

Principles of Ornament.—(1.) Ornament: various periods and style; importance of analysis and method study. (2.) Principles derived from the observation of natural laws. (3.) Elementary forms: geometric arrangements and construction; lines of pattern. (8.) Ornamentation of flat surfaces and solids. (9.) Elementary forms, abstracted from foliage, flowers, &c. (10.) Elementary forms, abstracted from animals. (11.) Elementary forms, abstracted from architecture, and objects of decorative value. (12.) Coloured ornaments in flat-surface decorations, such as walls, ceilings, tiles, textiles, &c. (13.) Coloured ornament: stained glass; mosaics; inlays. (14.) Relief-ornament in terra-cotta, stone, wood, &c. (15.) Iron; bronze; silver; gold; pottery; glass.

Text-book: J. Ward's "Elementary Principles of Ornament." Reference works: Owen Jones's "Grammar of Ornament"; Mayeux's "Decorative Composition"; Meyer's "Handbook of Ornament"; Wornum's "Analysis of Ornament."

Design in its Application.—(1.) Decoration of flat surfaces in single colours; brush-work stencilling; pattern construction; varied treatments. (2.) Decoration of flat surfaces, with motives derived from simple natural forms; beauty of mass-line. (3.) Repeating patterns for colour processes and adaptation. (4.) Repeating patterns, with motives derived from foliage forms. (5.) Design for given spaces: motives derived from foliage and animal forms. (6.) Ornament to fill a given space. (7.) Borders in two or more colours. (8.) Relief-ornament in panels and pilasters. (9.) Metal-work; pottery; glass.

Text-books: "The Anatomy of Pattern," Lewis F. Day; Frank Jackson's "Lessons on Design." Reference works: Owen Jones's "Grammar of Ornament"; Racinet's "Polychromatic Ornament"; Lewis F. Day's "The Application of Ornament" and "The Planning of Ornament"; T. R. Colling's "Gothic Ornament"; Owen Jones's "Chinese Ornament"; F. Meyer's "Handbook of Ornament"; G. Birdwood's "The Industrial Arts of India"; F. W. Moody's "Lectures and Lessons on Art"; "Arts and Crafts Essays"; Walter Crane's "Claims of Decorative Art"; Spitzer collection.

Plants in their relation to design is an additional course: (1.) Character and growth of plants: their artistic value. (2.) Stems; branches; arrangement of leaves. (3.) Leaf-buds and their development; stipules; bracts. (4.) Simple leaves; aquatic plants; lobes; serrature; veins; surface markings; compound leaves. (5.) Drawing and colouring and memory exercises. (6.) Flowers: the calyx; corolla; stamens, &c. (7.) Some typical forms of flowers: their variations and groupings. (8.) Fruits; ovaries; pods, &c. (9.) Roots, bulbs, &c. (10.) Adaptations in art. Additional text-books are John Gerard's "Herbal," Pratt's "Flowering Plants of Great Britain," Curtis's "Flora Londinensis," and Lindley's "School Botany."

The following text- and reference-books are recommended for the study of historical ornament, in addition to several mentioned in the above lists: "The Industrial Arts"; Jane Harrison's "Greek Vase Paintings"; Perrot and Chipiez's "Egypt, and Assyria, and Chaldea"; Murray's "Handbook of Greek Archaeology"; Birch's "History of Ancient Pottery"; M. Solon's "Art of Old English Pottery"; Digby Wyatt's "Metal-work"; John H. Pollen's "Furniture and Wood-work"; Wm. Maskell's "Ivories, Ancient and Mediæval"; G. Redford's "Ancient Sculpture," &c.

Whilst it would be impossible under present conditions for our schools of art to embrace such a course of work as that indicated above, the suggestions will be of general service, and the list of text-books valuable. It behoves every school to have in its possession as many of the works mentioned as possible, more especially as a lending as well as a reference library. Having no museums to refer to for examples, such works are indispensable to a school.

In all cases in more advanced work students should make themselves acquainted with the various processes of workmanship, such as stencilling, colour-printing, inlaying, wood-carving, modelling, casting, &c., so that their designs may be practically adapted to execution in a given material. Instructors should accompany their students to the various establishments where such processes may be seen, and should recollect that there is more to be learnt from making a simple design well suited to its purpose than from elaborating the most ambitious drawing adapted to no purpose or process of execution.

Clay is one of the best materials in which to produce designs in relief, and should be freely used. As an example, designs for wood-work, carving, decorative schemes for wall-panels, terra-cotta, metal wall-plates, repoussé-work, &c., might all be modelled in clay, and cast, giving students an excellent idea of the real value of their productions from a decorative standpoint. The nature of the material used lends itself wonderfully to suggestion as the work progresses, and enables the student to judge of his masses and light-and-shade values far better than by line productions upon paper. I cannot too strongly urge the application of all designs to practical purposes, and by this means make the subject a real live one, and a very valuable one to our rising industrial artists.

It is useless attempting to obtain great originality without first giving students some ideas of what really good work is. Let the schools, therefore, by every possible means, obtain possession of the best illustrations and actual objects for the guidance of designers. One of the reasons of the great success of the Home schools in this subject is the very valuable collections of objects and illustrations in their possession, and the loan collections from the South Kensington Museum. If we are to succeed we must follow in their footsteps without delay. I sincerely trust my recommendations relating to this matter will be accepted, for without such assistance we cannot hope to succeed.

Illustrations XXIII. and XXIV. are of the Manchester School of Art.

2. ART CRAFTS.

The practice of the various arts as a craft is by every possible means to be encouraged in connection with our local art schools. The London County Council wisely requires that not less than one handicraft shall be taught in connection with each school of art receiving aid from the