

classification certificate be withheld in the case of teachers until a satisfactory pass has been obtained in one section of the drawing certificate: present head teachers and teachers over forty years of age to be exempt from the rule.

7. That instruction be given to assistant teachers in modelling and elementary design, with a view to the introduction of these subjects into the primary schools. This, of course, can only be done where schools of design or art already exist.

8. That the Government obtain full information as to the nature and methods of the sloyd system of "handiness," and place this information in the hands of all teachers. That a trial be made of "sloyd" in one school in each educational district, with a view to the system being adopted if proved to be satisfactory.

9. That an Art Department be established upon the lines of the South Kensington Department, with a view to having technical schools and schools of art and design established in educational centres where no such schools exist. That this department be affiliated to the Science and Art Department.

10. That the suggested department consist of a Director directly responsible to the Minister of Education, and an advising Board, to consist of not more than four experts.

11. That where schools of design or technical schools are unable to raise sufficient funds for the efficient working of the school a subsidy of pound for pound shall be given upon fees received for technical classes only, in order that the fees may be brought within reach of apprentices.

#### DRAWING IN PRIMARY SCHOOLS.

The importance of drawing in industrial education is now fully realised, and is established as a branch of primary education throughout the schools of Europe. No industry can wholly dispense with drawing; and, such being the case, a child should commence drawing at the same time that he learns his alphabet. If a child can learn to write or read he can learn to draw. The faculty of imitation should be developed from the earliest stages, as, for instance, drawing the shapes of large block-letters with single strokes upon the slate by an infant-class, and learning the name of the letter at the same time: the eye, the mind, and the hand are then at once brought into play, and drawing, as it should be, commenced.

It is necessary that the teachers of our schools take every opportunity to improve themselves in drawing. I fully understand the difficulties to be overcome in a country of the physical formation of New Zealand, so much divided and isolated, especially in the case of country teachers; but these difficulties are year by year being removed. Incompetence of teachers in this branch of education will shortly need strict attention, especially in cities where schools of art and design are established. Where national interests are concerned the whims and caprices of individuals must be made subservient to the general interest and welfare, and teachers must be required to qualify themselves to teach drawing thoroughly, or their position should undoubtedly be filled by those who have the requisite knowledge.

Mr. Walter Smith, in his evidence before the Royal Commission on Technical Instruction, says, "People have a false idea that a drawing or a painting is the result of a great deal of labour and work. It is really not so: it is only the result of what an intelligent person of taste knows, and can express. A good drawing is not made by accident—it is the representation of the intelligence of the person who makes it; and if the person's intelligence is in a very low condition the work will be low: and the process of education is to clear up the thinking-power, so that if a person wants to make a drawing he shall make it from something he knows and understands. It does not matter really whether the drawing is good or bad, because the process going on is the improvement of the thinking-powers of the students. The manipulation—the handling—of any process in art comes as of necessity from right thinking, and from nothing else. Improvement comes with time. The teaching of drawing is of great collateral advantage in other subjects of education. It develops the intelligence and the power of observation. The process of dictation drawing, for example, is the most educational subject taught in a public school, because it involves the habit of the correct use of language by the teacher, and the closest attention upon the part of the scholars. If a word is left out by the teacher in giving the lesson it is shown in the drawing; for the scholar has left a line out, or placed it wrongly, and you see he was not attending when that feature was described. It involves upon the part of the teacher a correct and clear and even economic use of language, and it involves on the part of the student the habit of patient attention; and in that alone it is of great advantage to education. But drawing is of great advantage also in other branches, such as cultivation of taste and opening of the eyes to see the beauties of nature; and the very irritating process of teaching design, exciting the faculty of originality at an early age, entirely irrespective of whether the work is good or bad, is emphatically education, or leading out."

Mr. Smith considered modelling an important part of art work, and that it should be carried on simultaneously with drawing. Modelling in sand and clay should commence with school-life. He further says, "I find, for instance, this: that if children were allowed to make a map in sand or clay they never forget geography of the district represented; or they might make a model of the route from home to school, showing how the road goes up and down, and where the houses are situated. Take a bunch of beautiful leaves to school, and explain their form and construction, give the common name, show by illustration their capacity for design, and how they have been used to ornament vases or buildings. Then ask the children to draw or model a leaf, and you will have no difficulty in keeping them to work. They feel so intensely interested in doing anything from nature that they require no watching."

Regarded aright, drawing in general education is the most potent means for developing the perceptive faculties, teaching the student to see correctly, and to understand what he sees. Drawing, if well taught, is the constant practice of the analysis of forms. By this practice the eye is quickened, and rendered incomparably more accurate; and, as the eye is the most open and ready