

5. Colouring: Colour theory, and the general principles underlying pleasing chromatic effect. The grouping of colours in practice according to these principles, *e.g.*—

- (a) Schemes in colour closely related to a single hue.
- (b) Assortments of powerfully contrasting hues.
- (c) Combinations in which both these principles operate together. (Such dispositions to be considered complete in themselves.)

6. Brushes, tools, plant, and appliances: The composition of, and the material used in painters' brushes; the characteristics of a good brush and its preparation for use; the use of plant and appliances; precautions in the use and arrangement of simple scaffolding.

7. Materials: Oils and diluents—their properties, distinctive qualities, and uses; driers or siccatives—their composition, nature, and actions; pigments—their physical properties and comparative value as painters' materials; comparative durability of pigments; fugitive and permanent colours; varnishes—their constituents and nature; pigments which may or may not be mixed with one another.

8. Grounds for Painting: Dampness and its treatment; faulty woods; knots, sap, &c., and their correction; the proper application of paints and the best method of painting various surfaces.

9. Painting: Faults in painting and their avoidance; the necessity of various mixings of successive coats for producing glossy, flat, semi-flat, varnish, and enamel finishes; stippling.

10. Distemper: Washable and other distempers and their limitations; colours affected by lime; tempera and water paints; stencilling and lining; stippling.

11. Scrimming, taping, strapping, &c.; pasting.

12. Wall-hangings: Varieties and makes of wall-papers and other hangings, such as textile fabrics, imitation leather papers, Japanese grass-cloth, and relief materials. Selection of papers for walls and ceilings; setting-out and hanging.

13. Imitative Painting: The artistic use of graining, marbling, and gilding; colours for, and methods of working graining of different woods; marbling and graniting.

14. Lettering: Styles and principles governing their application for various uses; elaboration, emphasis, ornamentation, and punctuation.

15. Decorative Processes: Striping, lining, and outlining; stencilling, designing, and cutting stencils; oil gilding, painting in monochrome and in polychrome, glazing and scumbling.

16. Staining Woods: Wood suitable for staining; preparation and application of stains; oil and wax polishing; special treatment of New Zealand timbers before staining or painting, such as totara and matai.

17. Varnishing: Faults in varnishing and their prevention and cure; flatting and encaustic varnishing; selection and application of varnish.

18. Burning off: Care of lamps; precautions against risks of fire from lamps, cleaning down; preparing and priming.

(2) PRACTICAL EXAMINATION AND SPECIMEN WORK.—The practical work required of a candidate will consist of an obligatory portion on the selection and harmony of colours, and of two other tests to be selected from the subjects enumerated below:—

- (a) Preparation and plain painting.
- (b) Enamelling and varnishing.
- (c) Stencil cutting and stencilling.
- (d) Plain and ornamental lettering.
- (e) Simple decoration in oil or distemper.
- (f) Graining and marbling.

The obligatory test or tests are to be specimens of the candidate's work executed in his own time; the remaining tests are to be executed under examination conditions.

FINAL EXAMINATION.

The Final Examination will consist of a written examination, a practical test, and specimen work. With his application for entry to the Final Examination every candidate must produce evidence of at least five years' training in a trade workshop, or in a recognized school teaching painting and decorating, or partly in a workshop and partly in a school.

[A form for this purpose may be had upon application to the Director. Under the latter alternative the periods of training must not run concurrently.]