

part of the report, and we will only mention here, that the manner in which the art-school proceeds is exemplary.

The preparatory course was represented by drawings from models of figures and ornaments, and by drawings illustrating the subjects of style, of projection, and of shadows, as well as perspective and anatomical drawings. The special school for figure-drawing exhibited excellent studies from the antique and from the living model, also studies of drapery (in various manners). The school for sculptors presented studies from the antique and from the living model, together with original sketches. Charming designs by the architectural school were exhibited, in connection with drawings from existing art-industrial objects. This section was also brilliant in its practical achievements, especially in furniture, executed by the pupils from their own designs. The school for ornamental, animal, and flower painting likewise exhibited charming compositions. Painting upon wood and porcelain, and painting in enamel, were represented by very successful specimens. The solutions of definite problems (the written problems also being given) for *sgraffito*¹ decorations, &c., by various pupils, were highly interesting.

The development of the art-school in the department of practical work is, unfortunately, still too limited, as the localities at its disposal are too small; and this part of the institution, so important in its influence upon art-industry, will only be able to make itself felt to its full extent, when the new building will be ready for occupancy. The study of the various technical processes

¹ *Sgraffito decorations* being almost unknown in the United States, a few words of explanation may appear excusable. *Sgraffito* derives its name from *sgraffiare*, to scratch or scrape. A layer of mortar which has been mixed with some coloring-matter, to give it a dark tint, is covered with milk of lime. While this upper layer is still fresh, a drawing is executed upon it by means of steel instruments, so that the figures show either in dark lines upon white ground, or *vice versa*. During the Renaissance this species of decoration was frequently employed upon the walls of houses, especially in Upper Italy; and of late years it has again been taken up in Germany, &c., for outside mural decorations. As a specimen the Northern wall of the Polytechnicum at Zürich may be cited, which has been decorated by *sgraffitos* from drawings by Gottfried Semper. Further information, historical as well as technical, can be found in Lange and Bühlmann, "Die Anwendung des *Sgraffito* für Façaden-Dekoration," München, 1867.