

illustrating the lecture by photographs, printed examples, and admirable drawings on the board. Quattro-cento, cinque-cento, and the purer portion of the Baroque styles came in for a large share of attention, the last-named style because many firms in Berlin and Dresden had somewhat revived it. One noticeable feature at these lectures was the excellent manner in which the pupils took notes of the drawings and remarks of the teachers. After each lecture these notes had to be submitted for inspection.

The most important element, and, no doubt, the principal cause of success, of the wedding of art to trade in Germany by the Kunstgewerbe schools lies in having technical professors, the best in the country, to teach in the schools. These professors are men of recognised ability in the several departments of trade-art—architects, engineers, ornamental and figure decorators, modellers, &c.—well known throughout the country as being at the head of their several professions, and are thus able not only to give thorough practical teaching, but to assist in getting employment for their pupils. Generally their experience in the matter of design has not been confined to a knowledge of German art, but from a large acquaintance, by the means of personal study extending over several years, of similar work in France and Italy. Their salaries range from £150 to £300 a year, according to the importance of the subject taught. A splendid studio, with appropriate fittings (see plans) for private work, and an adjoining atelier for pupils are also given them. They are supposed to be present daily. The director holds them responsible for the pupils' work, though he does not in any way interfere, and it may happen that the whole time of the pupil is occupied by doing private work of the professor, providing the director's approval has been previously obtained. Employment is always found for the pupil during the three months' vacation by either the professor or his personal influence with the manufacturers, or the manufacturers applying to the school, or by the director; and the careful pupil is able to provide sufficient money during this period of practical work to keep him the remaining months of the year, supposing he is not in receipt of scholarship-allowance. In the vacation of the year 1884 the pupils of Professor Schaller were occupied in assisting him in the decoration of the theatre at Leipsic; the year previous the advanced ones were sent to Verona to copy some frescoes, also for the professor. The instances, unfortunately so very common in our own country, of seeing the skilled and trained designer, after being educated in the Government schools, not able to get employment, and obliged to turn to picture-painting, are unknown.

*Architectural Atelier.*—The system here adopted was to train the pupil into excellence of technical work first, designing to come after a perfect mastery of the pen and brush as far as these implements are necessary to the architect. Most exact studies of the orders were therefore done as preliminary work to the measurement-drawings and designs. These orders were drawn, as is usually the case, in orthographic projection to a scale of mètres and modules; but in all cases perspective drawings showing the position of the order in the whole building had to be shown. Important details, such as the capital, base, and cornice, had to be drawn full size. The pupil then would be able to form a thoroughly good idea of the practical portion of his work in this stage of study. The measurement-drawings (corresponding to our Stage 23a) were taken from models made to scale of a recognised building. One model of the Parthenon was most splendid, as it could be taken to pieces, and its construction perfectly understood even to the details of the tiles, method of stone-jointing, roof-construction, &c. No expense was spared to make this study of a thoroughly comprehensive character, so that the student would learn construction and design together. Upon the same plan as the Parthenon were classic and Renaissance doorways, window-openings, and models of ceilings (also used in the ateliers of the decorative artists), besides modern buildings. None of the finished drawings can compare pictorially for excellence of finish or truthful rendering of local colour to those done in our schools under Mr. Hagreen. A practical-looking drawing was all that the teacher required. The shadows—in fact, all shading—were expressed in lines, not in tint, for the reason of better reproduction in printing. Pupils wishing to become furniture-designers worked in this atelier. These were required to make, first, one or two careful drawings to scale of some existing examples considered by the teacher to be good. After this they were requested to make use of their own designs, doing, firstly, a sketch to scale of the whole; secondly, detail drawings, full size, of the most important features; thirdly and lastly, a finished perspective drawing with the shadows projected, and, in some cases, the tinting of the various woods. Designers for ironwork also spent some time in this atelier, their course of study resembling that of the furniture-designers, only slightly modified to suit their special craft. It was considered highly important to have trades closely connected with architecture taught by an architect; the same principle was carried out in the modelling department, all the modellers being taught by one of the leading Berlin architectural sculptors.

*Ateliers for teaching Decorative Art.*—Pupils to be trained for decorative artists were divided into two divisions, those painting ornament with little or no figure decoration combined with it, and those who principally painted the figure. Each division had a separate atelier and professor. The pupils to be trained for figure-work were selected from the best of those painting ornament. All the painting was done in tempera. The pupil entering the ornament-room had to work in the following systematic manner: First, paint an architectural moulding—e.g., the echinus—then a cast, generally of cinque-cento ornament, both in monochrome; then copy in colour a study by the professor. The representation of the white plaster was admirably given. The studies were generally done on white cartridge-paper, or a fine canvas, strained, like ordinary prepared canvas for oil-painting, on stretchers, so that the underside could be easily damped. The teacher had prepared a series of tints, seven in number, which he considered necessary for a pupil to use in painting a white cast. These tints had to be matched, and a sufficient quantity of the colour mixed up before the pupil was allowed to commence his finished work. All the painting had to be done whilst the paper or canvas was damp, and at one painting. No retouching was permitted. The tempera medium, called "casein," was made up of the following ingredients: Six eggs, the white only; gum tragacanth,