

of believing that the fine art discipline is, in itself, a good thing for all designers." But the fine art department is probably tending to lose its preeminence "due to the push, the enormous drive of advertising techniques." Students entering art schools today are mainly governed by the new Diploma in Art and Design which in turn governs the pattern in schools; a preliminary year, called a pre-Diploma course, is followed by students on entering at, probably, seventeen; "this is supposed to be common to students who are doing all the crafts and design. The senior level will be reached when the student is between eighteen and nineteen and entry is obtained 'solely on evidence of talent'" said Mr. Kestelman, speaking for his own school. It is made quite clear that a career in art is a difficult one and "we really do make an effort to discourage those whose courage really won't survive." Concerning staff, he said "the only qualification for teaching in a London school is that the artist is known for the quality of his work and that is all." The organization of teaching is based on the needs of the students; in the first year, work is broadly based with a certain amount of discipline, in the second-year the student moves increasingly into the main subject of his choice and, in the third-year, "he chooses his own programme and does what he wishes—it really is an atelier system at that point."

Speaking of post-graduate work, he thought that students of exceptional ability needed the opportunity to continue: at present, there were only a few schools able to provide this—mainly in London—but it was hoped that other centres outside London would soon be able to offer similar facilities. There was a great need for de-centralisation in this respect.

## SESSION 2

THE Chairman, Mr. CARLINE, then welcomed Mr. Peter Bellew, Head of the Visual Arts Division of Unesco, who was representing the Director-General. Mr. BELLEW regretted having been unable to be present at the opening session. He said "Your organization was created under our auspices and is one of our ever-growing number of god-children and we follow your work as closely as we can and this Conference with its very important subject which is very close to our hearts, we follow with particular interest." In considering the training of the artist "which is so important and which is your preoccupation, I just ask you not to forget the destruction of the artist, because I feel that in the educational system of most countries more artists are killed than trained" but "many craftsmen are trained . . . So I ask you to consider that side of the coin and to analyse very carefully something that Unesco is very interested in; that is the one message we could give you to-day." At this point Mr. Carline invited Prof. Rogers to take the chair.

Professor André WILLEQUET (Belgium) said it seemed to him important to complete the impression of Belgian art education given by the Belgian delegate at the first session, by describing the Ecole Nationale Supérieure d'Architecture et des Arts Décoratifs, not in terms of its curriculum but, since it seemed more revealing, to speak rather about its founder, the architect Henry Van de Velde. In his early life, Van de Velde had practised music, painting and literature but at the age of 31 at the time of his marriage "haunted by the corrupt taste by which he was surrounded, he decided to turn his back on the ugliness of the times and to undertake himself the task of architectural reform." In 1905 he founded an