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## PROBLEMS OF ART INSTRUCTION

composition. The means chosen by the pupil must be in accordance with his technical disposition. Thus in the course of his school years many hundreds of coloured sketches come into being, and the best of these sketches are chosen out during the last term. The pupil mounts them in a substantial portfolio and takes them with him. These experiments, made at a time when his talent is at its freshest, serve later as a *self-created* source of inspiration, to which he can always return when the swiftness of practical work leaves him no time for experiments.

The method has proved entirely satisfactory in practice. It gives greatest scope to the student's natural talent when he comes to choose his actual professional sphere of action.

Those pupils who are amenable to stern drill in drawing according to the good old method are encouraged to practise exact copying. They develop into technical designers or decorators. In this connection we lay particular stress upon the careful delineation of plants.

I proceed in similar fashion in the case of script instruction. I begin with the pupil's own writing. The type that he later designs, must come naturally from his hand and spring from his talent, just as if it were a drawing. Here, too, the greatest care must be taken with the caligraphic impression, the pictorial aspect of the whole; the individual letter, the single word, the single line, come only in the second place.

It is a matter of course that a modern school of graphic art must also include the photograph in the realm of its efforts. However, we make use of the photograph only as an objective report. We use it only when the same effect cannot be achieved by other means.

If the art instructor always bears in mind that his task is, above all, to form and to fortify the character of the pupil in an artistic sense and if he never grows weary in this purpose, then it is my conviction that his method can never fail or become antiquated.

Above all we must beware of educating to mere routine. I have always felt a sense of shame when one of my pupils developed into a mere imitation of myself. I shall never grow weary of impressing my young people with the fact that one must not be able to recognize a former Stuttgarter by his manner, but by the fact that the remarkable points in his achievement are his trained eye, the mobility of his invention and the sound craftsmanship that distinguishes all his work.

Trans. by E. T. Scheffauer.