

Drawing Lessons for School Children

BEST SIX DRAWINGS IN GRADES I, II AND III.

1. JACK CHAPMAN, aged 8, Grade III, West London.
2. SI DAVID, Grade I, King Street.
3. LIZZIE EMIGH, Grade III, Princess Avenue School.
4. GEORGE GLENNIE, aged 9, Grade III, Rectory Street School.
5. DONALD FRASER, Grade IIb, aged 8, Princess Avenue School.
6. CATHARINE CAMPBELL, aged 10, Grade III, Talbot Street School.

CRITICISMS ON DRAWINGS FROM GRADES I, II AND III.

Your lesson was the painting a silhouette, or shadow picture, of some flower at present in bloom.

The school yards are gay with tulips



1. Drawn by Jack Chapman, aged 8, Grade III, West London, Winner of First Prize.

In the springtime. Perhaps that is the reason so many choose the tulip. It is big and effective, and lends itself readily to this treatment, and has been handled very successfully by most of those who undertook it. Other flowers have been carefully studied, and it is to be regretted that more of them were not quite good enough to appear among the six best. Had Vernon Cooper's dandelion from Grade III, Aberdeen, reached the office in time it would have taken the place of one of the tulips reproduced in the paper.

Among the flowers studied were the dandelion, dogtooth violet, trillium, jack-in-the-pulpit, meadow phlox, lily of the valley, marsh marigold, buttercup, squirrel corn, violet, narcissus and daffodil. So faithfully were they portrayed that there was no mistaking what flower was intended in each case. Altogether, the average is higher than

other. So far apart that they looked as though they refused to play in the same yard any longer. The leaves need not come over or against the stem, but they must look as though they belonged to each other, as they really do.

When your drawings come back see how your tulip leaves join the stem. Should they join side by side, or does one fold around the stem a little higher up than the other? And where is the stem thicker, near the flower, or towards the root?

It does not matter whether you win a prize or have your drawing in the paper or not, make up your mind that your next drawing is going to be the very best that you have ever done.—A. A. Powell.

leaves of a book standing on end, or may be pinned to boards. Avoid pinning them with stems crossing, and make the arrangement as simple and natural as possible.

Pupils still go on making the same old mistakes. Some of the drawings start at one corner, as though they came in there, and were taking the most direct route to the opposite corner. This sort of placing is always poor, for it makes a line out of harmony with the edges of the paper. Some of us continue to work with too dry a brush. Whether we are working with ink or watercolors, the brush should be kept full. It should be twisted lightly against the side of the inkwell before touching it to the paper, so that all unnecessary moisture is removed, and blotting prevented.

The stems will be the better for more careful attention. Some splendid tulips, with good leaves, had stems so thin and weak it made one weary to look at them. Others had stems like stalks of rhubarb. In some the edges were uneven. Practice holding the brush in an upright position, and you will have no more trouble with ragged edges.

If you have made mistakes, it is a very poor policy to try to rub out the ink. It is much the better plan to make another painting.

A few drawings sent in were too small. If your paper will admit, plan to have the flower life size.

Grade I, Grand Avenue, caught the spirit of the flower splendidly, but their drawings might have been larger. Some from Grade III, St. George's, were much too small.

If the flower has a stem which never branches or throws out leaves, avoid giving it such an appearance. Some of the dandelions actually were painted with leaves and buds and flowers branching out from one parent stem. That was dreadful! So untruthful!

On the other hand, some had a dandelion or narcissus leaf on one side of the paper, and the blossom on the



2. Drawn by Si David, Grade I, King Street, Winner of Second Prize.

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THE ROLL OF HONOR

Drawings Thought Worthy of Special Mention by the Examiner.

SIX BEST IN GRADE I.

- Si David, King street.
Walter Bradley, Colborne street.
Jean Ferguson, Colborne street.
Harold Mitchell, Richmond street.
Willie Scott, Chesley avenue.
Margaret Thomson, Talbot street.

GRADE II.

- Lionel Parker, Colborne street.
Willie Nixon, West London.
Clara Smith, Grand avenue.
Madeline Jefferies, West London.
Reah Harris, Colborne street.
Beatrice Kerr, Colborne street.
Fred Robinson, King Street.
Kathleen James, Talbot street.
Frank Beirnes, Talbot street.
L. White, Simcoe street.
L. Wagner, Simcoe street.
Haldane Smallman, Rectory street.
Harold Young, Colborne south.

SIX BEST IN GRADE III.

- Jack Chapman, West London.
Lizzie Emigh, Princess avenue.
George Glennie, Rectory street.
Catherine Campbell, Talbot street.
Willie Gregory, Princess avenue.
Otto Graves, Grand avenue.

GRADE III.

- Vernon Cooper, Aberdeen.
Milton Munroe, West London.
Bessie Wagner, West London.
Reginald Daly, Rectory street.
Jack Tanton, Princess avenue.

LESSON FOR GRADES I, II, AND III.

The trees painted by Grades VII and VIII, had not yet put on their summer garb. Now they are in full foliage, and as nearly all the limbs and branches are hidden by the mass of green overlapping leaves, it is a much easier task to paint a tree as it is at present than as it was a month or two ago.

We will undertake it anyway, and I know the primary grades will surprise themselves as well as everyone else with the work they will do in this the last lesson before the holidays.

We will choose our own maple tree, which every loyal Canadian boy and girl knows and loves.

Let us paint it with charcoal on white paper, and make it so like the tree we are trying to paint that if any maple trees should chance to see it, and be able to speak they would exclaim with one voice, "Oh, that is one of us! What a fine, handsome family we are!"

What are the things we have to think about? First proposition.—Let us plan to get the whole tree upon our 6x9-in. paper, then decide how high the trunk is to be in relation to the top. Is the trunk half the height of the whole tree or is the top part twice or even three times the height of the trunk?

What a beautiful wide spreading top the maple has, and what a crowd of boys and girls could eat their picnic lunch in the shade of one big tree!

Can we paint a wide trunk on our paper and still have room to show how very much wider the mass of foliage is? Be very careful about this. Sometimes our trees look more like mushrooms or cabbages than trees because the trunk is so thick in comparison with the width of the top.

Now that we have decided how much is to be trunk and how much top and how wide our tree is to be, let us think about the shape. Does it taper to a point like the fir tree in our picture at 1? Does it look like a willow, an apple or an elm? Let us find out just what is the difference in shape.

Having decided upon the shape, notice the fir tree in the picture. The charcoal strokes are put on in a straight up and down way to give it a spikey sort of appearance. The

maple foliage has a bigger, softer look, more like the mass we see at 2. We paint the charcoal mass with zig-zag lines, making them close together, so the strokes overlap and letting them grow wide in places and narrower in others, without lifting the charcoal from the paper. Our foliage must look soft and rather flat, not spotty, hard or wooden.

Practice making foliage before you paint your tree-top.

Do you notice when you look at a tree that is some distance from you how dense the green mass is towards the middle of the tree, but how much looser it is towards the edge, and how the little branches feather out, making the edge uneven and interesting. Try to paint your tree-top like this. Do not be afraid to paint it in a vigorous way, putting on plenty of charcoal and being careful not to rub.

Every little while close your eyes and think of the tree you are trying to paint, then open your eyes, look at your picture to see if you are making it like the tree in your thoughts, and correct it wherever necessary.

Paint the trunk with uneven vertical strokes, to make it look like the rough bark.

Make a few zig-zag vertical strokes where the trunk rises out of the ground, to represent grass, and our tree is finished. The trunk may be painted first and the mass of foliage afterwards, or the mass shaped out first and the trunk added.

Let us put our trees up at the front and go back to our seats so we can see them at a distance. If they are not satisfactory let us try again, for this is the last chance we shall have this term to see what our drawings look like in the paper.

Only the six best in each grade to be sent in.

Drawings in by June 21 will appear June 29.

SQUAW AS A HOUSEKEEPER.

Roy McDougall, Richmond street.
Margaret Reid, Talbot street.
May Blinkhorn, Chesley avenue.

GRADE II.

- Ethel Churchill, Richmond street.
Leonard Sherwin, Princess avenue.
George Burt, Richmond street.
Marjory Hedley, Talbot street.
Enath Grayson, Colborne street.
Katharyn Hole, Princess avenue.
Norma Piper, Princess avenue.
Margaret Simson, Princess avenue.
Marion Wrighton, St. George's.
Freda Malloch, St. George's.
Andrew Moxley, Richmond street.
Reggie Turner, Talbot street.
Arthur Templar, Talbot street.
Wilfrid Dunn, Princess avenue.
Leonard Grills, Colborne street.
Arnold Wheeler, Princess avenue.
Earle Young, Princess avenue.
Ernest Wooster, West London.
Charles Hawthorne, West London.
Richard Cochill, West London.
Harold Nichol, West London.
Willie Hill, Quebec street.
Mary Fotheringham, Quebec street.
Aylwin Wright, Colborne street.
Prosper Adams, Colborne street.
Stewart Blay, Colborne street.
Della Brown, King street.
Lily Miles, King street.
Arnet Bennett, Princess avenue.
Alex. Morrison, Princess avenue.
James Buchanan, Princess avenue.
Russell Gilbert, Talbot street.
Charles Gelsler, Talbot street.
C. Campbell, Simcoe street.
E. Dyer, Simcoe street.
A. Hiltz, Simcoe street.
F. Barker, Simcoe street.
M. Jupp, Simcoe street.
Bruce Johnston, Chesley avenue.
Charlie Clare, Colborne south.
John Neary, Chesley avenue.
C. Phoenix, Rectory street.
Gordon Colby, Rectory street.
Frances Smallman, Rectory street.
Sidney Sloman, Richmond street.
Otis Wright, St. George's.
Leslie Hueston, St. George's.
Willie North, St. George's.
Lenore Waide, St. George's.
Edna Merkleth, St. George's.
Margaret McCrimmon, St. George's.
Leonard Palmer, Grade II, Chesley avenue.

GRADE III.

- Jack Chapman, West London.
Lizzie Emigh, Princess avenue.
George Glennie, Rectory street.
Catherine Campbell, Talbot street.
Willie Gregory, Princess avenue.
Otto Graves, Grand avenue.

GRADE III.

- Vernon Cooper, Aberdeen.
Milton Munroe, West London.
Bessie Wagner, West London.
Reginald Daly, Rectory street.
Jack Tanton, Princess avenue.

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What are the things we have to think about? First proposition.—Let us plan to get the whole tree upon our 6x9-in. paper, then decide how high the trunk is to be in relation to the top. Is the trunk half the height of the whole tree or is the top part twice or even three times the height of the trunk?

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Can we paint a wide trunk on our paper and still have room to show how very much wider the mass of foliage is? Be very careful about this. Sometimes our trees look more like mushrooms or cabbages than trees because the trunk is so thick in comparison with the width of the top.

Now that we have decided how much is to be trunk and how much top and how wide our tree is to be, let us think about the shape. Does it taper to a point like the fir tree in our picture at 1? Does it look like a willow, an apple or an elm? Let us find out just what is the difference in shape.

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maple foliage has a bigger, softer look, more like the mass we see at 2. We paint the charcoal mass with zig-zag lines, making them close together, so the strokes overlap and letting them grow wide in places and narrower in others, without lifting the charcoal from the paper. Our foliage must look soft and rather flat, not spotty, hard or wooden.

Practice making foliage before you paint your tree-top.

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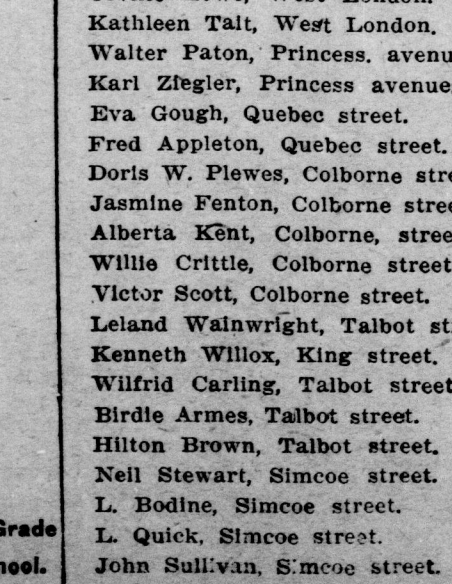
Put the squaw in a tepee and she is the neatest of housekeepers. Every thing in one of these big, roomy tents is in apple-pie order. The blankets are neatly rolled and stowed away under the edge of the tepee, leaving the center clear. Bright colored blankets and fine fur robes are spread about, and a wonderfully beaded dance drum hangs from one of the poles.

But, on the other hand, put a squaw

in a house and she is anything but a success. Go into one of these frame houses and you will find the mattresses laid along the floor, with the whole family sprawling thereon. The cracked cook stove will be in the middle of the floor, with anything but agreeable odors coming therefrom while the meal is in progress. Outside the bedsteads and springs will be used as chicken roosts.

But the squaw doesn't let her house-keeping shortcomings worry her. When she puts on an elktooth robe, valued at anywhere from \$1,500 to \$3,000, and rides to the fair or to the agency on a Sunday astride a beaded saddle, she is a picture of contentment that any of her white sisters might envy.

THE NEXT DRAWING LESSON



3. Drawn by Lizzie Emigh, Grade 3, Princess Avenue School, Winner of Third Prize.

one of the mistakes made lead to a prize or have your drawing in the paper or not, make up your mind that your next drawing is going to be the very best that you have ever done.—A. A. Powell.

Enoch Acker, Simcoe street.
Edward Smith, Colborne south.
Emma Baggs, Colborne south.
Gwendolyn Fralick, Colborne south.

GRADE II.

- Earl Player, Colborne south.
Wilfrid Marshall, Lorne avenue.
Jean Gilmour, Grand avenue.
Irene Snider, Grand avenue.
Kathleen McNamara, Grand avenue.
Ralph Schalk, Rectory street.
Bessie McLeod, Rectory street.

GRADE III.

- Jack Chapman, West London.
Lizzie Emigh, Princess avenue.
George Glennie, Rectory street.
Catherine Campbell, Talbot street.
Willie Gregory, Princess avenue.
Otto Graves, Grand avenue.

GRADE III.

- Vernon Cooper, Aberdeen.
Milton Munroe, West London.
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THE BAGPIPE A GREAT INSTRUMENT

A MAGNIFICENT INCENTIVE TO BATTLE—SOME STORIES OF THE PIPES.

There was no need for Dr. Alexander Duncan Fraser, in his preface to "Some Reminiscences and the Bagpipe" (Edinburgh: W. T. Hay), to make apology for "the style and diction of the book"; both Dr. Fraser's style and diction serve their purpose very well. The volume, indeed, is one of the widest interest than any which could be extracted solely from the author's pen-hobby, the bagpipe. Dr. Fraser has not only studied bagpipes, and gathered together a very fine collection of them, but he has gone through the world with his eyes open, and observed men and things. Into the technicalities of bagpipes and of bagpipe playing I am not competent to enter, though it is worth noting that Dr. Fraser seems to prove pretty conclusively that the bagpipe did not reach the Highlands by way of England and the Lowlands, but was, as far as direct evidence goes, of native growth.

To Dr. Fraser the bagpipe is the most musical and inspiring instrument in the world; and indeed, it is difficult to imagine anyone who has heard it played, and in proper circumstance who could deny its impressive and romantic beauty. The author reminds us that when Gordon Cumming, dying he cried, "Oh! for a tune on the pipes!" And when that fine soldier Cameron of Fassfern, fell at Quatras, he was told by the surgeon that he was dying, he called to his pipe, "Come here, M'Vurich. Play me the 'Death Song of the Skyemen.' My forefathers have heard it before without shrinking." And so, above the din of battle, rose the notes of the passionate lament. Dr. Gullmant, celebrated French organist, when he first heard the pipes, could not have enough of them, insisting that "Fraser should play them to him in a small room in which he was sitting. Some years ago, the author tells us, there was a Highland gathering at Glasgow hotel. In a room above lay a man near to death; to his listening ears stole up from the room below a sound of the great Highland bagpipe. The invalid sent for the manager, and said: "I am very fond of the pipes. You think the piper would come up I requested him, and give me a tune. The sick man was Sir Henry Irving, and the piper marched proudly up, and down outside his room playing marstrathspey, and reel. Then Sir Henry called the piper into his room and played him on one of his first visits to Glasgow, he had played in a piece called "The Siege of Lucknow." At crucial moment the pipes began to play. "I shall never forget," said Sir Henry, "the wave of enthusiasm that swept over that great audience as the notes of the pipe fell upon their ears. I have loved the bagpipe since."

There is no doubt that the bagpipe is a magnificent incentive to battle. "There is no sound," said a distinguished general, speaking soon after the thunder and smoke of Waterloo had passed away, "which the immortal Wellington hears with more delight than the marshals of France with more, than the notes of a Highland pipe." The author notes of the pipe call boldly to action; the notes have a curious and severe pathos which suggest that at the step of the dancer will fall, the of the hero be in the dust: "Here have the sadness, and the sorrow, sadness that looks out at you, a quiet, gray eyes in the Highlands as then; the sadness that broods the lonely Highland glen; the sorrow that clutches with icy fingers at the breaking heart when death taken some loved one hence."—T. Weekly.

A woman, apparently normal sane, went recently before a magistrate in England and declared that fourteen years of married life she just discovered her husband to be a changeling. She asked a warrant for her real husband. She said in answer to questions that she had not spoken to the changeling about substitution; that he was not so to her as her real husband, and his habits were about the same.

Now, a changeling is generally understood to be a child, secretly substituted for another in infancy, a child, usually stupid or supposed to have been left by a in exchange for one stolen. The belief in such substitutions is not confined to the ignorant or to the and humble station. We have some years ago a young man, a family of wealth and position, was wretched because his mother assisted when he was a baby to was not her child, that he had substituted for her own son, and only did she henceforth refuse him. But she hated him with a wonderfully beaded dance drum hangs from one of the poles.

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Dennis Connors, Richmond street.
Lorne Churchill, Richmond street.
Gertrude Morgan, Richmond street.

GRADE II.

- F. Archer, St. George's.
Lillie Clare, St. George's.
Lee Herbert, St. George's.
Ethel Millie, St. George's.
Louis Kinsey, Aberdeen.
Tom Winslow, Aberdeen.
Pearl Dibsdale, Aberdeen.
Orval Crowder, Aberdeen.

GRADE III.

- Jack Chapman, West London.
Lizzie Emigh, Princess avenue.
George Glennie, Rectory street.
Catherine Campbell, Talbot street.
Willie Gregory, Princess avenue.
Otto Graves, Grand avenue.

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