

reward. It is still, however, desirable to impress on some the value of this class in the early training of the pupils, and to lay great stress on its operations for the future. Besides being the basis of ornamental as distinguished from fine art, and the best guide to proportion and symmetry, the use of practical geometry to all workmen and employees of workmen—in which two classes the whole public are largely included—as the vehicle of explanation and measurement, must at once be evident, and its value in educational training be immediately acknowledged.

The careful study of practical geometry should be considered of the first importance on both these accounts to all teachers in elementary schools, who, from being under the control of the Committee of Privy Council for Education, are admitted for instruction into the Government Schools of Ornamental Art.

4. As the student advances from "free-hand drawing" to represent the relief of objects by light and shadow, careful methods should be earnestly inculcated, and the mode of "shading" employed be of such a nature as to lead to an appreciation of "beauty of execution," as tending to that general sense of perfection so necessary to be awakened in all whose aim is decorative beauty. Excellence in this respect has been achieved in the schools at Glasgow, Manchester, the two Pottery schools, and the Metropolitan schools, and in beginning to be evidenced in the school so lately founded at Worcester also. Great care, however, is necessary to avoid exalting excellence of "execution" at the expense of excellence of drawing, which is slightly observable, even in a school standing so high in this respect as Manchester. In the Paisley school the "shading," in many respects commendable, errs from the "cross-hatching" adopted, the lines of which are too evident and pronounced, and too much at right angles with each other. Another fault of "shading" which must be remarked is the introduction of too much half tint, often representing colour rather than light and shade, and needlessly occupying the time of the students; although much improvement is observable in the works from Sheffield, the fault still lingers there, and produces that tendency to coolness observable in the "shaded" works from that place.

5. *Figure*.—In passing to the study of the "Figure," both drawn and modelled, too great attention cannot be given to the initiative studies. In the class of drawing "outlines of the figure from the flat," that is, from outline examples, a knowledge should be imparted of the lines that regulate the distribution of the features and forms of the trunk, and their perspective change in the various positions of the head and body. When the student advances to the "study from the round," drawing and proportion should claim his first attention, and the careful completion of the joints and extremities be strongly insisted upon before any exclusive consideration of "modes of execution." It is, moreover, desirable that male forms, and those of the severer character, such as the Discobolus, the Dancing Faun, or the Fighting Gladiator, should first be studied, as imparting more information to the student than female forms or male statues of a more voluptuous character, such as the Antinous or the Apollino, which are better attempted when beauty is to be studied after a certain amount of knowledge of form and proportion has been obtained. In the metropolis, where first-class decorators must obtain instruction, as well as workmen in the precious metals, in stone and wood carving, as also at Birmingham, Sheffield, and the Potteries, a knowledge of the human figure is most important for the manufactures of the localities, and, in these schools, the classes for drawing and modelling the figure should be most carefully taught, together with anatomical structure, as far as is required by the artist; and since in metal work and china the labours of the workmen are often small in scale, great and intelligent finish is absolutely required. Some works of high merit in the London school, being enlargements into low reliefs from the outlines of Flaxman, would have benefited by greater completion as regards the "extremities." This ought to have resulted

from the careful teaching from the antique, and of anatomical details in that school, and the excellent method employed, which, as a mode of instruction, deserves high commendation, whether as applied to drawing or modelling, in both which classes very excellent results are exhibited. Both Birmingham, Manchester, and Newcastle have shown successful anatomical studies; and Sheffield (although continuing an objectionable practice of adding anatomical details to the figures, "outlined from the flat," instead of applying them in the class, "from the round,") this year manifests much improvement in the teaching of this class.

6. In other schools where the study of the figure (if of less importance for its local use) should be careful and correct, as a means of education in form, grave errors are apparent: clumsy and unfinished extremities, as at Coventry, and over-charged development of the muscular forms, as at York, should meet with correction on the part of the masters, if they would avoid such being imputed to them as grave faults of teaching, on future inspections of the works of the schools. In this place the modelling of flowers and of ornament in the various schools may properly be referred to: this is generally characterized as somewhat wanting in completion, not so much as to form as to a sense of true relief; thus at Manchester, much of the ornament is so strongly and sharply relieved from the ground throughout as to give the appearance of petty work applied to a surface, whilst in certain, otherwise skilful, renderings from nature, both in the London and the Potteries schools, the quantities are too equally and coarsely relieved. One or two works, however, in these schools are meritorious and free from this defect, whilst a composition of figures of great merit from the Metropolitan school, and some brackets very skilfully designed and executed from Stoke and Hanley, deserve great commendation: in the modelled copies of ornament from Glasgow, and in some of those from Sheffield, the nature of relief is well understood and carefully rendered.

7. *Colour Classes*.—The next class of works to be commented upon are all those which have relation to colour, and the various modes of "execution" in painting. This is a most important part of the labours of schools of ornamental art, and one which has hardly met with sufficient attention; partly, it is true, from the nature of the studies, which follow on a large amount of proficiency to be obtained in other classes, and partly from the want of sufficient coloured examples in the schools; but also, in some degree, from a want of appreciation of its value and advantages. Thus, in the Sheffield school, the use of colour, and even instruction in processes of painting, are at present wholly neglected: even the more rapid execution in the rendering of "form," by tinting of any kind, seems not to be generally perceived: this is to be regretted, and should be amended. To pass from the power of expressing light and shade in a more facile manner which is thus attainable, the very manufactures of Sheffield might, doubtless, be sometimes improved by the introduction of colour. The examples of enamelling applied to metals, to knives, and weapons of war, in the museums of this department, especially in the specimens from India, are sufficient evidence of this; and Sheffield, which works for all markets, would do well to note it. With a master well qualified to carry out such studies, it must almost necessarily be inferred, that this neglect of colour is the choice of the committee. Yet if we consider how much of the perception of what is beautiful is mixed up with the addition of colour to form, it will at once be perceived how deficient is any training in ornamental art which systematically overlooks it. Even, however, if of secondary importance at Sheffield, the value of colour and of a knowledge of the processes of painting in the great east of our china manufacture, must at once be evident. Yet, although there is an advance in this respect on last year in the Pottery schools, this study is not yet carried on in them to the extent which the manufacture undoubtedly re-

quires. From a proper study of the laws of colour, and of the application of coloured ornament to the surface of porcelain, some perfectly novel treatment might be expected to arise; and much that is false in taste, pernicious in execution, and merely imitative of other works, be banished from the manufacture; whilst the teaching good methods of execution is an actual necessity.

8. As far as instruction in the processes of painting are implied, the copies of ornament in tempera from the Glasgow school, and of the Indian ornament of the Great Exhibition, by students of the Metropolitan schools, deserve much praise; and in this respect as well as in their imitation of nature, the flowers, &c. of the Metropolitan Female school, those from Manchester and Dublin, with one or two examples from York, Stoke, and Hanley, are very satisfactory, but a more extended acquaintance with the laws regulating the harmonious combination and arrangement of colour is requisite in all the schools. The study of natural objects, of foliage and flowers, as suggestive of new ideas and beautiful combinations, is connected with this class, and the student is often allowed to linger too long over that part which is merely preparative to the use of colour. The elaborate and careful outline drawings and compositions of foliage from Glasgow, Spitalfields, Stoke, Hanley, and Manchester, and the beautiful shaded studies of foliage from the three latter schools, might with advantage give way at an earlier period to their study in colour. Coventry, which seems to possess talent of this kind also, as well as the students in the newly formed schools at Worcester and Macclesfield, should as early as possible have extended classes for these studies as of especial value to their local manufactures: the objection urged as to the difficulty arising from the necessity of studying by gas-light is not an obstacle which would stand in the way of a large amount of benefit being thus derived. Nottingham (which sends up one or two good shaded examples) and Belfast are, from the nature of the local manufactures, in some degree an exception to the necessity for the use of colour; but for increasing a love and study of nature, even here the practice should not be neglected.

9. *Elementary Design*.—To cultivate the inventive faculty in the students, a class of elementary design has been formed, to exercise them in the selection and ornamental combination of new materials. In the Metropolitan school (male) the teaching of this class consists in the students being required to arrange some simple form in a given geometrical space, having an eye to agreeable distribution and quantity. They afterwards proceed to arrange in similar spaces foliage or flowers from nature, which they are taught to conventionalise so far as to reduce them to a flat treatment and symmetrical distribution of parts, as they progress in the class they add colour in gradation, and then in simple harmonious combinations, and are taught to distribute the pattern with a view to "repeats." Something akin to this is the method of the Manchester school: there, however, the structure or growth of a flower is explained by the master, and given as a unit which the student is required to arrange, geometrically or otherwise, over a given space; whilst at Glasgow the class seems rather to consist in clothing known skeleton forms with foliage derived from nature, but with little apparent attention to the purposes of the ornament, whether as flat, in relief, or in colour. Belfast and Spitalfields schools seem successfully following the practice of the school at Somerset House, and although some suggestions might be derived from the course pursued at Manchester, this seems on the whole to be the most satisfactory mode of conducting the class—a class which should as early as possible be in operation in all the schools of ornamental art.

10. *Design*.—It is proper to conclude with some remarks on the subject of design, which has this year received a larger share of attention in all the schools. Without desiring to lay too great a stress on this section of the labours of the schools, it must be remembered