

tive, space, colour.

"(2) General training—history of art. Spiritual training—religious course, university training . . .

"(3) Two years practical studio work."

(This has points in common with U.S.A. University Art-Department practice already mentioned).

Likewise, from the Philippines :

" . . . a good liberal education besides learning the art of painting. Painting . . . has graduated from craft to a highly personal expression and for this a highly educated, informed, and broad outlook is necessary."

From Uruguay, a very interesting course which includes the idea of liberal education, technical practice, ateliers libres, and a linking up with the community interest. To summarize briefly :

"(1) Two years—Contact with various techniques and materials—material treated very freely—techniques developing spontaneously.

"(2) Research—theories of form.

"(3) Course—' Historical and cultural situation.'

"(4) Groups of ten work in independent ateliers.

"(5) The school disposes of its work through popular fairs at modest prices."

The principle of all this :

" We no longer regard the art school as a centre of the elect working for an élite but as a basic instrument designed to reorganize a society and make available to that society all the expressive material to which it is entitled."

" Art schools should operate jointly with handicraft schools . . . in line with its period and its environment by adapting its material and spiritual needs." (Uruguay.)

From Poland :

" At present our schools . . . lack character . . . of the old type in which the useless burden of academic execution must be rejected . . . as soon as studies come to an end—so as to take up individual research . . . I believe it would be desirable to combine architectural studies with sculpture and painting so that they would acquire a common language."

From the U.S.A., came this reply placing the emphasis not so much on teaching as on allowing the student scope to create :

" More emphasis should be placed on students' own resources and less on the instructor spending continual time with teaching. It would be important to have an experimental plant particularly for sculpture—possibly assisted by industry to provide materials, tools, equipment—emphasizing newer aspects of technology."

" All that is necessary is to have art taught by creative artists. Reduce the pedagogue or theoretical approach to a preliminary and strict minimum. The creative artist is the best teacher."

A similar plea :

" The most important schools should try to attract first-rate artists by giving them freedom to work and adequate salaries." (U.S.A.)

In contrast to this mention of adequate salaries comes this somewhat stern and stoic counsel from Monaco :