

various rooms devoted to these several studies. A girl was supposed to draw fairly well from the cast (Stages 3b, 5b, and 8c) before being allowed to settle into regular design-work. Broadly speaking, the course she would have to go through before following the special branch of design she desired to adopt would take about a year. Another six months would be spent in doing preparatory work—copying old designs, understanding the *technique* of her adopted trade, &c.—and then she would commence to design upon her own account. As a rule, after two years' study in the schools the majority were able to earn their own living. Manufacturers were only too glad to buy the designs done in any department of the schools, but especially those produced in these rooms. This was probably owing to the greater demand for them from the public. Specimens of designs—the actual material, photographs, &c.—were placed upon the walls for reference; but, besides these, at any time a pupil could procure for special study any object or objects in the museum, retaining such for any length of time—a great boon to the anxious student. A similar plan to this was adopted in Dresden, with the addition that the pupil could take the object home to study in leisure time. The director of the museum has never known of a single case of loss or damage. A great many designs—of course, all those for carpets—were done on squared paper. The lace designs were for hand-made only, the machine-made being condemned. Generally speaking, designs for machine-made work were not allowed to be done, perhaps for the reason that, owing to the inferiority of German machinery, they could not be successfully carried out. This may be an advantage to art, however, instead of a disadvantage. Paintings on silk are largely done, the technical skill exercised in the painting being most commendable.

Atelier for Modelling.—The rooms were very large, in the basement, because of the convenience afforded of keeping clay damp, easy transit of large models, &c. The lighting was extremely good. Nearly a hundred pupils learnt the various branches of modelling. The class was divided into two broad divisions—those who intended to be architectural sculptors, monumental masons, &c., and those studying to become designers for gold- and silver-smiths' work. The first worked in clay, the second in wax on slates; on wooden models. The workers in clay first copied, either larger or smaller, never the same size, parts of good classic or Renaissance casts of ornament. On no account whatever were they allowed to attempt the whole cast. The teacher contended that what the pupil requires is to know the principles regulating the construction of ornament, to be obtained from the lectures, and a thorough knowledge of the best details. Quattro- and cinque-cento Italian ornament seemed to be the favourite periods. When classes are crowded, as is the case with this one, the plan of attempting a portion of the cast enabled several students to work from the one example. After working from a cast the pupil was required to make an enlarged study of an important detail from a photograph, generally of Italian ornament. Here, again, only a portion had to be done. After ornament came details of the figure from the antique, Renaissance, good modern examples, or the life. Only parts of the figure were modelled, and it would be most exceptional for either the whole antique or life figure to be attempted. In one or two instances during a session the life-model may be posed for a lecture, and a quick-time sketch made; but a design had to be done at once with the figure forming an important feature, both being submitted to the director. Drapery was largely studied. Silk was used as the material to form the folds, as the teacher considered it specially adapted for working in clay or wax. If it were impossible to arrange the drapery in the position required in the design the nearest attempt at so doing was done first, and then the required adaptation made from this preliminary study. Ribbon-forms were studied from shavings. The training of designers for gold- and silver-smiths' work was something similar to that adopted for the sculptors, but the examples to be copied were more modern, and the scale of the work much smaller. The manipulation of the clay and wax was exceedingly good. Advanced pupils worked in stone, and executed orders for various firms in Berlin, and in some instances in London. To explain to them the manipulation modern examples of good work were shown them. A number of the designs executed as orders were modelled in the playful style of the rococo, owing to the great demand for such work at the present time in Germany.

The plans of the museum and school are attached. The German scale of mètres and the comparative scale of English feet are marked upon the drawing. The arrangements for cloak-room accommodation, such as the placing of hats, coats, cloaks, umbrellas, &c., are in each class-room.

KUNST SCHULE.—SCHOOL for the TRAINING of MALE and FEMALE ART-TEACHERS to INSTRUCT in the GOVERNMENT SCHOOLS.

THE whole system of teaching is adapted for the training of teachers, none but those intending to follow this branch of art being allowed to attend.

Elementary Room.—The teacher in training must first enter the elementary room, to pursue the following course of study: To copy from the blackboard capitally-drawn diagrams illustrating the principles of ornamental construction, somewhat answering to our Stage 2b, only the studies are not made from flat examples. All construction-lines had to be most carefully marked. This course was a progressive one, straight lines and simple curves first, these developing into the most advanced ornament in a somewhat similar order to that in Dyce's book. When two or three sheets had been well done the same drawings had to be drawn before the teacher upon the blackboard, with verbal explanation of how a class would be taught. Each pupil is required to submit for approval to the director some eight or twelve drawings executed during his or her stay in this room. The time usually spent over this preparatory course is from four to six weeks. After leaving this room they draw from models and casts of ornament, Stage 5. Pupils must make studies not so much in an imitative manner as one that is profitable to teachers, who at times are often called upon to correct a drawing away from the cast. This idea is also carried out in the Kunstgewerbe Schules in Dresden and Munich. Should there exist any defects in the casts—broken serrations of leaves,