Thursday Evening, May 6th, 1975, at 7.3) e'clock, for the purpose of electing Trustees, receive reports and transact such other business as may come before it. J. K. HALL, T. C. GRIGGS.

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much use and value to him and society as a pencil and a pair of compasses, and teach him the use of both. So much importance do the manufacturers of New England attach to this that in the machine shops of Worcester, Massachusetts, the man who understands drawing receives thirty-three per GILMER & SALISBURY'S Stage Lines drawing receives thirty-three per cent. higher wages than the man who does not. Lowell pays \$60,000 a year for designs imported from abroad. If every man of foreign abroad. If every man of foreign extraction was removed from Lowell, the mills would have to be shut up. The education of industrial art in France has made the whole human race her subjects. Professor Smith concluded by a reference to the Centennial Exhibition. He had never heard nor seen Fairmount Park described as it deserved. It was the mest beautiful in the world. He believed

BALT LAKE CITY.

THE EVERING NEWS.

Tuesday. - . May 4, 1875. VALUE OF EDUCATION IN IN-

DUSTRIAL ART. Professor Walter Smith, State Director of Industrial Art Education for Massachusetts, delivered a two hours lecture upon that subect, at Concert Hall, Philadelphia, April 23, before the most distinguished literary men and art lovers

in that city. The following is from a brief report of the lecture in the Philadelphia Times-SALT LAKE CITY,

Professor Smith, in opening, dis claimed any pretensions as an orator er even a public speaker. He was simply a teacher. His intention was to show what had been done elsewhere, in England and in the State of Massachusetts, on this subject. He then proceeded, first, to show what is meant by industrial art education; second, to discuss the question whether it is pos sible to introduce it as a public in-struction, and to describe how it flourished in Massachusetts, where it was under his general direction. It is not very common that an edu-cational subject awakens the whole people, and it was worth investi-gating why a question which had been discussed for so long a time with so little interest paid to it should all of a sudden obtain perhaps an undue prominence. Throughout the whole country it is now meeting with a great deal of is now meeting with a great deared inquiry. He accounted for the fact as the result of the great traveling propensity of the people of this country for the last twenty years. The people of no other nationality travel as much as this. Seventy

thousand people leave the port of New York every year for Europe, some on business and many for pleasure. They receive very definite impressions when abroad, and on their return convey them to the community through their circle of friends. A general uprising of public sentiment on the subject of industrial art education has been one of the results. The international exhibitions have also operated great influence. He proceeded to describe the progress made in England since the exhibition of 1851, when the public taste was so barbarous as to make the people properly termed a "nation of shop-keepers." The second exhibi-tion in 1862, after a lapse of eleven years, showed an entire change. Industrial art had assumed a money value. Ho great was the progress that it astonished even France. After the third exhibition, in 1867, it was conceded by all that in the taste of handling material the country which had been so far in the rear was in the front rank. It is interesting for us to study the rea-sons for such a change in so short a time. In the first place, the time was when the industries of Great

were generally accepted by many countries because they were nonestly made and would wear. Their goods obtained almost a monopoly because of their honesty and skill. Taste had little influence. But towards the end of the first quarter of the present century the people asked for something ad-ditional — the attractive. The The Board of Trade, simply as a business measure, began to consider the question what should be done bring back the trade that Great Britain was fast losing for the want of taste. The reform began, net from a patriotic desire, but as a measure of self-preservation. They preceded to infuse good design by establishing special schools called "Schools of Design." In 1851 the whole system was tested and found to be radically wrong. There were no designers in England; all were imported. And it was found that the only way to remove the difficulty was to educate the whole people—
to supply the demand first. Articles of taste are of little value if the
people are barbarous. From 1851 to
1862 a great change took place. A
law was made that every child
should have an opportunity to learn te draw. The resu t was that the exhibition of 1867 showed that the aspect of industrial art had entirely changed. As the people of this

country are now under somewhat

similar circumstances, it is well for

us to view these experiences seri-

eusly. There is no reason why we

should throw away this fifteen years experience. In a republic we should treat all alike. It was not right that the public schools should teach specialities. It was a great mistake to consider that

irawing requires a special endow-

ment. He then referred to the en

couragement given by the Society of Friends in England to this sub

ject. They were the first public body to teach drawing to every child as a branch of education, and they did it not for amusement, but for the solid, practical uses of life. He had been looking for many

years with a scrutinizing eye for

some individual unable to learn drawing, but could find not one unless he was incapable of many

other things. Only physical or mental incapacity could prevent him. People ascribe success to genius. He had discovered from

watching the lives of great men

peculiarity, that they did twice as

much work as ordinary men. He then proceeded to describe what was being done in Boston. In 1870

drawing, and every city of over 10,000 inhabitants should establish

night classes for instruction in mechanical drawing. The diffi-culty had been that hitherto draw-ing was only an amusement. It

was made useful and practical. As

every child was to be taught it was

necessary that every teacher must

teach them, and so the schools were graded from the primary to the normal school. He then de-

scribed the progress of the studies in the several schools from the

blackboard to the canvas. One benefit of this study was that it taught children to see with geome-

tric accuracy. Because we can look it does not fellow that we can

that within ten years after the Cen-tennial every city in the United States will have adopted industrial art education. And, from his ex-perience in the establishment of the South Kensington Museum, he was confident that if the subject was properly approached not one of the pictures of Europe would ever leave the walls of Memorial Hall after they were hung; they will be given to represent the best skill of Europe to begin the growth of art in the United States in the beginning of the second century of the existence of the Republic.

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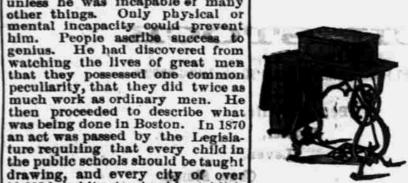
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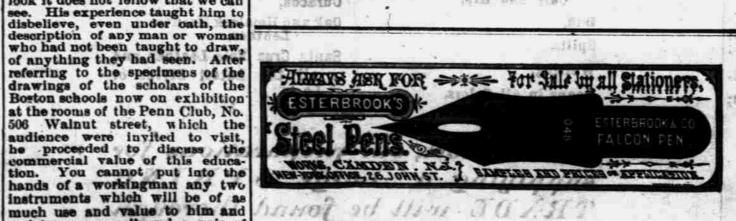


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