

ing things of life, and by these means to bury the unlovable qualities of the child so deep that they will not in after life come to the surface.

In our design work the children are taught to go to nature for everything, and every design has a purpose. Many of the things decorated are common things, such as the children see about them daily, and such as have pleasing associations connected with them. In ornament and design everything depends upon the spirit in which the decorator goes to nature. He may treat his motive in such a way as to be quite in the spirit of nature study, and on the other hand he may make a design in quite the opposite spirit. A design from nature may be realistically or it may be decoratively treated. In Egyptian ornament taken from the plants we recognize the perfect individual plant and where it grew. The floral parts of Gothic ornament which were taken from nature were copied in much the same spirit. The most naturalistic type of ornament is that of the Japanese. They start quite frankly from nature, copying natural forms as closely, apparently, as their skill and the conditions under which they work will admit. Ornament must never run wild. There must be a manifest restraint of confusion, producing restfulness and dignity. In good ornament everything is inspired by nature, but it is compelled into ornamental form, and is made to conform to the necessities of decoration. The principle of selection must be adhered to. One can hardly conceive any motive which is not more or less

modified by considerations altogether apart from literal description of the natural forms. In all applied design there is something, let us say, not contrary to nature, but non-natural. The perfect example is what is required as a model; it must then be designed into its place, conventionalized, and adapted to its purpose. In this process the subject or example loses its individuality. Thus decorative design is the exact opposite of nature study. But in the lower grades, where the decorative work consists of little more than arranging natural forms to produce decorative effects, these two courses need not conflict. As long as the student aims at the perfect thing, he remains in harmony with nature study principles, but as soon as he acts according to the prerogative of the decorator, selecting, arranging and adapting, he parts company with nature study principles. As soon as the scholars in the higher grades study historical ornament and the principles of decoration they must understand that they go to nature for decorative elements in a different spirit from that of nature study. It is the function of the teacher to lead the child to nature as the great storehouse of material for his use, and to show him how to use it in diverse ways for the varied purposes called for by society.

Education in color we regard as very important. Color as a source of enjoyment opens up new avenues of pleasure; it is an essential element in decoration, and is an important feature in drawing and nature study. The aim in the lower grades is to educate and