moderate cost. Art education in the form of industrial drawing, whatever it may cost the country, will be repaid to it in the increased value of industrial products: It is not unusual for English tradesmen to insert in the indentures of their apprentices, that the youth shall attend a school of art or science for two or three nights per week, forty weeks in the year; for which the employer or master pays the fees. That clause recognizes the increased worth in the work of the apprentice likely to arise from his improvement by means of technical study. It will be a source of comfort to architects and engineers when their offices can command skilful draughtsmen from schools of art in this country; and, though that is a work of some difficulty now, by the help of art institutions it cannot long remain so. It will be well, therefore, that architectural students should lay hold of the opportunities which will freely be given to them to prepare for the advancement in taste to be expected from a general education in art of the people, and the consequent elevation in character of the demand for architectural art. Perhaps the most practically important view of the subject of art education is its value commercially. In an essentially utilitarian age, things are judged by the standard of usefulness, rather than sentiment; and wherever we find great success following the experiment of introducing art education, it is where business men have forwarded and developed it as a question of dollars and cents. If any apology were required why the State of Massachusetts is expending some few thousand dollars a year in fostering art education, it would be found in the statement, that the leading manufacturers and merchants in the State had petitioned it to move in the matter, and that, in answer to inquiries made of practical men to discover whether drawing was of any use, every respondent said, " Yes. Ware, Professor of Architecture in the Boston Institute of Technology, replied, " Drawing is an invaluable element in general education. To the workman it is of the greatest practical use: If he attains to real skill in the use of his pencil, and develops the tastes and talents that

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cannot without this training be either discovered or made use of, he becomes a valuable person at once. Every branch of our manufactures is suffering from the want of just this intelligence and skill. Ware concludes his reply thus: Only the United States, among the great nations, stood below her. The first result of this discovery was the establishment of Schools of Art in every large town. At the Paris Exhibition of , England stood among the foremost, and in some branches of manufacture distanced the most artistic nations. It was the Schools of Art and the great collection of works of Industrial Art at the South Kensington Museum that accomplished this result. The United States still held her place at the foot of the column. Bail of Yale College, testifies thus: Without this cultivation, no people can aspire to become a first-class manufacturing nation, nor will they be able to compete successfully with the products of skilled industry in the great markets of the world. We are becoming tired of sending so many millions to Europe for articles that we might produce cheaper at home if we had skilful designers. This branch of industry affects articles for the homeliest use. Bartholomew, late Professor of Drawing in the Boston Public Schools, and whose efforts to popularize art education have been lifelong, deserving of the best thanks of the community, relates the following incident in support of the commercial value of drawing: Now, what is true in this case is true of our manufacturing establishments all over the land.

### 2: Walter Scott Smith Jr. | Revolv

*Walter Smith () was a British art educator and author of drawing books and books on industrial art education, known as leading early proponent of industrial design in the United States.*

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*by walter smith, art master, london; late head master of the leeds school of art and science and training school for art*

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*teachers; now professor of art education in the city of boston normal school of art, and state director of art education, massachusetts.*

### 9: Walter Smith (art educator) - Wikipedia

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