

*The Relation of Drawing to Education.*

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## Outline.

### I. The practical value of drawing.

- (a) - It is the key to every artistic, industrial, and engineering pursuit.
- (b) - Much industrial work is almost entirely art.
- (c) - If we desire to free our industries from competition of Europe, we must educate our workmen in art.
- (d) - The supremacy of France, Switzerland, and Germany in many lines of trade is due to their superior education in the line of art.

### II. Educational value of drawing.

- (a) - It strengthens the perceptive faculties.
- (b) - It creates love for beautiful.
- (c) - It educates the imagination.
- (d) - The influence of art tends to make mankind better in every case.



Drawing may be considered as one of the highest and most useful branch of study in the development of education. When we consider its relations to other arts we no doubt will place it at the head of them all, for it often aids in their production. In fact, it is a lesson which constitutes nearly all experience of the action of man, and it is looked upon as an element of education, and the basis of all constructive arts.

Drawing is an art-industry, and art-industry is now playing an important part in the progress of all nations, and in many countries it is regarded as a source of national wealth. The work of artisan is elevating, and his task is to make things simple, beautiful, and attractive. In order to accomplish his work he must have a knowledge of how to work and how to fulfil his highest aim.

Many schools in which drawing will be taught are being established, and most all the noted educational establishments that are existing have taken up the work. In these schools the specialists are no longer employed but regular teachers now do



the work, and it is said that the student under their instruction do more and better work. Through them the improvement in drawing has been very great, and it can be safely said that drawing is a factor of educational work.

In some of these schools instruction is given in mechanical hand work. In others, a metal course embracing filings and drillings, in which drawing is closely related to them both. It is the duty of the teacher in these schools to instruct the students to make engravings and patterns of all they do. In other schools girls as well as boys are given instructions. For instance in our own school, the Kansas State Agricultural College. The boys are taught useful trades and employments. No boy can make any article, no matter how simple it may be, in the carpentry shop unless he presents a drawing of it. The girls receive instruction in various household and other duties appropriate to her sex. If they desire to make something dainty in the kitchen, they are requested to go to certain receipts, or if they desire to make a



dress in the sewing department, they have patterns and pictures to select from. In another school we find all the work done under the direction of a civil-engineer, and in fitting out the school he divides the pupils into three classes. The first class is put to work combining different parts of a machine to make a whole machine; another class is put to work in a laboratory making experiments; and the third class occupies a separate room in company with smiths and carpenters. All of which are making models and drawings.

The schools of France, Switzerland, and Germany far exceed the schools of America in the line of art drawing. It is said that they are <sup>the</sup> leaders of the world. The American people are just as able bodied as any living force in those foreign countries. Then why is it that America is far behind them in art? Simply because she has not had the training that they have had. Americans, though they are called hard workers, do not work as hard and earnestly in artistic lines as some of those foreigners do. If they would, Americans would far



exceed them. Americans are an independent class of people and have enough "pluck to supply the deficiencies of ignorance" there, as we are Americans, why not raise ourselves to a level absolutely independent of other countries. The Frenchman has gained in America many lines of trade which is due to their superior education in art, and they have lived and lavished many years on the American people, Would it not be better, far better, to give our own people what they obtain? If the Americans would and could only obtain such instruction to exceed the Frenchman, we would improve home industries, and save from paying such large tributes abroad.

The art of drawing is a very important factor of education. A poor man's house must be built in accordance to a plan as well as a rich man's mansion, though in one, not so much risk and speculation is overcome as in the other. What is true of the house, no matter how simple or complicated it may be, is true of every thing else. So in every construction of a single article, there must be a definite plan



to work from. Any kind of machinery, furniture, or vehicle are all made from drawings, and many times these drawings are so accurately planned that there is little or no difficulty in reproducing the natural objects. Though they are often shown on a small scale, their relative parts as well as their form are shown. All workmen in order to produce an article must work from an imaginary outline or from such drawings that are clear to him. He may either receive instructions from writings and drawings or he may have personal instructions.

Not only are implements and houses made from drawings but most every article used. The printing of calico, the designing of carpets, and other fabrics, and the decoration of thousands of articles, were all designed by some one. And it has been said that the demand of these different artistic forms are becoming very great, and a vast number of people are today employed in making drawings and sketches.

To become skilled in this work there must be schools in which people can



educate their children as well as themselves. To become experts the people must send their children to these schools to be trained as well as attending them themselves. They must make an effort if they wish to accomplish more than what has yet been done.

The French men claim that their success in becoming noted in art is due to the art-schools which were established for the instruction of all the French children. Many hundreds of children were compelled to attend those schools and in these schools, like in the schools of our own country, some of the children became real artists while others accomplished very little. The children were conducted in a way that was thought to be the most instructive and beneficial. From the first lesson they drew from statues, or from pictures, or from living beings. In this way they became very accurate in their work, and by constant training their perceptive power became the keenest that man ever possessed.

From an educational point of view.



drawing develops the power of observation. He who is an artist sees in a picture that is well produced certain features which occupy only a blank space to the unfortunate. He sees not merely the bare outline but more. All the minor details of the picture presents themselves to him, and the more keenly he trains his power of observation, the more distinctly do these minor details become. The study of art, like many other studies which are pleasing to him, create a desire for farther study and the more advanced he becomes the more highly he appreciates his former knowledge of the subject.

He who learns how to observe may in many cases reproduce what he really does observe, and in such a case not only the eye is trained but the hand as well. In drawing there should be judgment, and to produce any unreasonable drawing is absurd. In many productions the things that are presented are wholly imaginary and the power of imagination may be cultivated as well as the power of observation, though



the power of observation far exceed the later. But by cultivation it may reach an footing.

Drawing strengthens the perceptive faculties and creates a desire for search. All objects as the artist sees them have a definite place in space, and are given a definite form. These forms are noticed by other artists and in many cases they are criticized severely. To the impractical man the picture may appear perfect while to a man who has had an artistic training it may appear merely a rough outline. If an artist trains his mind in the line of drawing he will have a more clear idea of what there is in a purely artistic picture, and the more he cultivates himself the more clearly he can detect the minor details. He sees beauty in the picture as well as beauty in nature, and by cultivation he creates a love for the beautiful.

We are indebted to our eyes for what we see, and to our hands for what is produced. The more we



train ourselves to notice the minute things the more distinct they will appear to us. The more we train ourselves in drawing what we see the more accurate we can reproduce them. What is true of artistic work is true of all other drawings. Though there are some men and women who look at a drawing with an analytic eye and analyze it, there are others who take a broader view and perceive only those forms that are said to be most distinct.

Drawing in general aids in the study of languages, history, natural anatomy, and many other sciences. There are many persons who can not imagine the relation which exists in objects. For instance, in the construction of a house. They are at lost to know the relation that one room has to another, or the arrangement of the different stories. They must have a drawing to see <sup>all the</sup> parts clearly. So in many other branches of study. In history, such forms as old rustic mansions, elaborate



cathedrals, and statues become clear to them only when they have an outline of them. But in many cases these old forms have crumbled, and fell, and if it were not for drawings of them we could obtain only a slight idea by reading of them. In drawing, all nations can read their contents, and it is said that in this respect drawing far exceed language. So drawing may be considered to be a source of communication from one country to another.

Drawings have been handed down from generation to generation. Ideas are obtained from them which could not be obtained other wise. It is a source of education, and in every pursuit a certain amount of knowledge is required, and he who engages in any one of these must have a thorough training. Physical, moral, and mental development are essential, and they should work together in one harmonious whole. Any man <sup>who</sup> develops these faculties will elevate himself. and it is only he who "learns to do by doing."