

for the higher the value of the work done the more successful must industrial or applied art become. In our colonial art schools it behoves us to strain every possible point to improve the general standard of art education, from the simplest elements in the primary schools to the highest possible point of success. We are, unfortunately, placed at a great disadvantage in having few good art examples, no art museums, or anything capable of raising the standard to a high state of efficiency by comparison, or by a knowledge of the capabilities of our materials. Such collections are, however, a question of time, and I can only hope that efforts will gradually be made to obtain collections of art objects and pictures on behalf of our art students, as suggested in a later stage of this report under the head of "Museums and Libraries."

The art schools already established are available for both day and evening classes, and naturally form an important part of our technical system. To be useful such schools must work hand-in-hand with the technical classes—there should be no distinction or separation one from the other. One of the greatest difficulties schools of art contend against is the student's want of elementary knowledge as a basis on which to continue his studies. An instructor's time is often spent in giving instruction in such work as ought to have been done in our primary schools. It is therefore essential that the drawing in primary schools should be under the control of or directed by the head of the art schools, who should have the training of all primary-school teachers carefully attended to, and should by personal visits advise and assist teachers giving class instruction in our schools. There can be no question of the necessity of this point, for it is the foundation, and without it success cannot possibly be generally obtained. The want of this primary knowledge often discourages an artisan attending a drawing class, and after, say, a year's course of work he finds he has not learnt what he considers necessary for his trade purposes, but which it is impossible to give him without the groundwork. Thus many are discouraged. I cannot too strongly impress the necessity of great thoroughness in primary drawing. There is, unfortunately, much misapprehension with regard to the objects of art schools. It is sometimes supposed that boys attending such schools are or will be made architects, designers, or carvers in a twelve-months course, and that the school is to furnish the student with all that long experience which an intimate acquaintance with the conditions of art and art-manufacture alone can teach, in less time than it is necessary to master the elements of drawing. Time alone will, of course, remedy this evil. With reference to the course of study adopted in schools of art, care should be exercised to see that every student's course of study is arranged so as to bear upon his or her occupation. Direction and care in this matter are essential if success is to be looked for. Too often Committees provide a school fitted with appliances and masters, but students are left to their own choice of class or classes—such, for instance, as machine and building construction, students entering these sections at once without the necessary grounding in geometrical and other drawing. There is a further danger in connection with our art schools that there may be too much teaching, particularly in the case of promising students. In such cases what is really wanted is not so much teaching as direction, so that there may be no stifling of a student's originality. Particularly is this so in such a subject as design, where originality, even if unfortunate in composition or treatment, should be encouraged.

To many persons the teaching of design is considered unnecessary, and the application of simple design to clay, metal, or other substances by the students is considered as "dilettante" and useless occupation. Such, however, is very far from being the case; every endeavour should be made to strengthen the position of our schools by applying the knowledge obtained to practical purposes. The mere fact of such work being done will tend to foster an improved taste in household decoration and in daily life and surroundings, and provide occupation for our students. Everywhere during my visits have I found this fact strongly insisted upon, and in the majority of art schools some branches of work may be found in progress, whilst in the larger centres special schools have been established and are doing excellent work, one of which will be found described under Section 2 of this subject.

Schools of art receiving aid under the London County Council must comply with the requirements of the Science and Art Department, or satisfy the Board that they provide facilities for the systematic study of art. They must also (1) teach design as a part of the regular school course; (2) teach modelling; (3) teach the application of design to at least one manufacturing process, such as wood-carving, inlaying, repoussé and other metal-work, gold- and silver-work, niello-work, lithography, picture-frame making, gesso-work, wrought-iron work, chasing and jewellers' work, medals and die-sinking, etching, engraving, illumination, leather-work, embroidery or lace-work, paper-staining, fresco-work, sgraffito, book-illustrating, bookbinding, pottery- enamel- or glass-work, tapestry weaving and painting, house painting and decorating, stencil-work, modelled plaster, &c.

In connection with the South-west London Polytechnic Art School the methods of teaching and the principles governing the teaching are thus set forth: (1.) Adapting the teaching as much as possible to the individuality of the pupil, in order to foster this quality, and not to crush it by a hard-and-fast system. (2.) Impressing upon all craftsmen the unity of the arts and crafts, and the absolute necessity of a knowledge of drawing in the craftsman. (3.) Making the craftsman the designer of his work. (4.) Pointing out to each artisan-student the artistic possibilities of the trade he is following. (5.) Making use of all mechanical and scientific means for saving unnecessary labour, and so keeping in touch with modern effort, and making the utmost artistic use of the circumstances of the time, in place of attempting to revive the methods of bygone ages. (6.) While providing as many specimens of the best works of each period as possible for the students to see, not insisting on elaborate copies being made of them, but directing the thoughts of the students to the study of nature through direct casts from flowers, fruit, &c., through casts of heads and torsos, and to the study from the living model. (7.) Giving each student the opportunity of posing the model in the life class, in order that the studies may be utilised for actual