

FOREWORD

THIS pamphlet is a humble but honest effort to reunite Utility with Art. In the early days of the race these two were joined, and produced those lovely and lasting effects which to this day are admired and copied by the whole world. But in these latter days Utility, with brawny arms, is so busy fighting for bread and butter in the bustling market-place that he has little time or inclination for the cultivation of esthetic taste, and thus he loses the refining influences of Art; while Art, deprived of the sturdy, masculine element of Utility, sits dawdling over her dilettante frippery and brie-à-brac. Our everyday handicraft has well nigh lost the spontaneous art of the potter, the weaver, the mason, which is being crushed out of existence by the factory system, with its division of labor and consequent lack of interest taken by the worker in his work.

The institutions herein reviewed may be taken to represent the two prime factors in all human life and education. Hampton bears in every lineament of its varied life the stamp of Utility, while Art permeates the atmosphere and predominates in all the work of the Public School of Industrial Art. Because love for and appreciation of beauty require special cultivation in a young country like Canada, where the tendency is necessarily towards the practical and utilitarian, I have given greater prominence to the latter institution.

It is interesting to note that since this pamphlet was written the Hampton authorities have, through their admirable monthly (*Southern Workman*, July, 1902), given their opinion of the Tadd methods in relation to their own as follows:—

"In these days when manual training and industrial courses of all kinds are being introduced into our schools, it is well to pause and ask how they shall be taught. Shall we keep our manual training courses entirely separate from the drawing and modelling that already have their place in most of our courses of study? Shall we teach our young people to make useful, even if ugly, things with their hands and confine our art instruction to what is recognized as ornamental? Or shall we combine art with handwork in such a way as to bring about what the Society of Arts and Crafts names as one of the results at which it aims—the developing of individual character in connection with artistic work? By no one, perhaps, are these questions more fully answered than by Prof. Tadd in his book, 'New Methods in Education.' We wish especially to endorse Mr. Tadd's thought that we should first discover capacity and then educate it, instead of giving to all pupils alike the same kind of training. But we protest against the abolition of the 'useful model.' It seems to us that the useful should be retained, but should be made artistic. The author is quite right in condemning sloyd that places stress on the number of tools used and the number of models made, instead of upon the development of character in the pupils. And, most important of all, we believe, is the union that he insists upon of art and skill, the emphasis that he places on the educative value and moral influence of beautiful handwork. While we are aware that the influence of the Art Department on the other handwork at Hampton is not so much felt as we hope it will be in the future, we heartily approve of Mr. Tadd's position in this matter, and recommend consideration of his fundamental principles of education to all who are interested in the subject."