



WOOD-CARVING ON ORGAN IN MUSIC HALL, CINCINNATI, BY PUPILS OF THE ART SCHOOL.

to in the work, and in the life class more attention is given to drawing than to painting. "In all cases the careful study of the model and a conscientious search for contours and construction requiring continual use of the mind are insisted upon. No effort is made to bring the students to a uniformity of method, except to the extent of instructing them to see forms as they really exist." Pupils are taught to view their subjects as a whole, thus properly subordinating parts and details. At the same time there is urged upon them self-reliant and conscientious care in determining and working out each part, that the eye may grasp and the hand reproduce exactly what is seen in the natural form. Modeling in the day classes is intended to supplement work in drawing and painting, but for the night pupils, most of whom are artisans, the work is more specific, consisting largely of forms used in exterior decoration and in architecture. In mechanical drawing more or less outside theoretical instruction is necessitated

by the fact that many pupils come directly from their work-shops entirely uneducated.

That there may be no danger of routine instruction, each teacher spends every second or third year abroad, returning refreshed and invigorated to the work of the school. The old tendency of the college was to make of the teacher a mere class-room figure, a setter of tasks and hearer of lessons. The broader idea is to allow that teacher opportunities for original research, for a development of himself and an addition to the world's lore, which will react favorably upon his pupils. This principle is applied at the St. Louis School of Fine Arts. The teachers are allowed to

develop themselves abroad. At home they are encouraged to "bring out the best that is in them"; and to secure favorable conditions for their creative work, they are to be provided with private studios. There is like encouragement for the pupils. No promises are made, no scholarships offered, but the pupil who shows himself extraordinarily deserving is very apt to find the way clear for a continuance of his studies abroad. These are but a few illustrations of the director's influence within the school, and outside upon men willing to help on a good cause presented in concrete form. By and by larger gifts will open a wider field of usefulness.

In the museum the pupils find models by which to correct their faults. Suppose a pupil shows a tendency to mere drawing for effect: the director or teacher presently places beside the drawing an autotype or carbon print which points a moral; and so with drawings overwrought in details. There are several hundred autotype reproductions of sketches,