

dissolved in hot water, two or three tablespoonfuls; white-wine vinegar, half as much as the two previous compounds amount to; a few drops of thick turpentine; curd soap, to the amount of two or three tablespoonfuls dissolved in hot water. In colouring large surfaces size was recommended to be mixed with the colours. The brushes used were hog-hair and lion-hair, the latter taking the place of our camel- or sable-hair. After making a good copy from one of the professor's own studies (a study of a dead peacock, about 5ft. by 3ft. 6in. was a favourite), the pupil joined three or four others, and made a study in colour of the ornament of a white-plaster cast—say, a panel, or pilaster, or portion of a frieze, generally of a Renaissance ornament. He was allowed to use what colours he liked, but must first submit for approval a small sketch showing the general scheme. In teaching the principles of colouring the professor laid great stress upon the harmony to be brought about by "*verwandt*," "co-relative succession," instead of "contrast," and to support his teaching had a series of most splendid tinted measurement-drawings of good decoration done by him in the holidays in Venice, Paris, Verona, Vicenza, and other cities. Every study done by the pupil had to be worked to scale, and done larger or smaller than the cast. About a week was allowed for this study, and after completing it to the teacher's satisfaction the pupil was required to make his first attempt at design. Suppose it were a panel he had been copying, he would be required to design a similar one, harmonizing in form and colour, to be viewed at the same height, and then, perhaps, a frieze to harmonize in a similar manner with the two, but to be viewed from a much higher position, or a stencil pattern to agree both as to scale and colour with the panel; or, suppose rather naturalistic ornament—say, the egg-and-pomegranate portion of the architrave of the Ghiberti gates—had been done, this was to be regarded as a frieze in a dining-room, and a body and dado of wall to be designed to harmonize with it. The technical work was all that could be desired, and the greatest finish was insisted upon. The professor had a very large business connection in Berlin and throughout Germany generally; so he was able to find employment for, often, as many as twenty of his pupils to assist him in fulfilling his orders. Flowers, fruit, dead game, &c., were copied not so much as objects of still-life, but as suitable details for decoration. The professor insisted upon a careful imitative study of the object first, and then required a good adaptation to a design, the pupil submitting the sketch from the actual object side by side with the design. The pupils in this, as in all the ateliers in the school, had to submit once a month a design to the director, who adjudicated marks. These marks told greatly in favour of pupils when applying for scholarships. Money-prizes were also given to the first and second-best studies in the several departments. These sketches were on view in the schools for a few days and were publicly criticized (see plan for rooms in which these sketches were exhibited). The director gave out the subject a week before sending in, and wished the work to be done entirely at home. About fifty pupils worked in this atelier.

*Atelier for teaching the Figure as applied to Decorative Art.*—About twenty pupils worked in this room. Splendid casts of details of human and animal forms from the life and antique, specially obtained and arranged by the professor, were used by the pupils. Only on special occasions did the model sit, and then for not more than two days. Most of the time when the model was present was occupied by demonstrations upon the blackboard by the professor, illustrating composition of line, proportion, &c. The best pupil was selected from the class to work in the atelier of the professor. The work going on was specially adapted to trade-requirements. The senior pupils mostly executed orders sent either to the director or their professor, and were allowed to receive payment for them. Imitation of the surfaces of various materials was carried to a high point of attainment, being considered very necessary to the decorator. It was surprising to see how well armour, textiles of various degrees of thickness, different kinds of wood, &c., would be represented with simple pigments and on grey paper. The method recommended by the professor for painting, and the one universally adopted, it is said, in the "*Kunstgewerbe*" schools in Germany, was to first mix up a tint answering to the prevailing half-tone of the object to be copied, and paint first. Whilst this was wet the shade must be painted over it, also the light half-tone, then the reflections in the shade, and, lastly, the high light, taking care not to allow the paper or canvas to dry during the painting of one part over the other.

*Atelier for Chasing and Engraving.*—Pupils copied first, in a firm, clear outline, without any attempt at expressing light and shade in line, good examples of chiselled and engraved work, making the drawing larger than the original. The examples were either chosen from the works of "*les petits maitres*," or good modern specimens. When the teacher was satisfied that the pupil could draw with ease a firm, clear line, he gave him to copy, on a piece of copper or other metal, a good bit of modern work, splendid specimens of such having been presented to the schools by the leading manufacturing firms of Germany. When this had been done well he was requested to make a design, first on paper, to be approved by the teacher, and then to do the same on copper. Many of the drawings upon the metal were most splendid for technical excellence. Of necessity they took a long time to do. Very little *repoussé* work was carried on in this school; but in Dresden and Munich it appears to take the place of engraving.

*Atelier for Copperplate Engraving and Etching.*—The copperplate engraving was of a semi-pictorial character, and so adapted for trade circulars, business cards, small advertisements, &c. The ornament was generally of a lively character, and interspersed with figures. Etching was much the same as with us, only more elaborately finished as to the rendering of conventional textures. The best objects in the museum were copied by the senior pupils, the more elementary confining themselves to copying works of their professor.

*Atelier for "Kunst Stickerei."*—"Kunst stickerei" is a generic expression, and is applied to the decoration of textile fabrics, generally meaning rather more than our "art-needlework." With a few exceptions all the pupils were women. The principal teacher was a woman. Pupils were trained to become designers for lace, embroidery, silk hangings, carpets, and furniture-decoration, answering to the work generally done by an upholsterer. There were about 350 pupils in the