

design in course of progress. (8.) Taking advantage of the teaching in the science section, where it has a bearing upon the arts—*e.g.*, conducting an electro-depositing class for designers and modellers as a combined science and art class. There is much excellent advice to be gained by a careful study of the foregoing suggestions and an adherence to the principles inculcated.

It will no doubt be an advantage to teachers and students that I should give a brief summary of the facts and details obtained in regard to sections of work in connection with art schools.

*Outline Drawing, Freehand and Model.*—Too much outline drawing is inadvisable. Elementary exercises from the copy should mainly be done from the blackboard upon a large scale, the scholar's work being as large as possible in order to enable proportion, blocking-in, and freedom of the hand to be readily learnt. These exercises should be flat-tinted in order to obtain exercises in simple washes and contrasts of colour. At the Finsbury Technical School drawing from small diagrams of L'Art Practique is encouraged. These are enlarged and the repeat traced, the whole is then coloured in two, or possibly three, shades to the student's taste, thus drawing out and correcting his ideas of colour. Drawings from Albert Dürer in pencil and ink are also encouraged. The cast, model, or simple foliage may next be drawn in pencil, pen, charcoal, or brush upon any material. In evening-class instruction it is advisable to apply the construction of figures used in model-drawing to as many practical trade purposes as possible, in order to give confidence to the student, and enable him to see the use of work often considered by an artisan as useless to him. In all cases, day or evening classes, plenty of blackboard demonstration should be given. In more advanced outline, such as the Louis XII. pilaster, exercises are occasionally drawn in white body upon a tinted paper, giving excellent practice. In outline for the Kensington examination the student is not expected to remedy apparent defects in the cast, or make both sides strictly symmetrical. In all cases, freehand or model, variety of exercise and method should be constant. Memory drawing should be encouraged by every possible means.

*Perspective.*—The text-books generally in use were Dennis's Second and Third Grade, Cartlidge's, and Yule's.

*Plane and Solid Geometry* is placed under the science section, for geometrical drawing only; Morris's "Geometry" is freely used.

*Light and Shade, and Monochrome.*—In these subjects charcoal upon white, or black or white chalk upon brown paper, is the general method in use. No effort should be made to obtain finished drawings in the earlier stages. Care should be taken to give frequent demonstration to the class upon light, half-tone, shade, shadow, and reflected light. When these have been fully demonstrated, and fair practice obtained, the student might then proceed to work with the brush in oil or water-colour, using varied tones as a background; the ornament to be painted in what is known as "Grisaille," in agreeable relation with the colour of the ground. No hard-and-fast rule should be made as to the nature of the material used. Freedom and variety should be the constant thought of the instructor. Memory-work should again play a conspicuous part in this section.

*Antique- and Life-work.*—It is important that after a certain amount of work has been done from the antique, life-work and antique should be combined. The antique establishes mainly ideas of proportion, which are not usually found in the life figures; the difficulty, especially in New Zealand, of obtaining suitable life-models is a very serious drawback to our work. Worked together, a true appreciation of both sections of work is engendered, the one assisting the other to a very great extent. Life-work should be carried on to the fullest possible extent in every art school, for to industrial art students it is invaluable. Outline from the antique is not considered advisable. Charcoal studies in point without stippling upon white, brown, or tinted papers are encouraged, the paper being used sometimes as a half-tone, with black and white chalk. Too much stress cannot be laid upon the necessity of studies of the extremities, not elaborately shaded, but correct in drawing and proportion; therefore frequent exercises in this direction in chalk or colour should be insisted upon. It is all very well to paint the whole figure continuously as students are desirous of doing, but the want of accurate knowledge of detail will be a constant trouble, unless considerable attention is given to the same. Drawings laboriously worked or highly finished as studies are to be discouraged; rapid and effective sketches should be encouraged in every possible way, the life-model occasionally being posed in turn by the students for hour-sketches in pen, pencil, chalk, &c. Special time should be set aside for memory-work. Drapery drawn or painted from the antique should form part of the study in this section of work; the method should be simple in its treatment; much time spent on elaborate accessories is wasted. The various styles in painting it is impossible to describe; the general feeling, however, tends in the direction of direct and solid painting. Drawing and painting from the antique and life should be undoubtedly carried on to its utmost limit.

Anatomy forms a part of the life and antique instruction. Between the lectures the students are required in some schools to prepare a series of drawings, life-size, of the various bones in three views, and to submit them upon the evening of the lecture. As the lecture proceeds notes are taken, and during the week the muscles, showing origin and insertion, are added to the previous drawing of the bones. Full-sized studies are everywhere encouraged, together with sketches from the life and antique suitable to the section of the body under consideration.

The text-books generally in use were Marshall's "Anatomy for Artists," Fou's "Anatomical Plates," Knox's "Manual of Artistic Anatomy," Flaxman's "Anatomical Studies," Thompson's "Anatomy," Duval's "Anatomy."

*Painting Still-life and Plant-form.*—Painting still-life is generally carried to a high pitch of perfection in detail. The method usually adopted is to commence with groups without strong colour, (the students being allowed to arrange the group subject to the instructor's approval), and gradually proceeding to objects of stronger colour and contrasts. Drawings and paintings of interiors and plant-form receive every attention. Here, again, variety of work and method are to be encouraged. In the study of plant-form and foliage the use of colour, and the habit of