

Drawing Lessons For School Children

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1. Drawn by Wilfred Dunn, Grade III, Princess Avenue School. Winner of first prize.

SIX BEST IN GRADES I, II AND III.

1. Wilfred Dunn, Grade III, Princess Avenue School.
2. Kathryn Hole, Grade III, Princess Avenue School.
3. Digby Hardy, Grade II, Talbot Street School.
4. Wilfred Blythe, Grade II, Colborne Street School.
5. Henry Aldworth, Grade III, Quebec Street School.
6. Roy Cookson, Grade III, Empress Avenue School.

SIX BEST IN GRADE I.

1. Veda Wignmore, Colborne Street School.
2. Norma Hastings, Talbot Street School.
3. Albert Hewitt, Talbot Street School.
4. H. Springer, Talbot Street School.
5. Ewart Curry, Quebec Street School.
6. Reta Colby, Quebec Street School.

SIX BEST IN GRADE II.

1. Lionel Mooney, Richmond Street School.



2. Drawn by Kathryn Hole, Grade III, Princess Avenue School. Winner of second prize.

2. Digby Hardy, Talbot Street School.
3. Wilfred Blythe, Colborne Street School.
4. Margaret Emerson, Colborne Street School.
5. Ellis Hall, Talbot Street School.
6. Gordon Young, Quebec Street School.

SIX BEST IN GRADE III.

1. Wilfred Dunn, Princess Avenue School.
2. Kathryn Hole, Princess Avenue School.
3. Henry Aldworth, Quebec Street School.
4. Roy Cookson, Empress Avenue School.
5. Nellie Smith, Empress Avenue School.
6. Newman Thompson, Quebec Street School.

NOTE.—Owing to the coming exhibition of art work; also, partly on account of the Easter holiday, the usual order of our lessons has undergone a change.

In this issue are given lessons for all three groups bearing directly upon the exhibition.

The dolls' table covers and dollies from Grades I, II, and III, must be sent in to this office not later than 5 o'clock on Tuesday, May 12. I am sorry not to give you more time, but as the six best must appear on the 15th, it cannot be helped, and you will have a long rest before your next lesson; so please make a very special effort this time.

The posters from Grades IV, V, and VI, and also from Grades VII and VIII, must be sent in not later than noon on Saturday, May 16. The six best from IV, V, and VI, will appear on May 23, and those from VII, and VIII, on May 30.

Twenty or more from those sent in will be chosen, and placed in the street cars and shop windows.

A list of names of those sending in posters good enough to be used for this purpose will be given in the paper, but the posters chosen will be on exhibition in different places nearly a week before the names appear.

There will be only one set more of lessons all round before the summer holidays. As examinations come on so soon the lesson for Grades VII and VIII, will be given first. It will appear on May 16. The next for Grades V, and VI, will appear on the 23rd; that for Grades III, and IV, on May 30, while the last lesson for Grades I and II, will appear on June 6.

On May 9 there will be neither lesson nor criticism, but some notes and suggestions concerning the exhibition will be given, together with an original story of a profitable morning's outing by a school boy.

Your lesson this week is very different from any you have had before, on this page.

You are to make round dollies or dolls' tablecovers. The ones you send in to The Advertiser must be on white paper, but you may make the flowers you put upon them black, dark green, red, brown or orange, but you must not use any other colors, as the others will not photograph in such a way as to be satisfactorily reproduced in the paper.

I am allowing you to use color in this way, though the color will not show in the paper, so that your best efforts may be used for the exhibit.

Some one from each school may call at The Advertiser office any day from the 15th to the 21st of May and get these from his own school that have not already appeared in the paper. It would hardly be possible to get them back to each school in time for the exhibit in any other way.

Your dolly is not to be more than six inches wide, fringe and all. You may trace around a saucer or a pasteboard pattern to get your circles of the right size. There will be three circles in all. The largest circle which takes in the fringe, the one at the inside edge of the fringe, and the small circle around the undecorated part in the middle. Perhaps you can trace around a bottle for it.

A dolly, you know, is a mat made to place under hot dishes or under finger bowls or vases. The part covered by the dish requires no decoration. All around this plain center you may put your flowers or whatever decorative form you choose.

You may cut a dummy center of practice paper and fold it through the center into halves and quarters and perhaps again into eighths, and then mark these off on your real dolly to get the spaces in which you are going to paint your flowers, which may be arranged in any orderly way, preferably pointing from the center.

They might be shown with the stems coming from the central ring, every other flower being on a long or a short stem. The fringe may be cut on a separate circle and pasted upon the dolly. The separate circle upon which you cut the fringe should be folded in quarters through the center, then unfolded in order that you may see whether you are cutting the fringe evenly, pointing the scissors towards the center each time.

If you will ask one of the more advanced classes to tint sheets of the manilla paper for you, some time, with soft-brayed washes of color, you may make your dollies of these sheets, painting your flowers a brighter hue, but in the same color as the background.

Remember that your dollies for The Advertiser are to be painted on white paper about six inches across with crayons in any of the colors already mentioned. The eight best from each room are to be handed in not later than 5 p.m. Tuesday, the 17th of May. This gives you not much more than a week, but under the circumstances I am sure you will do your best.

NEXT LESSON FOR GRADES IV, V, VI, VII AND VIII—POSTERS FOR THE SCHOOL ART EXHIBIT.

You will notice that all the grades, from IV, to VIII, are to have the same lesson this week. At first I intended to limit each group to a certain style of poster, but finally decided to give you liberty to try any of the styles suggested. Grade IV, however, need not attempt to use the large sheets of paper, as this size is not so easily managed as the 9x12.

The posters are intended to place in the street cars and the shop windows to advertise the school art exhibit.

It is by far the most attractive problem that you have yet had, as every poster that is sufficiently well done is to be put into actual use. Then, too, you are to be allowed to use one color, along with black. This color may be brown, dark green, any of the strong oranges or red.

These are given you as typical poster styles. They are not by any means the only kinds. A poster may have nothing but the lettering and still be attractive, or the lettering may be surrounded by a border. Some of the rug borders made in grade V, would make excellent borders for this purpose.

Let us think what a poster should be.

It must be striking—something that will catch the eye and hold it.

It must be strong, so as to be seen distinctly at least the length of the room away.

It must be original in its idea and arrangement, although details may be copied.

The lettering must be quite as strong and attractive as the decoration, and also perfectly legible at a distance.

You may use a margin if you wish, or plan your poster without one.

First decide the kind of poster you intend to make, then make a quick sketch on the 6x9 manilla paper; hold this off and study it, or put it up in the front of the room until you are sure you see just where it can be improved. After correcting it to suit the larger size of paper, sketch it lightly upon it, and study it again at a distance, to decide where you are going to use black, and where color.

Some of your letters may be in color outlined with black, and the decoration may be in black or color, or in both.

The letters should be at least one inch high, as wide or wider, and correspondingly thick.

Let us be sure that our letters are not spindling, but firm, solid and self-respecting. Be careful also to separate the words.

The letters may be outlined in pencil first and then painted in with the brush.

Let us not have flowers tied with ribbons or any meaningless frippery nor worth the paper it is on. For a poster everything must be big, simple, bold, striking. Mere prettiness would be completely lost.

Nevertheless, the drawings and lettering must be just as excellent as you can make them. To be a success, our

Exhibition of School Art Work
At the Thistle Rink,
Piccadilly St.
May 25 to 30.
Those from Grades IV, V, and VI, will read:
School Art Exhibit,
May 25-30.
Thistle Rink.

At least two of the best from each grade, excepting grade IV, must be done on paper 11 inches by 18 inches. The lettering on these large sheets must go from left to right the long way of the paper. The 9x12 sheets may be turned either way.

Three examples very much reduced go with this lesson. The poster numbered 2 was designed by the students of Marshall College, Huntington, W. Va., and is reproduced from the School Art Book.

Here the oblong space to be occupied has been sketched in and divided vertically, so as to leave a little less than a third of the width for the black and white landscape, the remainder of the space being occupied by the lettering.

Those numbered 3 and 4 are book-plates from the Sketch Book.

posters must be beautiful, which is something far beyond prettiness. The book-covers we have been making should help us in this work. We may make use of the silhouettes that we have already painted. The illustration at 3 shows you one use to be made of a silhouette. Do not attempt light and shade. Paint the figure solid black, but make it perfect in form and proportions if you can.

The illustration at 4 gives you an idea how to make use of animals that you have studied.

The posters must be on white paper, where color is used. They may be painted with ink and water colors, or with crayons, or the lettering and decoration may be cut from paper and pasted in place on the sheet.

Be sure to have everything big and strong.

Drawings off and ask yourself about each part, closing your eyes to see how the parts should look; there would have been fewer hopeless trees and impossible houses; the ducklings would not have been larger than their foster-mother, and the soldier might have had less reason for his cowardice, considering the tremendous size and apparent toughness of the angry gobbler.

Does the child from grade II, Quebec Street, who drew the man supposed to be running after an apple-thief, really think the man is anxious to catch the boy? To me he seems to

be taking a very leisurely stroll. Most of the drawings are deficient in action, but I am sure you will do better next time.

A. A. POWELL.

HONORABLE MENTION.

Grade I.

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Fred Hooper, Quebec Street.
Ruby Andrews, Colborne Street.
Isabel Blake, Colborne Street.
G. N. Coombs, Colborne Street.
W. Hunter, Talbot Street.
Herbert Lord, Colborne Street.
Wilfrid Ferguson, Talbot Street.
Carl Foss, Talbot Street.
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May Saunders, Talbot Street.
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Vern Wood, Talbot Street.
Barclay McGillivray, Colborne Street.
Verna Angus, Quebec Street.
Jim Whitelaw, Quebec Street.
Beatrice Kerr, Colborne Street.

CRITICISM ON DRAWINGS BY GRADES I, II AND III.

According to the drawings sent in, it is obvious that the sense of humor develops slowly. Grade III, has done better than grade II, and grade II, better than grade I. This is the first lesson in which grade I, has seemed at a disadvantage.

Seeing, therefore, that the lesson was a little beyond you, the criticism will be short and not very severe.

One reason that you have not done better is the unexpected point of view you were asked to take.

Life is such a serious business to the ordinary school girl and boy that to be asked by one in authority to take a humorous view of things was a shock to your nervous systems.

There is no reason why stolen apples should be sweeter than apples obtained in a proper way, notwithstanding the old proverb to the contrary. Let us cultivate an appreciation of funny things that is not an unholy joy in forbidden things.

Try to develop this sense of humor by keeping your eyes open for funny things, and by making these humorous sketches again and again by yourselves.

Some time next year we will probably have similar drawings to make. Let us see meanwhile what progress we can make along that line.

THE students of the Department of Art most cordially invite you to attend the exhibit of studies from Still Life and Landscape in pencil, water color and pastel, head and features in pencil and charcoal.

2. Illustration for Next Lesson for Grade IV, to VIII.

The engraver has left out the line that should represent the edges. The original poster had a wide margin, deeper at the bottom than at the sides.

For some reason or other you forgot that the person, animal or thing about which your story centered was the important thing, and should have been painted large and near the foreground. Always paint the person about which your story is told first, then add the other things necessary.

Some of the best drawings had the principal actors far too small. This is true of Lionel Mooney's, which would have been awarded third prize had he not already won a higher prize since Christmas.

It is not necessary to show the whole of a tree or a house which appears in the background. It is much better to draw things on a large scale and have only part come in the picture.

You missed the action in your drawing.

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THE SALARIES OF KINGS AND QUEENS

THE HIGHEST PAID WORKERS—FORTY-FIVE OF THEM RECEIVE \$38,965,890 YEARLY.

Monarchs are more often considered social ornaments than successful business men, while in reality they are both. Most of them are elected to their office, can be discharged if they neglect the affairs of state, the work expected of them is clearly outlined, and their salaries are settled upon.

In this list of fifty most successful business men forty-nine are men and one is a woman. It is impossible to estimate what the fifty are paid, for five help themselves to their own salaries, the other forty-five receive an annual total of \$38,965,890. This sum shows that the world is willing to pay good wages for having its work well done. These fifty persons are called kings, emperors, shahs, sultans, presidents, maharajahs, etc. They represent a great variety of political systems, they are expected to consider the welfare of a billion and a half of people and to guard more than 47,312,891 square miles of earth.

The average age of these rulers is 51, and the average reign is 22 years. Franz Josef has been in business longer than has any of the other monarchs, for he has sat on the throne 56 years. The ruler of China is the hardest pressed man, if his work is to be judged by the number of people he rules. For 426,047,323 people acknowledge his sway. Edward of England ranks first judged by land area, for he rules over 10,282,145 square miles. The Czar of Russia comes second with 8,500,000 square miles. The man who rules the smallest lands and fewest people is the Prince of Monaco. His tiny kingdom is limited to eight square miles and 15,150 people. Yet he receives a snug rental of a million annually from Monte Carlo.

SOME QUEER SOUNDING TITLES.

Along with these offices go some queer sounding titles. The maharajah of Nepal, outwardly an independent monarch, though really under English rule. He is called king of kings, the father of the sun, and grandfather of the universe. The Sultan of Turkey has 71 titles, such as the eternally victorious, the eternally smiling, and the distributor of crowns. Franz Josef of Austria has 97 titles. He is nine times a king, twice an emperor, twice a grand duke, once a grand prince, and twice a mere prince. He wears the same crown worn by Charlemagne, and he is the only one officially known as the "most apostolic."

The Emperor of Germany is a thoroughgoing business man. He never lets the smallest detail escape his notice. There is not a work going on in his kingdom on which he is not posted.

The Emperor Franz Josef starts his work at 7 in the morning and tries to finish early in the afternoon.

The King of Belgium is another man who believes in transacting much business in little time. While dictating important letters he often has a half dozen officials waiting to see him. His office has no more comforts than a newspaper office—little to be found there excepting a big easy chair, a few less comfortable chairs, tables and a great heap of newspaper files.

ITALY'S KING IS EXACTING.

None of the kings performs his work in a simpler and more unassuming fashion than the King of Italy. This is largely because of his early training, which was rigorous, and it still crops out in everything he does.

The Czar of Russia spends most of his time in his office. He puts in more time than do any of the other rulers. While war was going on he was at his desk from early morning until after midnight. His one great luxury is to have the Czarina with him when at work. When he is alone writing she sits in a corner doing fancy work or knitting.

HAVE PRIVATE BUSINESS INTERESTS.

Besides carrying on affairs of state most of these men have private ventures of their own. The Kaiser owns a large porcelain factory at Cadzand, and this brings him in quite a revenue. He makes the rules for the establishment and hires all the employees.

The Emperor of Austria owns a handsome china factory in Vienna, which turns out some of the best ware made in Europe. He employs more than 1,000 skilled workmen, and the china made in his place is shipped to every part of Europe. The King of Saxony has also a porcelain factory. Though smaller, it is old.

The King of Wurtemberg is the owner of two hotels in his kingdom. He takes as much interest in them as though he had no other revenue, and they add about \$50,000 to his yearly income. The reigning prince of Lippe Detmold deals in butter and eggs, while a prosperous brick factory is a recent venture.

Leopold of Belgium has large rubber interests in the Congo, and, though he has invested about \$25,000,000, his money is paying 20 per cent.

The largest chemist shop in Lisbon is owned by the Queen of Portugal, though its revenues go to charity. Carmen Sylva earns a comfortable living from her writing, and the money she makes from her arts crafts goes to charity.

The pay rolls of these fifty workers make a snug fortune. Of the rulers of the world Abdul Hamid II. gets the most pay. It is said that his salary is \$10,000,000.

King Edward VII., was receiving \$225,000 at the time he ascended the throne. Of this \$50,000 was appropriated for the purse of the King and Queen.

The Czar of Russia draws \$7,500,000. His personal income is estimated at \$81 a minute. Besides he has one of the finest private collections in the world, which would certainly add much to his fortune if he at any time needed the money.

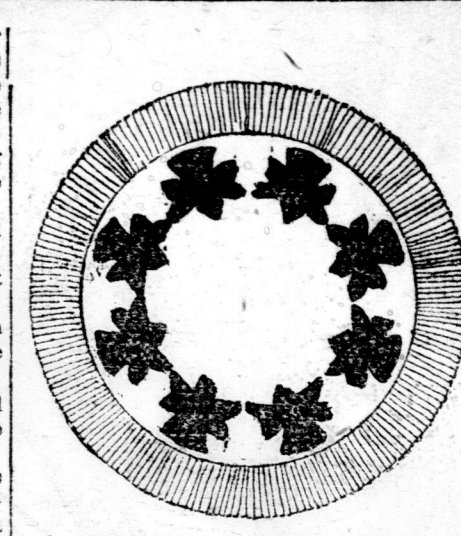
HAD HIS SALARY REDUCED.

A few years ago King Victor Emmanuel saw that his people were being too heavily taxed to provide his income. So he created a sensation by asking parliament to cut down his annual pay of \$3,080,000, which he had been getting.

The Emperor of Germany, besides having a civil list, practically has no state revenue with the exception of about \$500,000 voted every year by the Reichstag. As king of Prussia he receives an annual salary of \$3,200,000. He is the owner of the Prussian crown lands, but his revenues are fixed by law, the balance is paid into the state treasury.

The income of the Emperor of Austria is about \$4,500,000. A large part of this is paid him as the emperor of Austria and the rest as king of Hungary. Alfonso has nearly a half million from Spain. The president of France has \$150,000 a year, and the royal residences in Paris and Versailles at his disposal. Though our President only gets \$50,000 a year, the president of Mexico only has \$40,000, and of Guatemala \$30,000.—John Trainor in Chicago Tribune.

MINARD'S LINIMENT CURES COLDS, ETC.



1. Illustration for Next Lesson for Grades I, II and III.

If you wish any further advice, I will be in the Inspector's office in the city hall from 4 to 5:30 next Friday, the 8th, when I will look over any work that is brought to me there, making suggestions where necessary.

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