

---

---

## SCHOOL OF FINE ARTS.

By JOSE MA. ASUNCION, Secretary, School of Fine Arts, University of the Philippines.

The School of Fine Arts, established by Act No. 1870 as a branch of the University of the Philippines, has put into practice the original plan of teaching the plastic and graphic fine arts, and their branches, in accordance with the plans that have given satisfactory results in Europe. From the beginning all of the professors of the School of Fine Arts, the majority of whom were educated in Europe, have been teaching painting, sculpturing, and engraving by methods learned at such centers of the world of art as Rome, Paris, Madrid, and London. In addition to the preparatory or elementary class in drawing, which embraces decoration, landscape, and the painting of animals, flowers, plants, and the human figure, there are the higher classes as follows: Drawing of ancient and modern statuary; nature drawing from live models; higher landscape and carbon drawings, embracing excursions and studies in the field; coloring and pictorial composition from living models; decorative painting, lower and higher; ancient and modern statuary modelling and casting; modelling and casting from nature, live models and sculptural composition; engraving, incised or in relief, medals and coins, etchings, etc., elementary and higher; management of the reducing machine; pictorial anatomy; artist's anthropology, and science of expression; applied perspective in fine arts; general history of art; and ancient and modern dress.

The teaching of these subjects is adapted to the modern exigencies of art, the methods of which are principally practical, and in addition, exegetic practice, synthetic, analytic, and suggestive. Practical lessons predominate the theoretical in all classes, going from the known to the unknown, from the easy to the difficult, always emphasizing the virtue of constant work and effort, the basis of all professional success. The students are permitted to apply their artistic power in the different branches of study in the school, so that they may discover their vocation, their specialty and power, and at once develop their highest qualities along the certain line in which they can most easily succeed. In this way the students become familiarized with the different branches that are taught and they are given general artistic culture in graphic and plastic art. Thus the school follows the most modern methods of artistic teaching

which consist in respecting the tendencies and inclinations of each student.

Each specialty of the school is worked in its own technic and is entirely different from other branches of general education; a minute description of this difference cannot be included in this article. A two-hour class is given in practical work and a one-hour class to the application of theory. In the preparatory classes the students are given the greatest facilities to learn elementary drawing at almost any hour of the day, classes being held from 8 to 12 in the morning, from 2 to 6 in the afternoon, and from 6 to 8 in the evening.

The education of the feelings is a thing as important in artistic, as in scientific education. M. Laviessé used to say: "Give our students brief notions, simple reflexions, emotions." "Our



Medallions in bas-relief done in the engraving class at the School of Fine Arts. The one in the center is by G. Tolentino, the other two by Juan Zamora.

purpose," says Thomas, "above all, is to bring emotion to our students, to fit them to admire works of beauty."

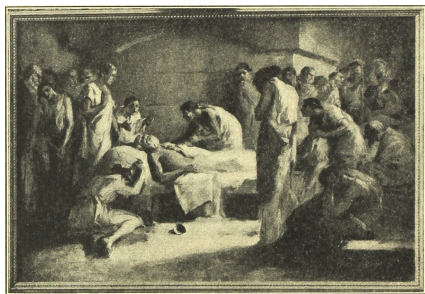
The students are taught high ideals of life such as the training of the will, the practice of moral virtues, the fulfillment of one's duty, self-restraint and self-mastery over the lower passions, self-sacrifice for the social good, and patriotism.

During the seven years that the School of Fine Arts has been in existence great improvements have been accomplished in the matter of equipment. At the beginning there were a limited number of printed models and some statues and busts from the old Spanish school of fine arts. Little by little this equipment has been improved by new acquisitions as follows: Life size statues, bas-reliefs, busts, friezes, animals, landscapes, and decorative motifs, allegories, and emblems. In 1910 the class in decorative painting was established as an enlargement of the pictorial branch; in 1914 the reducing machine was purchased for incised and raised engraving, which makes it pos-

sible for reduction or reproduction to be done perfectly. This machine is the only one of its kind in the Far East.

All of this equipment has contributed from year to year to the varied development of graphic and plastic art, the results of which have been evident in the annual expositions given at the end of each course.

Many of the graduate students after meeting the requirements necessary to obtain a diploma continue their studies in order to improve themselves in artistic knowledge, either in their own



The death of Socrates, a reproduction by Fernando C. Amoroso of the class in coloring and composition at the School of Fine Arts.

specialty or in other related branches; some of them find employment in the Bureaus of the Government as draftsmen, sculptors, painters, and engravers, contributing in this manner to the greater efficiency of the public service; some have been taken in as assistants by the School of Fine Arts. With all of these their principal ambition is to be appointed to go as students to Europe and America to continue their studies. During the Spanish régime, some students were pensioned during their time of study. Among these were Luna, Hidalgo, and Figueroa.

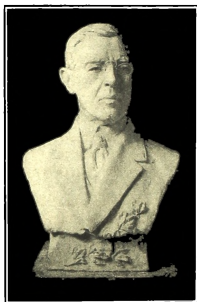
In order that the institution may justify its existence and intrench itself for the future it should utilize the technical knowledge of its students in the organization of a museum, just as is done in many other capitals of the world. The acqui-



A Baguio landscape. An oil painting done in class by Agapita Moreno, at the School of Fine Arts.

sition of works of art, ancient and modern, for the museum, to be kept where they may be studied, will be of benefit to the Filipino people.

Artists must also study the problems relating to the progress of art in the Philippines. It will be sufficient to cite a few things that need attention: Art legislation; competitions; national and regional expositions; tariffs and duties on works of art; copy-rights; markets and centers of art; technical processes, ancient and modern; relation between science and art; technical chemistry of colors; photography and processes of reproduction of different sorts; material and instruments for the conservation and restoration of works of art; city esthetics; construction of new buildings; conservation of monuments and



Bust of the President. Done in the sculpture class by Eoverino Fabie.

natural scenery; art industries in other countries; utility of practical teaching of drawing and plastic arts in the several grades of the primary, secondary schools and in the University; study of the existing styles of art; private collection and galleries; operation of museums; diffusion of general art culture; study of history of art and art industries; foundation of art industries and preparatory schools of drawing and modelling; museums of art reproductions of an archaeological interest, pedagogical museums, university extension, art school colonies, art excursions and explorations for the purpose of saving such objects from destruction through ignorance of the persons

having them; art societies; fraternity and solidarity in social life of artists; an illustrated press devoted to the fine arts.

Some of these problems are now the subject of much thought on the part of artists in all parts of the world and they must be given attention if the artistic life of the people is to be properly developed.

---

#### THE SLIP STITCH.

The demands of the buying public are so variable that what it calls for today may be rejected tomorrow. This is more noticeable in regard to styles. It is almost equally true in the matter of stitches. It was not so long ago that everyone was in favor of the buttonhole stitch, and not much before that, generally speaking, no one in the Philippines had ever heard of the slip stitch and knew much less of the difference between slip and buttonhole stitch.

The buttonhole stitch should be used on all coarse materials such as bed linens, table linens, towels. The extra twist given the thread when making the buttonhole stitch gives better results on coarser work, and the thread is not so apt to pull away from the material, as when the slip stitch is used on heavier materials.

Now it seems, however, that the slip stitch is preferred to the buttonhole stitch for use on all fine materials such as batiste, sheer linens, and piña. It is claimed that for commercial work the slip stitch not only looks better but is more profitable, taking only half the time to make that is required for the buttonhole stitch. It is prescribed for the margin of mosaic work, Italian cutwork, and filet drawnwork. Lace is always set in with the slip stitch. With Italian cutwork the slip stitch is always used whether the work is on coarse or fine material. For nightgowns, negligees, and corset covers, the slip stitch gives a smoother and better edge and when done carefully will outwear the garment.

The fine delicate work on piña calls for the slip stitch. Old pieces of beautifully embroidered piña testify to the slip stitch having lasted as long as the material. (F. M.)