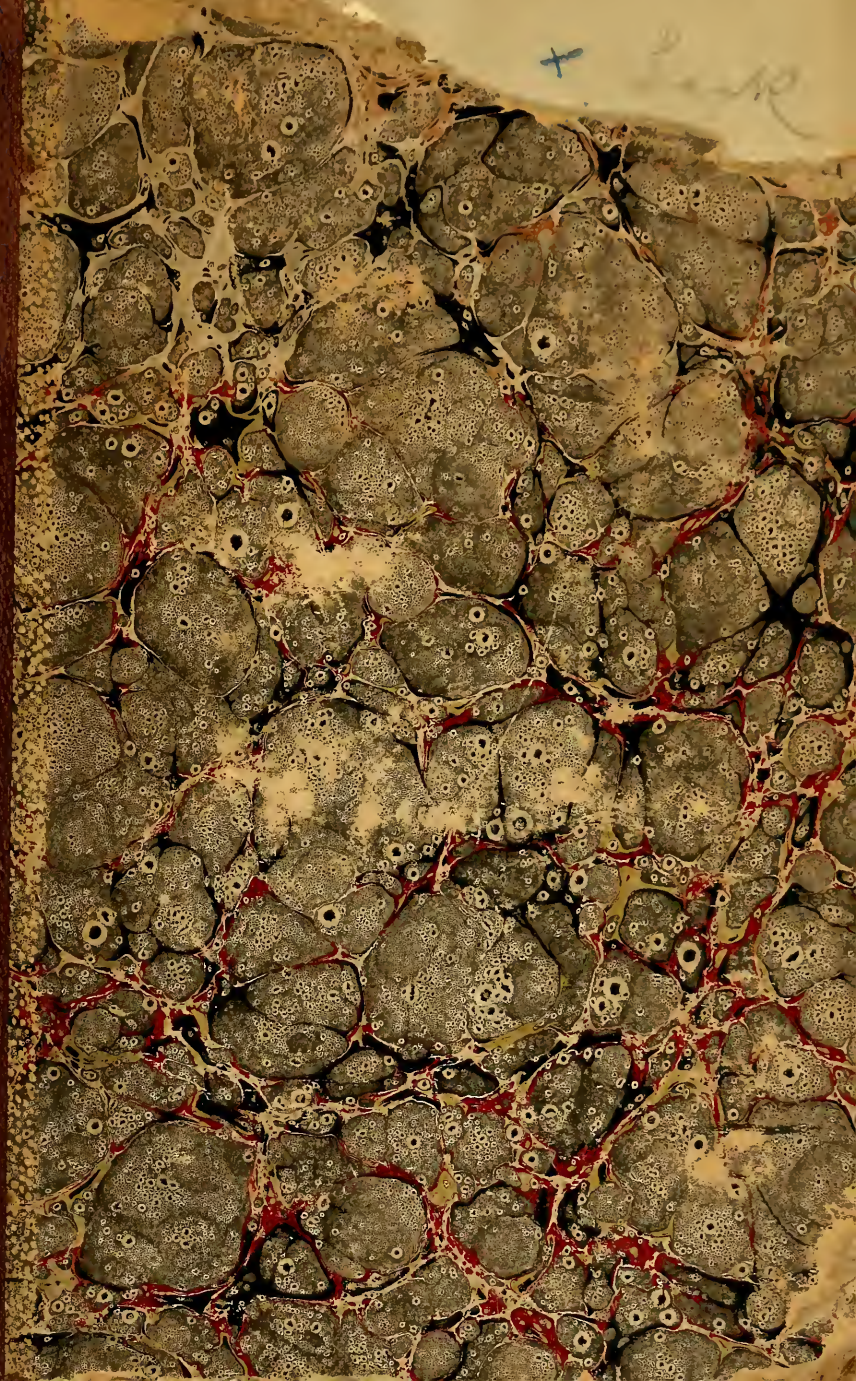


IN PUBLIC SCHOOLS.



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DRAWING IN PUBLIC SCHOOLS.

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THE SYSTEM OF INSTRUCTION

PREPARED BY

4068.54

PROF. WALTER SMITH,
State Director of Art Education for Massachusetts,

WITH

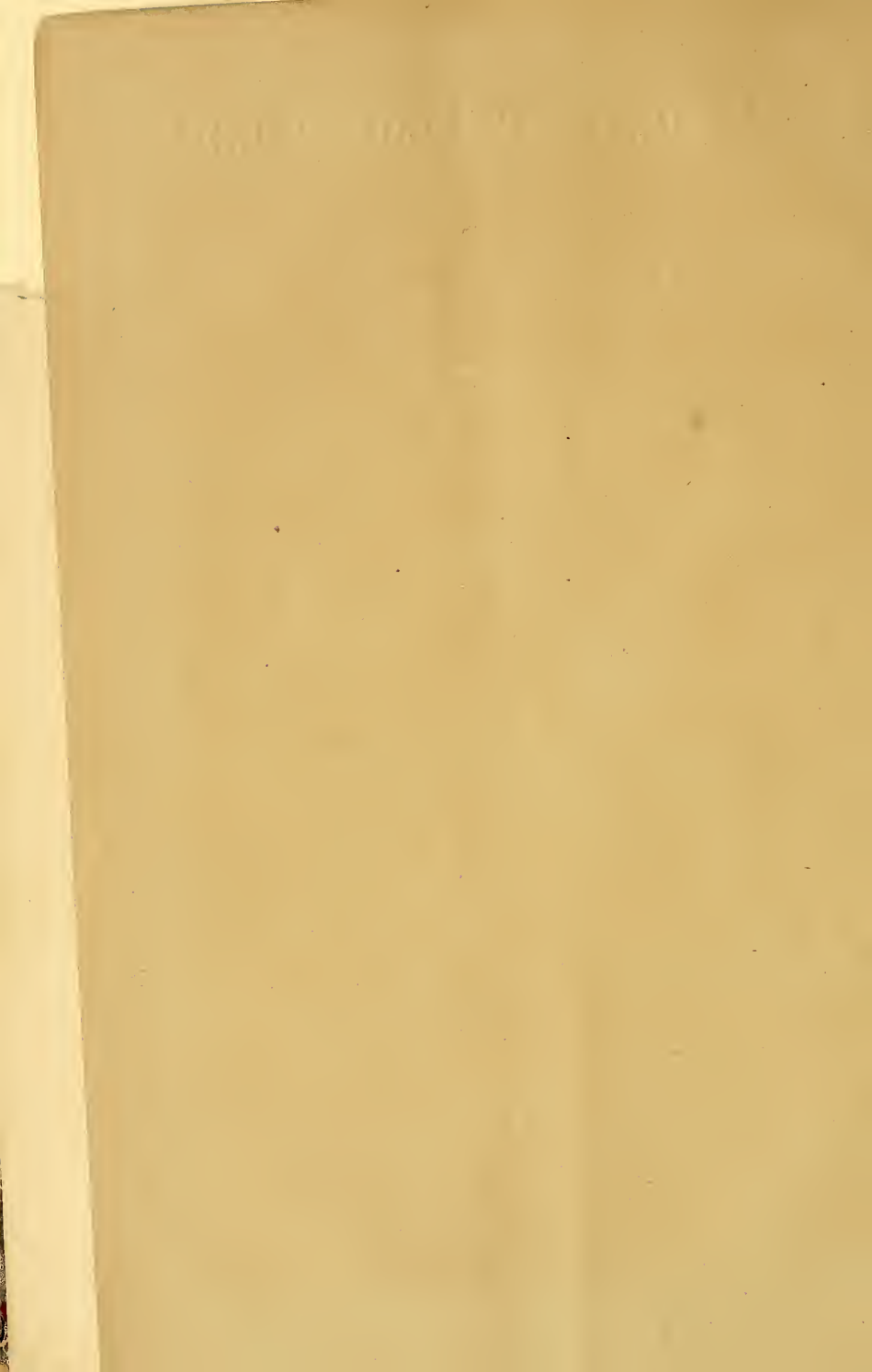
A STATEMENT OF THE CONSIDERATIONS WHICH HAVE INDUCED THE SCHOOL
BOARDS OF BOSTON, CHICAGO, ST. LOUIS, SAN FRANCISCO, AND
MANY OTHER LEADING CITIES OF THE COUNTRY,
TO ADOPT THIS SYSTEM AND
DISCARD

THE BARTHOLOMEW SYSTEM.



BOSTON:
JAMES R. OSGOOD AND COMPANY,
LATE TICKNOR & FIELDS, AND FIELDS, OSGOOD, & Co.

1874.



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PUBLISHED 1874.

NEW YORK:

WILEY & SONS, 15 N. ASSATEZ ST.

Anonymous

UNIVERSITY PRESS: WELCH, BIGELOW, & Co.,
CAMBRIDGE.

Sept 24. 1895

YASSEL CLUB

347 70

1895

DRAWING IN PUBLIC SCHOOLS.

THE teaching of drawing in public schools, as a prominent feature of public education, is one of the marked indications of the practical educational progress of our time. In view of the fact that in nearly every important city of the country earnest efforts are being made to place the study of drawing side by side in importance with reading, writing, grammar, arithmetic, etc., in public instruction, the inquiry naturally arises, What has caused this widespread and almost universal demand for public art instruction?

The answer is to be found in the necessities of our national development. No person can carefully study the elements of modern national growth and prosperity without observing that the real power of modern nations is centring more in their industries than in their military establishments. The great international industrial expositions which constitute so marked a feature in the civilization of our time are but confirmations of this fact. And the peaceful industrial competition which last year was witnessed at Vienna, is to-day producing an incalculable effect, politically, socially, and educationally, particularly in Germany, England, France, and America. This exhibition afforded nations an opportunity to present the best and characteristic features of their civilization, and in this exhibition it is to be confessed that our country made a most humiliating exhibit in all the higher departments of art and of industry. The cause of our failure in this respect is owing to the fact that our people have received no sort of art instruction whatever,

while in England, France, and Germany the past twenty-five years have witnessed the most earnest efforts on the part of the general governments, the cities, and various industrial organizations, to make art instruction accessible to all.

As the result of this state of things, the American laborer in almost every branch of industry finds himself at a great disadvantage with his foreign competitor; while the American consumer is, speaking broadly, without educated taste in purchasing industrial products. Our leading educators, observing these facts, and knowing that our future artisans and mechanics as well as the large body of the consumers of their products, have to depend upon our public schools for all the education they receive, have wisely sought to ingraft upon our system of public instruction the study of drawing as the basis of all industrial instruction and art culture.

Hence we have throughout the country an almost universal demand for practical, industrial instruction in drawing; and the circumstances of the case prescribe that it shall be no haphazard experimental instruction, but thorough and scientific in its character and scope, and based upon a consideration of the fact that a large proportion of the pupils receiving it will in a few years, as artisans or workers, be brought face to face in competition with artisans of other nations thoroughly and scientifically trained.

What has been done to supply this Demand. Mr. Bartholomew's Contribution.

It is claimed that one of the first persons to recognize the importance of teaching drawing in public schools was Mr. W. N. Bartholomew, and it is also claimed that much of the interest in the subject at the present time is due to his public teaching and the use of his books in public schools. He certainly was among the first persons in this country who began teaching the subject in any broad sense, and he may be regarded as one of the pioneers, as he began teaching in the Boston schools in the year 1851. Of his qualifications for teaching the subject

at that time, we have no record beyond the assurance of his publishers, that he began his labors with a full appreciation of the demands of the time and the necessities of the future.

His knowledge theoretical, and not practical.

They tell us that he began his teaching in the Boston schools gratuitously, his motive being "to test by actual trial his theory" (he only had a theory, it seems, to start with), "that the elementary principles of drawing could be taught to all children as successfully as the elementary principles of arithmetic or grammar." We are also told that he then "knew that most of the pupils in the primary and grammar schools were destined to industrial pursuits as distinguished from professional pursuits," that "he discerned the importance to them of the discipline of the mind and eye and hand," and that "he believed that the necessary instruction could be given in the public schools without harmful interference with other studies." In short, it would seem that Mr. Bartholomew, twenty years ago, had a clear comprehension of the whole scope of art education in this country; but, we are told, *it was in theory only*. In the beginning of his instruction he used no books but blank books. When he wanted Drawing-Books he prepared a series suitable to his purposes, and in their preparation "he had need to be very careful not to make them so technical as to ruin his cause in the estimation of a public disposed to be sceptical of the innovation he had made. From time to time he has improved these books to keep pace with the enlightenment of public opinion, and to embody the wisdom of teaching acquired by actual experience in the public schools."

To state Mr. Bartholomew's position clearly, he did not dare at the beginning of his labors to lay out any comprehensive plan of instruction for fear of frightening people, and he therefore chose to begin in a small way, trusting to bring people around to an appreciation of the practical features of the study by gradually elevating his instruction. It would be a material contribution to the history of this case, if Mr. Bartholomew's

publishers would inform us of the details of his progress, showing how and when, during these years of experimenting, he introduced practical and industrial features of study into his course. It may be remarked, that this sort of experimenting is usually characteristic of those who begin teaching with only theoretical knowledge. We shall have something to say further on in regard to the philosophy of this kind of teaching. At present we only wish the reader to note that such a statement is made in his behalf.

The Legislative Act of 1870, and Mr. Bartholomew's Connection therewith.

In 1870, as is well known, the Legislature of Massachusetts passed an Act making drawing a compulsory study in public schools. This legislation was brought about at the instance of some of the most influential people of the State, among whom we may mention Francis E. Lowell, Charles C. Perkins, William R. Ware, John D. Philbrick, Rev. E. E. Hale, Professor C. O. Thompson of the Worcester Free Institute, and others. It is true that Mr. Bartholomew interested himself in the matter also. He wrote a letter to the Board of Education on the subject of drawing, and his publishers tell us that so anxiously did he watch over the progress of the statute in all its stages, "that he took it himself from the clerk's office to Governor Claflin, and saw it approved." They also tell us, "he knew then that the ideas which induced him when a young man, twenty years before, to introduce the study of drawing into public schools, had triumphed over every prejudice."

Mr. Bartholomew unrewarded.

But it would seem that this triumph was destined to be without special honor or reward to him. One would suppose from the thorough knowledge of the subject which it is claimed he possessed, as well as his many years of teaching in the Boston schools, and his services in getting drawing made an obligatory

study in the State, he would have been the first person to whom the State Board of Education and the School Committee of Boston would have turned for assistance in carrying out the details of the new study. Common justice only would seem to indicate that if his services had been such as his publishers represent them, he should have been called to conspicuous honor in the "new era." We have searched carefully all that his publishers have to say in regard to his subsequent public labors, but we do not find that he is subsequently credited with doing more than writing a letter to the Drawing Committee of the Boston School Board, giving his views in regard to teaching drawing, which was embodied in the Drawing Committee's Report without comment, and a few months after resigning his position in the Boston schools.

Why Mr. Bartholomew resigned.

His publishers tell us that he resigned on account of ill health, and in order to prepare new books for the "new era" which he had done so much to inaugurate. Without impugning this statement in the slightest degree, we respectfully beg to call attention to what was done in the School Board before he resigned.

The Facts in the Case.

Immediately after the passage of the Act of 1870, the Boston School Board undertook to have the study of drawing thoroughly taught, and a special Committee on Drawing was appointed, with Mr. William T. Brigham as chairman. This Committee took up the question in earnest, examined thoroughly into what had been done in the past, and they found, as they say in their first report:—

"Perhaps of all the studies in our public schools, drawing exhibited the most feeble results."

They also state that they found that

"Nowhere was there any system, from the primary to the high school, and in the three sections of the city different methods were in vogue in the intermediate and upper school."

That

“There was a general feeling among the teachers that drawing was simply an accomplishment for those whose leisure might be amused by its exercise, and that the large majority of the children in their charge would be better off without it.”

That

“Very few of the teachers were skilled in the use of either pencil or crayon, and fewer still had correct ideas of the object aimed at. To many the only result to be attained by the most careful practice was simply the production of a pretty picture ; in other words, the contents of the portfolio, rather than the new powers of mind, were to reward the successful pupil in drawing.”

If more testimony be needed as to the deplorable condition of drawing at that time, it will be found in the report, for the same year, of Mr. Philbrick, the Superintendent of Schools, in his remarks on Drawing, from which we take this extract : —

“This branch has had a place in our programme of studies for many years, but its progress has been unsteady, uneven, and unsatisfactory. The time has at length arrived when it is to be placed on a proper footing in all our schools.”

And from his Report of the following year this extract : —

“When Mr. Bartholomew brought out his Drawing-Books, we were enabled to take a new step forward in the right direction, but it was not a very long step. . . . At length the time came for vigorous measures for perfecting the study of drawing in all our schools. For this purpose new instrumentalities were needed. . . . A thoroughly accomplished Art master was wanted to be the director and supervisor of this branch ; a man thoroughly trained and thoroughly experienced in all branches of art education.”

In short, it may safely be said that this Committee found the study in a deplorable condition, notwithstanding the fact that Mr. Bartholomew had been connected with the schools for nearly twenty years, part of the time as normal instructor, and that his books were in use in the schools. Being convinced that to get any satisfactory results some different system should be adopted, and that the study must be taught by regular

teachers, the Committee consulted Mr. Charles C. Perkins, on account of his well-known interest in art education, as well as his familiarity with the art schools of Europe, as to the best course to pursue. From the reply of Mr. Perkins we make the following extracts : —

“It is as easy to teach children to draw as it is to teach them to write, provided they are taught in the right way, upon a system whose excellence has been fully tested. If, however, they are put under teachers who cannot guide them with a firm hand because they themselves have no fixed principles of instruction, no good result can be expected, and the children’s time is wasted in futile effort. The first object, then, is to have the teachers taught by a thoroughly well-educated master, so that having learned his system they may become competent to instruct in it. You naturally ask, Where is such a person to be found? To which question I answer, Among the graduates of the Normal School at South Kensington, whose ability to teach is certified by as many as five or six diplomas. These diplomas are given to them by the Science and Art Department, whose office it is to supply the provincial art schools throughout Great Britain with teachers of whose competency it is thoroughly satisfied.

“Boston is justly proud of her really palatial school-houses, and no city in the world surpasses her in liberality in connection with education ; but in this matter of art instruction she is even behind New York, Philadelphia, and Baltimore, in all of which cities there are well-supported Schools of Design. Hoping that the time is not far distant when through the agency of a first-rate teacher she may not only surpass them, but even be able to supply them with teachers of a high order, I remain,

“Yours very truly,

“CHARLES C. PERKINS.”

In commenting upon this letter, the Committee say : —

“This letter of Mr. Perkins suggests a radical change in our normal instruction, but one which seems absolutely necessary if we wish to take any high stand in the movement now making itself felt through the land. We have had no system ; our teachers have not been instructed, and the work must now be commenced ; shall we

have a plan, or shall all be done at random? Will it not be better to invite such a teacher as we have not in this country to open here a school at which all our regular teachers shall have gratuitous instruction, and other teachers may become pupils at some fixed rate? The labor of instructing our large corps of teachers is no light one. It is harder in some respects than the instruction of the children, but when once accomplished in the right way, its influence pervades all our schools. The State requires us to give instruction in drawing; let it be the best that our country can afford. We are learning a new language in the United States, and we must learn it well, beginning with our very primary schools."

The Committee further state that they "were anxious to understand the views of Mr. Bartholomew, who has for some time had charge of this branch in the Normal School, and was until recently the only teacher of drawing in the Boston schools," and they gave his letter in their report without a word of comment; and finally closed the report by submitting the following order: —

"*Ordered*, That the Committee on Drawing be authorized to employ a suitable teacher from the South Kensington Art School, as Normal Instructor in this city, at a salary not exceeding £500 a year."

Now, if Mr. Bartholomew was the able and experienced teacher which he is claimed to have been, and if the results in drawing at present shown in the Boston schools are largely to be attributed to his books and his teaching, as is frequently said to be the case, then the foregoing statements of the Committee and Mr. Philbrick are manifestly unjust to him, and the Committee's action in submitting an order for permission to apply for a teacher to South Kensington, was an insult to his professional reputation, which left him no honorable course but resignation. This, however, is a matter we leave with his publishers, merely remarking that teachers who set out with mere *theoretical* knowledge, and then spend twenty years in experimenting for practical results, are apt to receive this sort of treatment.

Mr. Bartholomew's Books in 1871.

So much for Mr. Bartholomew as a theoretical and practical public teacher in Boston down to 1871. Let us now look at his books which existed at that time, and which, having been subjected to many changes from time to time, may be regarded as representing his system or method of instruction up to that date. We are told by his publishers that he began his labors twenty years before with a thorough knowledge of the subject, *in theory*, but, owing to the ignorance of the public in regard to the study, he could only introduce his ideas of what should be taught, gradually. We will now note what twenty years of *practical* teaching, begun with a knowledge on his part "that most of the pupils in the Primary and Grammar Schools were destined to industrial pursuits," have developed.

A careful examination of his books as they were in 1870 and 1871 does not show a single industrial or practical feature. In all the exercises they contain there is not one which gives any knowledge of value to a mechanic or artisan. Nothing is said about Historical Ornament or the important feature of Design. Pupils are not made acquainted with the elements of geometric forms in their relation to industrial or pictorial art, nor any of the problems of plane geometry; nor is Perspective, or Model and Object, or Mechanical drawing taught to any practical purpose; while in the drawing of objects the instruction is not only meagre but radically wrong, particularly in the drawing of circular forms viewed obliquely. As a practical commentary on the books, the following analysis tells the whole story:—

Out of seventy-two first lessons, embracing one hundred and ninety-six exercises, NINETY-SEVEN EXERCISES were devoted to simple straight lines in their most elementary combination, and SEVENTY-SEVEN to shaded forms; the latter involving for their proper execution great artistic skill, and a knowledge of the most advanced features of the study, — features not treated in the course. In short, the system had no gradation. It was all head and tail; and its use could only result in poor picture-making.

As evidence that Mr. Bartholomew at that time thought these books admirably adapted for public schools, we have the emphatic assurances of his publishers that they had been introduced in one hundred and fourteen of the principal cities of the country, with the most gratifying success. This may have been a mere "trick of the trade" on their part, as from this point his publishers admit that he took a "new departure."

Mr. Bartholomew's "New Departure." His Reconstructed Edition of 1872, with Nine "Essential Aims."

We have just seen what Mr. Bartholomew's books were at the time he resigned. The noticeable features about them were that they had no gradation, that they were made up largely of straight lines and shaded copies, and taught no practical industrial knowledge. But his publishers tell us that he resigned his position in order to improve them, and they enumerate nine "essential aims," which were derived from his long experience in teaching, which he would keep in view in preparing them. Lest we should be charged with misrepresentation, we will quote the exact words of his publishers: —

"It was evident that this compulsory study of drawing in every public school, from the primary to the highest, would make necessary a more carefully systematized and graded course of instruction than it had ever before been possible to use, and his health having for two or three years suffered from his arduous exertions, he resigned his position as teacher, in order that he might give his whole attention to the preparation of the needed books. His knowledge of the theory and practice of drawing in all its branches, his long-cherished faith in the usefulness of the study, and his thorough acquaintance with the peculiarities of our American school system, gained by twenty years' experience as a teacher, constituted a union of qualifications no one else in America had in the same degree, much less any one from abroad. His fortunate experience enabled him to keep in view certain points essential to success. Among which the following may be mentioned: —

Essential Aims.

“1. A system for drawing for American public schools must have a broad motive, consulting the greatest good of the greatest number, the object being not special (as, for example, to make portrait-painters or mechanical draughtsmen), but general, to educate the judgment, the taste, the eye, and the hand, and to impart such a knowledge of the art as will be useful, whatever the future work or station of the pupils.

“2. Drawing being only one of the important studies pursued in public schools, the system must not include in its scheme more than can be well acquired without infringing upon the time belonging to other branches of education.

“3. It must be adapted in its progressive method, not to the powers of the brightest scholars, but to the average capacity of pupils, regard being had to the age and mental development of those in each grade. A useful knowledge of these conditions, which are greatly dependent on national character, is hardly obtained without long experience in our public schools.

“4. In order to accomplish the best results, the scheme must be systematized on the most simple plan that is practicable. The elementary principles should be taught one at a time, the most simple first, advancing gradually to the more difficult. The examples for practice illustrating each principle and its application should be numerous, and carefully graded in the same way. Complex exercises should not be given until the parts that compose them have been separately drawn. Everything like confusion must be avoided.

“5. Definitions should be correct; explanations should be clear; directions should be precise and sufficient. Carelessness in these matters confuses and discourages the pupil.

“6. The books themselves in every particular and on every page should be examples of good taste, in order that they may instruct and gratify the sense of beauty, which it is the aim of art to minister to.

“7. Each exercise for study should be harmoniously proportioned and accurate. Uncouthness and inaccuracy in examples will surely breed the same grave faults in those who study them, and so far thwart the object in view.

“8. The beautiful ornamental designs suggested by natural forms

should be referred to their origin, and the correspondence between the conventional and natural form should be clearly shown. Without such information the pupil will become a mere copyist of other men's work, without the skill to turn his own observation of nature to account.

"9. Since, in all good drawing there is no line without its reason, the pupil must be taught to work intelligently. The reasons why work is done in one way and not in another should be explained when they are not obvious."

Mr. Bartholomew's Preaching and Practice compared.

We wish to call particular attention to a point just here. Mr. Bartholomew's publishers say that he held these nine "essential aims" in 1871, and that he retired in order to embody them in his books. A year after his retirement, that is, in 1872, his publishers brought out an entirely new edition of his books, which, to use their own words, were entirely reconstructed. We will now see what success he met with in embodying these nine "essential aims."

Essential Aim No. 1 says that a system of drawing should have a broad motive, so as to educate the taste and impart such a knowledge of art as will be useful, whatever the future work or station of the pupil.

All this is very vague, and will Mr. Bartholomew's publishers have the kindness to point out what broad motive these books exhibit, and wherein they give any practical knowledge whatever of art? And as to educating the taste, we would like to ask which particular exercises were intended to do this work. Does he regard the ugly tin dippers, the impossible candlesticks, the old barrels and chairs, which he has given, as better exercises to educate the taste and impart a knowledge of art, than the fine and simpler forms of classic ornament?

Essential Aim No. 2 says the system must not include more than can be acquired without interfering with other studies.

This is another vague "aim"; and as we find that these books contain a large number of shaded copies, and as we have heard of classes spending six months on six of these exercises, we beg to ask if shading is a proper feature to be taught in the grammar schools, and if it be an easier or a more important feature to teach than Historical Ornament, or Design, or Geometrical, or Object and Model drawing.

Essential Aim No. 3 says that the system must be adapted to the average capacity of pupils, and that a useful knowledge of these conditions can hardly be obtained unless the author be an American, with long experience in our public schools.

This is a direct appeal to the sentiment, "Put none but native Americans on guard"; and Mr. Bartholomew being a "native American" with a long experience in our public schools, will his publishers kindly point out in detail what the peculiar progressive features of this edition are, and where the use of these books has produced any satisfactory results?

Essential Aim No. 4 may be summed up by saying that a good system of drawing should have a practicable plan, that principles should be taught logically, that the examples illustrating the principles should be graded to correspond, and that complex exercises should not be given till the details are understood.

These are fundamental ideas in teaching, and apply to almost every study. Would Mr. Bartholomew's publishers have us understand that it has taken him twenty years to come to these general conclusions, and, having arrived at them by practical teaching, would they have us understand that this edition is so arranged as to apply them to drawing? If so, perhaps they can give a clear idea of the plan of drawing and the principles of instruction this system embodies, and explain why they are so different from what they are trying to teach *now*.

Essential Aim No. 5 says definitions should be correct, explanations clear, directions precise and sufficient.

Very well; but how does it happen that in this edition Mr. Bartholomew's definitions of lines, angles, ellipses, ovals, spirals,

etc., are not only vague, but oftentimes defective or radically wrong; while in regard to curved lines he does not distinguish the different kinds even by name? The precision of his directions will be seen by examining his instructions for drawing a tin dipper and a candlestick. (Examples Nos. 1 and 3, Book No. 2, edition of 1872.) For the former he uses 420 words, for the latter 528. A good-sized page of text for each; and each of which demands at least a half-hour's study before the pupil begins to draw. This is precision indeed.

Essential Aims Nos. 6 and 7 say that the books should be examples of good taste, and harmoniously perfected and accurate.

Essential points truly; but what have Mr. Bartholomew's publishers to say in regard to such exercises as his tin dippers, old barrels, tubs, wash-rooms, country school-houses, ruins of Chicago, etc.? What particular taste and knowledge of proportion are these intended to cultivate and develop?

Essential Aim No. 8 says that ornamental designs suggested by natural forms should be referred to their origin, and the correspondence between conventional and natural forms should be clearly shown.

This is a capital aim, and, well carried out, would be enough to recommend a series of books deficient in every other particular; but, after careful examination, we have to report that we cannot find a single such exercise in any of the books.

Essential Aim No. 9 says pupils should be taught to work intelligently.

Perfectly true; and it is a well-recognized fact that there can be no intelligent progress in drawing, unless the instruction be based upon the principles of geometry. These books do not present this feature in any intelligent manner whatever. Perhaps Mr. Bartholomew's publishers will point out what features of intelligent instruction these books do present.

Mr. Bartholomew's publishers are kind enough to tell us that these "essential aims" are "sound fundamental maxims of all education." Without discussing that statement, we would ask why they do not indicate how they apply these maxims to

the study of drawing. We apprehend it is not Mr. Bartholomew's general ideas of "all education" that the public are interested in just now, but rather to know how he would practically teach drawing; and comparing his nine "essential aims" with the edition of his books under consideration, we observe a marked discrepancy between his preaching and practice. The system as represented in the new edition of his books, published the year after he retired from the Boston schools and prepared to meet the demands of the new era, and intended to embody his nine "essential aims," has no sound basis, no plan, no gradation, no definite aim or object; and his publishers have been obliged to abandon it entirely, thereby admitting that

**This Edition of 1872, with its Nine "Essential Aims,"
has proved a complete Failure.**

We have seen that Mr. Bartholomew resigned in 1871 in order to devote himself to the preparation of the new books which the new era demanded. We have seen that a year later he brought out a new edition of his books, entirely reconstructing them, as his publishers say, and which embodied the nine "essential aims" which his experience in teaching led him to believe were important. But something seems to have been the matter with these books. They had scarcely been before the public a year, the publishers' commendations of them were still warm and urgent, they were being recommended as almost an ideal system for public schools, when, behold, the publishers announced a new series with an entirely different course of instruction. Their reason for this step has not yet been explained. Why was the edition of 1872 so quickly abandoned? Is it possible that Mr. Bartholomew with his twenty years' experience, and having retired from public teaching for the purpose of preparing the new books demanded by the times, should have prepared a new system complete, with nine "essential aims," only to have the whole thing turn out a failure? We hesitate to make such a charge against him, and we trust that his publishers therefore will relieve him from the embarrassment in which he is placed,

by stating why they found it necessary to completely abandon this edition so quickly, and to attempt to teach "Industrial Drawing"; for they will not think of asserting that it is more important to teach industrial drawing now than it was five, ten, or twenty years ago; certainly not more important than it was in 1872.

Their Edition of 1873-74. They attempt to teach Industrial Drawing.

As we have said, scarcely twelve months elapsed after the publication of this new edition with its nine "essential aims," before Mr. Bartholomew's publishers announced an entirely different system. "Industrial Drawing," they call it. We have repeatedly asked for an explanation of such a remarkable circumstance, and although we have had a "History of Drawing," and no end of "Statements," from these gentlemen, bearing upon this question, they seem to have a particular aversion to giving any reason for this sudden eruption in favor of Industrial Drawing.

They cannot claim that this edition is an embodiment of Mr. Bartholomew's old *theory* or his twenty years' experience in teaching,—for their previous editions they said embodied those,—unless, perchance, Mr. Bartholomew has taken, since his resignation, a private school, and crowded twenty years' teaching into one.

If we compare this last edition with the one of the year before, the two seem to have no sort of relation with each other. The arrangement of the exercises and the methods of instruction are in wonderful contrast. The number of terms used is largely increased, and in the definition of such as were used before there is a marked difference. Now, if Mr. Bartholomew has ever taught any of the features which these books contain, perhaps his enterprising publishers can show where, or when, or how.

The Features of this new Industrial System.

This new system, of which but four elementary books are at present issued, is noticeable as containing an attempt for

teaching these features,—Historical Ornament, Design, and Conventionalization. These are important features in the teaching of drawing, truly. They are not new features, however; but new in this country. Together with Geometry, they should form the elementary basis of any sound system of instruction; but, as Mr. Bartholomew did not have them in his system of 1870, nor include them in his revised system of 1872, which his publishers would have us believe included his “essential aims,” we simply ask, What has induced him to adopt these features at this particular time, and when and where did he ever teach them or get his knowledge of them? Are we doing him injustice when we say he is beginning another *theoretical* system of instruction which his publishers are asking the public to take on his and their responsibility only; and, considering the interests involved, is it too much to ask that they show his credentials for teaching these new features?

It is noticeable that in all the announcements of this new edition there is an adroit avoidance of any clear setting forth of the manner in which they propose to teach the details of the study. As yet they have no primary course that fits the books; and on the important points of how many books they are to have in the course, and what is to be their order and arrangement, the public are vouchsafed no information.

Leaving Mr. Bartholomew’s publishers to explain

Why they so quickly abandoned their edition of 1872, with its nine “essential aims,”

Why they attempt to teach Industrial Drawing now,

What Mr. Bartholomew’s credentials for teaching it are, which we trust they will do in a straightforward and manly way, we would now invite attention to the labors of Professor Walter Smith in the Boston schools and in Massachusetts, and also to the books which he has seen fit to prepare.

The New Era.

The circumstances attending Professor Walter Smith’s coming to this country are so well known that we need only allude to them in this connection.

Immediately after the passage, by the Boston School Board, of the order previously referred to, empowering the Drawing Committee to employ a graduate of South Kensington as a normal teacher of drawing, the Committee applied to the Science and Art Department of the English government for a proper person for this position. They were at once referred to Mr. Walter Smith, Art Master of Leeds, as the most competent person in England for the position. He was at the head of the second training school for Art Masters in England, the South Kensington School being the first. Correspondence was opened with Mr. Smith, and he was induced to come to America. He arrived in Boston in September, 1871, and was appointed General Supervisor of Drawing in the Boston Public Schools, Professor of Drawing in the Boston Normal Art School, and State Director of Art Education for Massachusetts.

The year following his arrival, Mr. Philbrick, the Superintendent of Schools, spoke of him as follows in his Annual Report:—

“After long negotiations such a man was at last secured in Mr. Walter Smith of England, one of the very ablest graduates of the Normal Art Training School at South Kensington ; who had for many years successfully conducted art schools,— a man of broad art-culture, of extensive knowledge of the methods and systems of different countries, of practical skill in teaching, of tact in the handling of classes, of organizing power, of executive ability, of business capacity, of immense working force, and of a noble professional ambition. This is the sort of man the Committee on Drawing had the good fortune to secure. This was an immense step in the right direction. It is easy to make regulations, but the essential and difficult thing is to get the right men and set them to work. From the arrival of Mr. Smith, last October, a new epoch began.”

The Smith System.

Professor Smith found our schools admirably adapted, better adapted than most European schools, for the purpose of teaching the elements of a sound art education ; and he at once laid out a system of Industrial Drawing, logical in its methods, and

comprehensive in its scope, which combined the best features of European instruction, and was, withal, so practical and full of common-sense views, that it met the hearty approval of our best teachers and educators, who saw in it the dawn of a new era in art instruction. The features of the system may be briefly stated thus : —

1st. It is based upon geometry. Experience has clearly shown that a thorough knowledge of plane geometry should form the basis of all instruction in drawing ; and the elements of this knowledge can easily be taught in the primary schools.

2d. Drawing should be regarded as a means of expressing knowledge ; hence mere hand-skill is of secondary importance. The main thing should be to impart a knowledge of principles as applied to industrial or pictorial art, of which the exercise of drawing shall be the expression.

3d. Hence the instruction and the exercises should be of such a character, that the pupils should first be taught something valuable, and then how to express by visible forms the knowledge they have gained.

4th. To become a regular course of study in public schools, drawing must be taught by the regular teachers ; and, in order that this may be done, the course of instruction must conform to rational methods of teaching.

5th. In order to make the study comprehensive, the elementary exercises must be in outline, else pupils would never learn to draw with sufficient accuracy, nor could time enough be given to the study to produce any satisfactory results.

With these general underlying features, this system begins by teaching, —

1st. The simple geometrical forms, and their applications to common objects and ornamentation.

2d. The application of these forms to conventional and natural forms, and to historical ornament, which enables pupils to become acquainted with the art of different periods and nations ; and then follows the application of these forms, and the knowledge of historical ornament, to original design. Then comes the drawing of problems in plane geometry, drawing from models and objects, perspective,

and mechanical projection and drawing ; the whole forming a comprehensive course of study, logically and progressively arranged, for every class, from primary schools to high schools, and leading to artistic, industrial, and mechanical work.

Mark the practical features of this system, as above stated, and notice the wide difference between them and the vague "essential aims" of Mr. Bartholomew.

The Smith Books.

In order to have this system taught in schools, it was necessary to have text-books, and accordingly Professor Smith began the preparation of a series which should embody his ideas and the practical results of his many years' teaching.

In April, 1873, we had the pleasure of bringing out six books in Freehand Drawing, prepared by him for provisional use until his complete system could be made available, and these books were particularly noticeable as the first presentation in this country of a course of freehand drawing based on geometry, and embracing outline exercises from flat copies in historical ornament, design, conventionalized and natural forms, together with practical instruction in memory and dictation exercises and original design.

The arrangement of exercises in these books was entirely different from those of any other books, the text, the exercises, and the place to draw the exercises being all on the same page. The definitions of terms were clear and exact, and the directions for drawing the exercises were terse and at the same time comprehensive. The whole arrangement of the instruction was clear and logical according to subjects taught.

Since the publication of these Freehand Books, we have published four Geometrical Books, one Model and Object Book, three Perspective Books, as well as a course of Freehand Drawing for Primary Schools. These works have met with almost universal approval, and although before the public but a few months, they have been adopted by several of the principal cities of the country, and the results shown by their use have proved eminently satisfactory. They impress people having

any knowledge of the subject as being decidedly practical in their character, and as evincing on the part of their author a thorough knowledge of the subject.

These books are of course in use in Boston, and as a consequence, results are produced which some people would fain believe are surreptitious, but which persons cognizant of the general course of study in the Boston schools know to be perfectly legitimate work and the logical fruit of the instruction given.*

Who oppose Professor Smith and the System of Art Education which he has introduced into Massachusetts.

For these opponents we have not far to seek. They are the representatives of the Bartholomew system, which was superseded by that of Professor Smith, and they would have people believe that the entire movement in Massachusetts under Professor Smith's direction is a most lamentable failure. They take a great deal of pains to assure people that Professor Smith is a humbug; that his Drawing-Books, as representing a system of instruction, have no value; that they are so numerous as to be impracticable in our schools; that, in preparing them, he has simply appropriated the work of others; and that he does not even know how to draw; and they try with so much earnestness to make people think that they really believe this, that they seem to forget that, were their statements true, it would be necessary to believe that the Board of Education of this State, as well as the School Committee of the city of Boston and of the other principal cities of the State, were all being deluded by a crafty and designing Englishman, who is endeavoring to foist upon their schools a really worthless and impracticable course of study.

We do not propose to follow them through the whole course of their misrepresentations; but inasmuch as they have recently published a pamphlet in which they make a pretentious arraignment of Professor Smith and ourselves, we will give them a little of our attention, without waiting for them to explain how they come to know so much about Industrial Drawing; or why

* We would especially refer in this connection to the Report of the Committee on Drawing for the present year.

it happens that their new books seem to have such a degenerate family likeness to those of Professor Smith. In this pamphlet they charge Professor Smith with : —

First, — Appropriations from them.

Second, — Misrepresentation and want of general knowledge.

Third, — Inaccurate drawing.

Fourth, — Want of systematic arrangement.

First Charge. — *Appropriations from them.*

Under this head, as near as we can make out from a careful reading of their arraignment, Professor Smith is charged with having got his idea of the arrangement of the exercises in his books from them, including the lettering and numbering of his examples, and also his idea of the Manuals for Teachers which accompany his books. If these gentlemen can show that they invented Drawing-Books and Manuals, and if they can make it appear that the custom of lettering and numbering exercises which prevails in all similar studies was an invention of theirs, they might have some ground to stand on. A comparison between the internal arrangement and appearance of their books in 1872, from which they say Professor Smith derived his ideas, and those prepared by Professor Smith, shows about as much resemblance as a geography does to a Latin reader.

As to Professor Smith's getting his idea of design from their books, they know that this statement is a deliberate falsehood, because they cannot show that Mr. Bartholomew's books previous to 1873 ever taught this feature.

They very well know there is not one important feature in the teaching of drawing that Professor Smith has taken from them. We challenge them to show that he has taken one.

Second Charge. — *Misrepresentation and Want of Knowledge.*

In a circular prepared by us a few months since, we pointed out a marked discrepancy between their past and present methods of drawing cylindrical forms and circles seen in perspective. We showed by the following extract, taken from their Manual, that in 1871 they taught that

“In representing a circle seen obliquely, the half more distant should always be made a little smaller than the half nearer the observer, for the reason that objects appear to diminish in size as they are removed from the observer.”

Professor Smith has before his classes again and again shown the falsity of this instruction, and in a little book on Model Drawing, published by him in 1872, he clearly demonstrated that a circle seen obliquely becomes, or has the appearance of, a perfect ellipse. Now a perfect ellipse is a symmetrical figure, and cannot be made by drawing one half smaller than the other, any more than two and three can be made to produce six. To instruct a pupil to draw a symmetrical figure composed of two halves, by making one half *smaller than the other*, is about as ridiculous a use of words as can well be conceived. Mr. Bartholomew, in his edition for 1872, saw his error, abandoned his old position, and said that a circle viewed obliquely had the appearance of an ellipse, and he taught that it be drawn as such. Their present disquisition on the subject is so much of a muddle, that it is impossible to make out whether to-day they cling to their instruction of 1871 or stand by that of 1872. We call upon them to say distinctly which method they adopt. They endeavor to befog the issue by representing that Professor Smith regards the diameter of the circle as coincident with the diameter of the ellipse. They know he teaches directly the opposite of this. One thing we feel very certain of, that when they come to publish a Model or Object Drawing-Book, they will not then tell pupils, in drawing cylindrical forms seen obliquely, to make the farther half smaller than the nearer half. Indeed, we feel pretty sure they will tell them to draw perfect ellipses.

Again, we charged that Mr. Bartholomew in his Industrial Drawing Series showed by one page of exercises that he did not know what working drawings are. We reiterate that statement; and after reading his defence, we are more convinced than ever that he does not know what he is talking about. His publishers bandy words on the subject. They admit an error, and then proceed to defend it; but with all their talk

they show that they have yet no clear idea of what a working drawing should be, and if there is not a marvellous growth of ideas on their part before they come to the preparation of their mechanical Drawing-Books, they will have a most remarkable course of instruction indeed. We advise them to consult some practical working artisan before assuming to teach further in Industrial Drawing.

Again, they would have it appear that Professor Smith is wrong in regard to the method of drawing ornaments on circular objects. Here again, from a professional and scientific point of view, they are utterly and radically wrong. The ornament should be drawn either as it would appear on the object or as would be required for a working drawing. They have done it in neither manner, and all their talk about orthographic projection is an attempt to evade the point raised.

We could point out equally grave errors in their attempt to teach elementary design, not alone from their faulty examples, but from their method of instruction; and floundering thus hopelessly, in the very elementary stages of their "new departure," what assurances have the public that the instruction in the advanced and scientific branches of the study will be at all sound?

The simple question then is, whether their new theories shall be accepted as a sound basis of public instruction; or whether the public will not regard duly accredited authority in the matter of drawing, accompanied by practical results, as of more weight than their tentative experiments.

Third Charge. — *Inaccurate Drawing.*

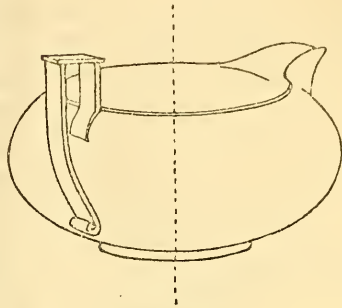
They charge Professor Smith with inaccurate drawing of a Cream Ewer, an Acorn, a Cup, an Ancient Wooden Measure, a Silver Tankard, a Pewter Flagon, and a Cup and Saucer.

We pronounce their representations of the Cream Ewer, the Wooden Measure, and the Cup and Saucer as deliberate and intentional falsifications.

The original of the first being a small drawing, a very slight alteration in the lines would change the whole character of the

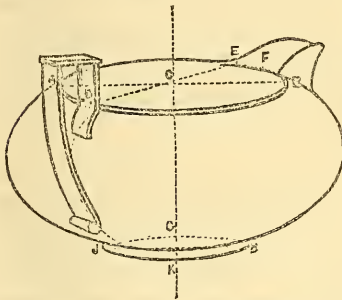
drawing. We insert the original cut, and also their copy, and if the two be carefully compared, their representation will be seen to be radically false.

They attempt to make out that the spout is not opposite the handle. Notice that they have entirely changed the character of all the ellipses, particularly the upper one; and observe that after getting the centre of the opening, their test line from handle to spout is not drawn through it.



CREAM EWER.
PROF. SMITH'S DRAWING.

In regard to the Acorn, which we insert, we admit there is a defect in the lines as they stand. The line of the inner curve has been slightly flattened on the left, either in the printing or in the electrotyping. On this point we shall have something to say further along.

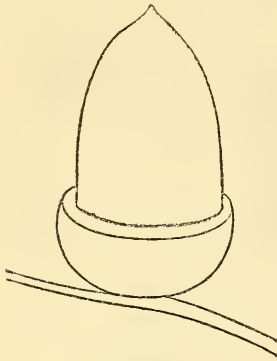


MR. BARTHOLOMEW'S MISREPRESENTATION.

In regard to the Wooden Measure, the ellipses in the top will not bear any such construction as they put upon them, while in the drawing of the second hoop around the body they deliberately force the ellipse out of its character by assuming one of the upright lines to be the vertical axis, when it is not.

But perhaps their most flagrant misrepresentation is to be found in their drawing of the Cup and Saucer. We have made a careful tracing of the example as it appears in Professor Smith's English book; and, comparing it with their engraving, we find that their copy varies more than a sixteenth of an inch in some of the curves, sufficiently to make their representation a complete distortion.

These gentlemen make themselves quite merry over the errors they think they have found in this exercise, and they would have us believe that if the saucer were placed as represented, the base could not be seen ; but if these critics should happen at



ACORN.

some time to take a look at a similar saucer from the same point of view, they would see that Professor Smith's representation of the base is perfectly correct. It is hardly necessary for us to make reply to their criticism on Professor Smith's English books, seeing that these books were prepared for a method of teaching very different from what exists in this country, and seeing that they have deliberately falsified the representation, they pretend to give ; but we will state, how-

ever, in regard to these English copies, that at best they are but poor lithograph copies of Professor Smith's drawings, drawn on stone by a lithographer, and so poorly done that Professor Smith suppressed nearly the whole edition as soon as published, which fact was well known to the Bartholomew people, and which accounts for the impossibility of getting copies of the work now.

Further, the two exercises of the Silver Tankard and the Pewter Flagon were engraved from photograph copies, and not from Professor Smith's drawings, and he condemned them as soon as they appeared, and both were redrawn nearly eight months ago for a second edition, though the fault with them was that of inaccuracy only, not the bold enunciation of a radical error, as in Mr. Bartholomew's mistake of twenty years' duration about the drawing of cylindrical forms, and his equally culpable ignorance in regard to the ornamentation of circular forms and of working drawings.

So much on this head ; but we wish to add a few words in regard to the difficulty of reproducing drawings, especially large drawings, with perfect accuracy on wood. It can hardly be done ;

for, let them be ever so accurately drawn and engraved, the wood is liable to shrink or swell before electrotyping to an extent sufficient to alter the character of delicate lines or curves, as in the instance of the Acorn. With careful watching, however, serious inaccuracies from this cause can be guarded against; and we would state that several of our drawings have had to be done over two or three times on this account. Again, making and engraving so many drawings as we have been obliged to do for these books, and working necessarily in great haste, and employing many people to execute them, we must expect that some errors will creep in. The most careful supervision cannot guard against such errors entirely; but if they are mere errors of detail, which do not involve methods or principles of working, they will do little harm; as, if the instruction be sound, teachers and pupils will be educated to detect them.

Now it is noticeable that all these errors (even granting they are errors) which they attempt to find in our books are simply errors of detail or errors in execution, for which we as publishers assume the sole responsibility. They do not establish a single wrong feature in the principles of working; and their criticism is of about as much force as saying that an author does not know how to write, simply because typographical errors are found in his books.

THEIR ACTION IN FALSIFYING OUR DRAWINGS SPEAKS FOR ITSELF.

Fourth Specification. — *Want of Systematic Arrangement.*

Professor Smith is charged with not having arranged a properly graduated course of instruction.

We do not deem it necessary to go into a defence of the arrangement of his system, in answer to any criticism the Bartholomew people may make against it. Having taught a theoretical system of drawing for twenty years, and having nothing whatever to show in the way of practical results; having only two years ago put before the public a new and as they said an entirely reconstructed system, which Mr. Bartholomew retired from the Boston schools expressly to prepare, and which they

regarded as adapted to the necessities of the time ; and having since then entirely abandoned the methods of instruction, exercises, and aims contained in this system, and having since then very badly imitated certain features of Industrial Drawing which Professor Smith was the first to introduce into this country, — we decline to regard them as competent critics of his system, and we shall hold this position until Mr. Bartholomew's publishers shall exhibit some sort of tangible evidence that he and they are practically acquainted with the elementary phases of Industrial Drawing ; in other words, until they have shown that their new *theory* is any better than their old one.

If they can succeed in convincing school boards that their twenty years' experience in teaching a bad system is the proper experience to qualify them to prepare a good one ; if they can make people believe that spending twenty years in teaching error is a good practical experience for teaching truth ; in short, if they can get credit for what they are going to do in the future because they have failed in everything they have undertaken in the past, — they are welcome to the conquest.

Conclusion.

The issue may be summed up thus.

The Bartholomew people have a large pecuniary interest in this Drawing-Book question, as represented in a series of books for use in public schools. Previous to the arrival of Professor Smith in America, they had the whole field pretty much to themselves ; and Mr. Bartholomew, on account of his position in the Boston schools, and as the author of the most extensively used text-books on drawing, was the most prominent teacher of drawing in the country. It was only to be expected, therefore, that they should look upon the advent of Professor Smith with evident concern ; and, in the event of his introducing any new methods of instruction, which should produce better results than theirs, and his attempting to embody those methods in text-books of his own, that they should endeavor to protect their own pecuniary interest as against anything he might do.

Professor Smith having introduced new methods ; having

achieved better results thereby than any they have ever been able to show ; and having prepared books embodying his methods which differ radically from theirs ; and these books having been introduced in the principal cities of the country and theirs discarded, — they are thrown completely on the defensive. Under these circumstances they know very well that they have no basis of past results on which they can stand before the public. They have absolutely nothing to show in their favor. They are perfectly well aware that their system of 1871, as well as their entirely reconstructed edition of 1872, with its nine “essential aims,” are both irretrievable failures, and that they cannot point to a single place where the introduction of either has been productive of satisfactory results. In this dire dilemma, and in order to save themselves, they are attempting the difficult tactical manœuvre of changing front in the presence of the enemy.

We believe that in military operations this manœuvre is always regarded as a very hazardous undertaking ; and when it is attempted, it is essential that the attention of the enemy should be attracted to other points. These people show themselves to be skilful tacticians ; and were the struggle on their part other than one for mere existence, it would be amusing to observe how adroitly they try to divert attention from their main operation. They raise all sorts of irrelevant side-issues. Hence their present personal attack upon Professor Smith. We do not propose to be drawn aside. We propose to hold them before the public squarely to the real issue.

THEY ARE NOT SIMPLY MODIFYING OR IMPROVING THEIR OLD BOOKS, AS THEY WOULD FAIN HAVE PEOPLE BELIEVE ; BUT THEY ARE MAKING A COMPLETE REVOLUTION IN THEIR SYSTEM AND IN THEIR METHODS OF INSTRUCTION.

We charge upon them that they are compelled to do this on account of what Professor Smith has done in Boston. We cite the evidence ; we put their instruction in 1871 and 1872 by the side of what they are attempting to do now, and show that there is no sort of resemblance between them in exercises, methods, or aims. We show, further, that their new books are an evident and intentional imitation of those of Professor Smith.

Let us see how they meet these charges.

Press upon them the fact that Mr. Bartholomew never taught Industrial Drawing, and ask for the results of his long experience in teaching, and they will draw a pathetic picture of Mr. Bartholomew, with his complete knowledge of the subject in all its phases, for years teaching in the Boston schools, compelled to hold his light under a bushel, not daring to tell all he knew or teach the best he knew, because he feared a Boston School Board could not stand it.

Ask them why, if he was such an able and experienced teacher, when the Boston School Board undertook to have the subject thoroughly taught, he was not called upon to prepare the proper course of instruction, and they will tell you he resigned on account of ill health, and in order to prepare a new edition of his books.

Ask them why, when Mr. Bartholomew was the head teacher of drawing in the Boston schools, the Drawing Committee stated that there was no teacher in this country capable of preparing the course of instruction desired, and why Mr. Philbrick stated that a thoroughly accomplished Art Master was wanted to be the director of drawing in the Boston schools, and they will try to evade the question by criticising the South Kensington teaching, or by telling you that Mr. Bartholomew was so much interested in getting Drawing made a compulsory study in Massachusetts, that he once wrote a letter to the Board of Education; and when the present law was enacted, fearing something would happen to it, he actually carried it from the clerk's office to Governor Claflin, and saw it approved.

Ask them in regard to their edition of 1872, and inquire what this edition was intended for, and why it presents such a poor embodiment of their nine "essential aims," and why they abandoned it so quickly after the publication of Professor Smith's books, and they will recite a long story of Osgood & Co.'s misrepresentations. Ask them to point out where, among the large number of cities which have adopted this or any of their editions, they can show any good results, and they will tell you a pitiful story of how Professor Smith has taken all his ideas from them.

Ask them to name the features which he has "appropriated," and they will ask you to believe that when he came here they had such an admirable set of books and manuals, containing such beautiful exercises, all lettered and numbered, and that these features were all so original and so superior to anything his English eyes had ever seen before, that he at once "appropriated" them. If they be pressed a little closer, and are asked to explain how, Professor Smith being the first to introduce into the study of drawing in this country such features as a Geometrical basis, Design, Historical Ornament, Conventionalized forms, etc., he could possibly have derived them from Mr. Bartholomew, they will immediately attack South Kensington again, talk glibly about Professor Smith's general incompetency, the incompleteness and want of method of his English books, and offer for consideration Mr. Bartholomew's nine "essential aims."

If the seeker after information should persist in demanding a more definite explanation of the reasons for their sudden change of methods in 1873-74, and should further insist upon their showing credentials for teaching Industrial Drawing, they will proceed to talk learnedly about working drawings, orthographic projection, etc., and attempt to show that Professor Smith knows nothing about American schools, that he has too many books in his course, and that his exercises are not properly arranged.

If it be suggested that it is not a knowledge of American schools that is so much needed to teach drawing as a knowledge of the subject itself, and that a teacher who knows thoroughly all features of the subject ought to be able to prepare a more practical course of instruction than one who knows but imperfectly and theoretically the elements, we apprehend that Professor Smith and ourselves would come in for a larger share of personal abuse than ever.

If the results in the Boston schools be alluded to, they will take a still bolder flight, and all the good results shown here will be attributed to Mr. Bartholomew's early teaching. If this modest claim be not regarded as satisfactory, they will not hesitate to assert that Professor Smith does not even know how to draw; that he is already in discredit in Boston; that he

holds his office by a very slight tenure ; that unless he changes his system he will soon have leave to withdraw ; and, not to be daunted by trifles, they will endeavor to convey the idea that Boston employs nineteen special teachers of drawing and expends \$34,000 per year for the day schools, and will wind up by pronouncing all the exhibited results " a fraud."

It requires a pretty bold front to assume such a line of policy as this, yet these gentlemen are equal to the emergency ; and accordingly we have the School Committee of the city of Boston, the teachers in the public schools, the press, and the community generally, held up either as perpetrators or condoners of a great public imposition, — and all this people are asked to believe simply on the evidence of Mr. Bartholomew's publishers, who claim to come before the public feeling a deep interest in the cause of art education, and to be actuated only by a sincere desire to tell the truth.

Are we dealing unfairly with these parties ? In the light of Professor Smith's teaching and of his books, compare what they are doing now with what they were teaching two or three years ago, and it will be seen most clearly that they are changing radically the whole course of their instruction. We reiterate the statement. They cannot deny it, and they dare not acknowledge it, and their recent pretentious pamphlet is only an attempt to divert attention.

The case may be briefly stated thus. The Bartholomew people come before the public confessing the failure of all their original theoretical methods of teaching, and present their new theoretical system of Industrial Drawing, a phase of the study they have never taught. They present no evidence whatever of their ability to teach this phase of the study, and offer for consideration but four very elementary books conspicuous for their errors in presenting the first principles of the study, and they give no definite information in regard to the manner in which they propose to treat the most important features of the study.

Under these circumstances and in the important matter of public art instruction, they ask to be taken on trust and on their own responsibility.

On the other hand, we present in detail Professor Walter Smith's system, and indicate clearly its scope and character. We show clearly that it is prepared by a gentleman fully qualified for the task by a thorough course of training and a long experience in successful teaching, who was called to his present position by the School Committee of the city of Boston, and the Board of Education of Massachusetts ; and whose eminent ability to prepare such a course of public instruction as is needed is certified to by the highest authorities both in this country and in England ; and the result of whose labors in Massachusetts for the last three years speaks for itself, not only by the excellent work done in the public schools, but by the new impetus given to art education throughout the country.

We simply ask that the two systems, the Bartholomew System with its vague aims and no results, and the Smith System with its clearly defined scope and character and its admirable results, be compared side by side.

We have but to add that within the past few months we have met these Bartholomew parties before the school boards of Boston, Chicago, St. Louis, San Francisco, Pittsburg, Detroit, Indianapolis, Milwaukee, Cambridge, Fall River, Springfield, Newport, and many other cities, and they have presented the strongest aspects of their case, and *in every instance where we have met them, Professor Smith's books have been adopted in preference to theirs.*

THESE FACTS TELL THE WHOLE STORY.

JAMES R. OSGOOD & CO.,

*Publishers of Professor Walter Smith's
System of Drawing for Public Schools.*

As this pamphlet is passing through the press, we have received a copy of a Report on Art Education in America, just issued by the Commissioner of Education at Washington, in which Professor Smith's labors in Massachusetts are set forth and commended to the attention of all parties interested in this important branch of education.

We are quite content in this matter to leave such public recognition of Professor Smith's services to stand by the side of the unsupported and personally interested criticism of the Bartholomew people without further comment.



A SYSTEM
OF
Industrial and Artistic Drawing
FOR PUBLIC SCHOOLS.

PREPARED BY

PROF. WALTER SMITH,

STATE DIRECTOR OF ART EDUCATION FOR MASSACHUSETTS, GENERAL
SUPERVISOR OF DRAWING IN THE BOSTON PUBLIC SCHOOLS,
AND DIRECTOR OF THE MASSACHUSETTS
NORMAL ART SCHOOL.

This system is the only comprehensive course of instruction in drawing accessible to American schools. The course is so graded as to meet the wants of every class of pupils, from the lowest primary class to the most advanced class of the high school.

THE SYSTEM COMPRISES

A PRIMARY COURSE,

AN INTERMEDIATE COURSE,

A GRAMMAR COURSE,

A HIGH SCHOOL COURSE.

The Primary Course.

This course consists of a Manual for the use of teachers, in which the simple elements of the study are explained and illustrated by the most familiar terms and examples; and two series of Cards, containing exercises for pupils to draw on their slates.

Price of the Manual, \$1.00; of the Cards, 15 Cents each set.

The Intermediate Course.

This course consists of three small Drawing-Books, of twenty pages each, specially arranged for pupils when they begin to draw on paper. The exercises

illustrate some of the elementary principles of Design and Style, with some simple exercises in freehand Perspective.

This course also contains a Manual for teachers.

Price of the Manual, \$1.25; of the Books, 15 Cents each.

The Grammar Course.

This course consists of:—

FIRST. Four Books in Freehand Outline Drawing and Design.

The exercises in these books are more advanced than those in the Intermediate Course; and by a wide variety of ornamental, conventional, and natural forms, and representations of historical ornament, pupils are taught a great deal about the decorative art of past ages, and also about the principles of good Design and the special features of the Classic Styles.

SECOND. Four Books in Geometrical Drawing with Instruments.

These books form the basis for Perspective, Model and Object, and Mechanical Drawing. The exercises consist of problems in Plane Geometry, applicable to nearly every industrial pursuit, the working of which teaches pupils the exact meaning of words and terms; and by the care required to execute the problems, they are trained to accuracy of workmanship.

THIRD. Two Books in Model and Object Drawing Freehand.

The exercises in these books are all in outline; and pupils are taught in a thorough manner how to draw from objects. The exercises are of such a character that the pupils' taste will be cultivated while acquiring skill in drawing.

FOURTH. Two Books in Perspective Drawing, with Instruments.

These books teach the elements of Parallel and Angular Perspective.

This course is accompanied by a Manual for teachers, containing all the exercises in the books and many more besides, with a full explanation of methods and principles.

Price of the Manual, \$3.00; of the Books, 25 Cents each.

As above set forth, the Grammar Course comprises twelve books; and with an allowance of an hour and a half to two hours per week to drawing, pupils can easily go through three of these books in a year; and when pupils have finished this Grammar Course, they will be able to draw in outline whatever they can see and understand.

Where pupils in grammar schools have received no previous instruction in Freehand Drawing, the first grading of the instruction must be provisional.

The High School Course.

This course consists of advanced work in Botanical Analysis, Historical Ornament, Perspective, Model and Object Drawing, Figure Drawing, and Mechanical Drawing, according to the tastes of pupils.

As in the previous courses only outline work has been attempted, in order that pupils might become well grounded in all the elementary principles of Industrial or Artistic Drawing, when they reach the high school they will be able to take up understandingly the more advanced phases of the study. In the high school pupils may be allowed some election in their course of study, according to their tastes or inclinations: some may prefer a purely artistic course, and others a mechanical course. Their previous training fits them for either course.

Books for this course are in preparation.

The High-School Course includes instruction in Shading, Painting, Drawing from Nature, and Designing in Color.

THIS SYSTEM IS A PRACTICABLE ONE.

It is frequently represented that this system is too elaborate for public schools. It may be said, in answer to this, that as shading and figure drawing, etc., are placed at the end of the course, and outline forms are used to give the elementary instruction, ample time is secured, during the eight to twelve years of school-life, to impart a sound knowledge of drawing.

This system proceeds on the assumption that mere hand-skill in Drawing is of secondary importance; that Drawing, like writing, should be used principally as a means of expression.

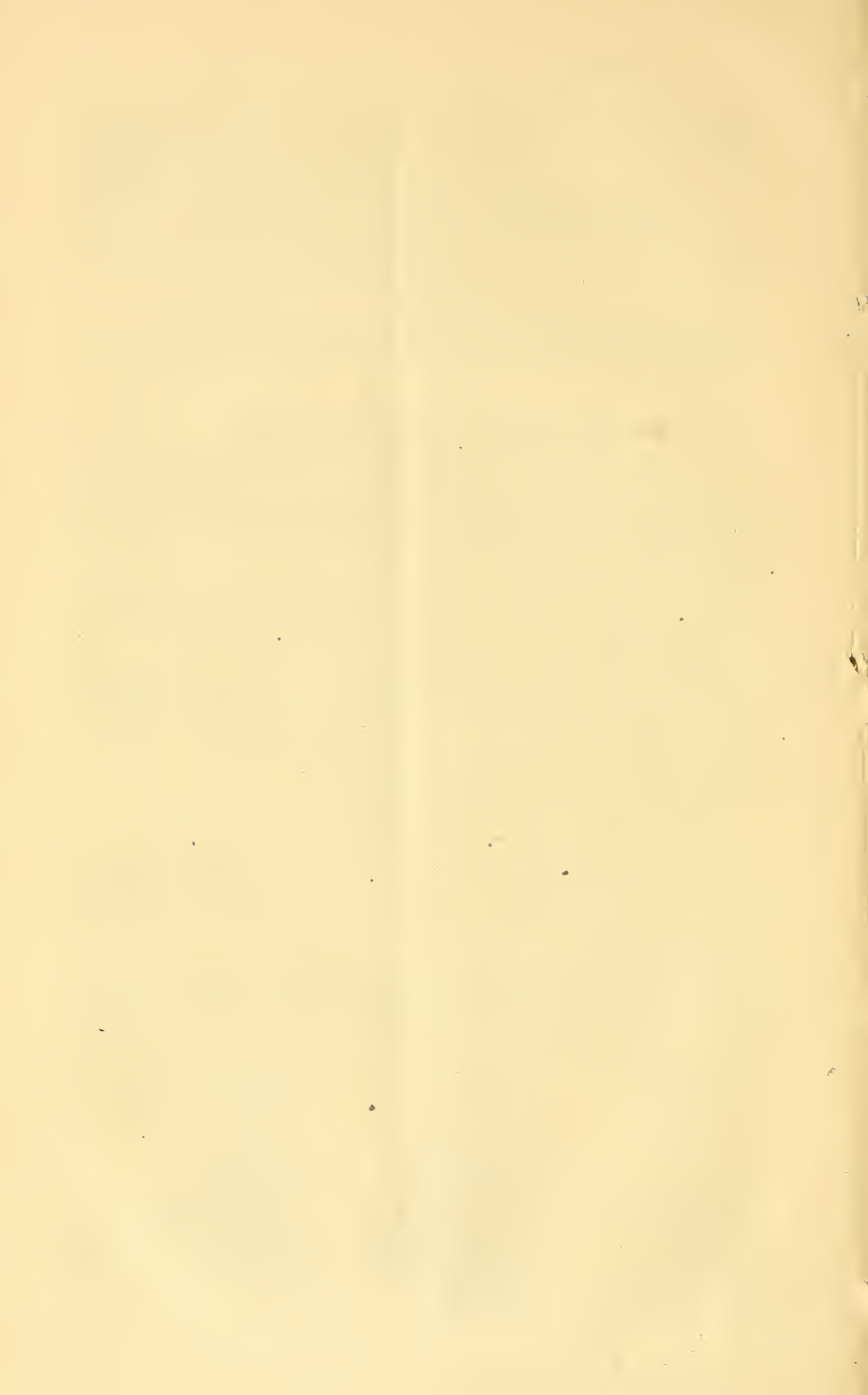
Starting on this general principle, it is only necessary that the knowledge given during the period of a pupil's school-life should be such as he can comprehend in the course of his advancement. The expression of this knowledge by drawing will become by practice of no more difficulty than expressing thoughts by writing; and if pupils draw during their whole school course, they will learn to draw well as readily as they will learn to read or write well.

THIS SYSTEM CAN BE TAUGHT BY REGULAR TEACHERS.

The teachers' Manuals which accompany the books give full particulars in regard to teaching each subject; and any teacher, with a little patient study, can fit himself to teach understandingly and well what is required to be taught below the High-School Course.

This system has the indorsement of many of the most prominent educators of the country, and is rapidly being introduced into public schools. Although the books have been published but a few months, the system has been adopted by the Boards of Education of the following cities:—

Boston,	Newton,	Pittsburgh,
Cambridge,	Waltham,	Columbus,
Lawrence,	Fall River,	Detroit,
Lowell,	Dedham,	Indianapolis,
Worcester,	Woburn,	Milwaukee,
Springfield,	Arlington,	Oakland, Cal.,
Pittsfield,	Concord, N. H.,	Sacramento, Cal.,
Gloucester,	Newport, R. I.,	San Francisco,
Fitchburg,	Saratoga Springs,	St. Louis,
Taunton,	Syracuse,	Chicago.
New Bedford,	Rochester,	











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