

working directly upon paper with the brush, would give great facility and precision of touch, a directness of execution very desirable in all work. In painting without background, native foliage should receive particular attention. Drawings from memory and in black and white should be frequently given, the latter enabling the student to study the values of colour to black and white, a style of work particularly useful for illustrative purposes.

*General Instruction.*—An excellent method of general instruction is to set aside one day weekly in which a special study is given. The instructor is required to execute the example in the presence of the class upon a fairly large scale in order to show the best method of proceeding. The students have each, of course, a different view of the object, and proceed with their work upon the lines suggested by the instructor. One day the subject may be a cabbage, executed in water-colour; the next a monochrome study from the antique, or portion of the same, a model in clay of a cast, a lobster, group of ice and fish, piece of drapery, the living model, plant-form, &c.: these studies, after completion, being placed together and criticized for the information of the class.

*Modelling.*—This subject should undoubtedly be taught in every art school. The London Technical Education Board require that half an hour's demonstration shall be given not less than twice weekly; not more than twenty students may be taught by any one instructor. Considerable attention is given to this important work in all the schools visited. The inspector's general complaint is the too free use of the modelling-tool in elementary work, and the striving after smoothness in more advanced work. The work from the cast is usually considerably larger than the example. Work is also often done from memory by students from the drawing classes with very beneficial results.

The following is the syllabus of the Manchester School: (1) Manipulation of clay and exercises in simple form; (2) modelling simple, radiating, and repeating forms from casts; (3) and (4) modelling from simple bi-symmetrical forms, vases, fruits, and from casts; (5) modelling from imbricated forms; (6) modelling from simple Gothic foliage in high relief; (7) modelling Italian ornament, delicate relief, and small details necessitating the use of tools; (8) treatment of large planes in ornamental foliage from Roman casts; (10) modelling from natural objects; (11) antique and drapery, held in connection with the life classes; (12) modelling from the life, held in connection with the life classes.

Modelling is undoubtedly one of the best means of obtaining a thorough knowledge of form. Exercises in modelling plant-form and foliage will be found a great relief to students whilst working at ornamental forms from the cast drawing or photographs. Both the latter are good exercises, but should not be attempted until fair practice has been obtained. In the human figure nothing will assist students better in obtaining a thorough knowledge of form than to model portions of the figure, particularly the features and hands and feet. These should in the first case be taken from the antique, but may afterwards be worked from the life. Drapery should also be modelled freely, as well as being drawn and painted.

*Evening Branch Classes.*—In country districts where continuation schools or other classes are likely to be held, provision is made in the Technical Instruction Act for the establishment of drawing classes or kindred subjects where it is possible to obtain suitable teachers, and there is no doubt considerable advantage will be taken of this important provision. Even if the subjects taken up are only elementary, if they are taught upon right lines, it will materially strengthen the efforts of the Education Department in obtaining good results. There are in a large number of schools teachers who are able to form such classes with great advantage to the district and themselves.

*Design.*—The place of design in our art schools should be one of considerable importance; as it is, it is often relegated to a late stage of school-work, after a considerable course of general training.

I have already indicated the practical subjects which may be taught. Even in our New Zealand schools it is quite possible to work out designs in wood, stone, metal, bookbinding, stencilling, lithography, lace, embroidery, or other materials; and I suggest that, no matter how simple the design, an effort should be made to carry the same out in a practical manner. In every art school visited I found particular attention paid to this subject. In Birmingham design-work extends from the higher-grade school classes right through the whole system in a most admirable manner, and gives conclusive proof of the capabilities of this subject as a general medium of education.

Many persons conclude that design is not capable of being generally taught—that only gifted students are eligible for such instruction. Design, however, may be and should be taught from the earliest stages. It is quite possible to inculcate ideas of form, symmetry, and repetition, as applied to the simplest elements, in our primary drawing course, as is done in Birmingham, and to a certain extent this is already done in the Wellington District. Design should undoubtedly form a part of ordinary education in our art schools. It has occasionally been remarked that it is useless to teach a subject having no application to the industries of New Zealand. Surely some of the following trades would receive considerable benefit from their workers having a knowledge of ornament and its application: Wood-carvers, stone-carvers, metal and wrought-iron workers, picture-frame makers, jewellers, engravers, lithographers, bookbinders, book-illustrators, house-decorators, architects, modellers, pottery-workers, printers, &c. In the various branches of these trades and professions alone design is a most important factor, and there is no reason to suppose that other industries will not spring into existence.

As a rule, our schools do not present a sufficiently large number of students to enable two distinct classes to be formed in principles of ornament and design. The only remedy is therefore to work the two classes together, and, if possible, to make it a general school subject.

The following syllabus of the Manchester School of Art may help teachers to block out their work systematically:—