

Drawing Lessons for School Children

SIX BEST DRAWINGS IN GRADES IV., V., AND VI.

1. TREVOR HOLM, Grade V., West London.
2. MILLYARD DICKINSON, Grade V., Princess Avenue.
3. MARGARET MCGILL, Grade IV., Lorne Avenue.
4. MABEL SEYMOUR, Grade VI., Rectory Street.
5. GORDON SMYTHE, Grade VI., Talbot Street.
6. MARJORIE MCBRIDE, Grade V., Princess Avenue.

CRITICISM ON DRAWINGS FROM IV., V. AND VI.

Please read both lesson and criticism more carefully.

Although some of the drawings handed in show evidences that the directions have been followed to the letter, others make the same mistakes again and again.

It would be hardly possible to make a more perfect drawing of the horse-chestnut than the one which wins the prize this week. Only constant comparison with the twig could have resulted in such a faithful representation. The maple which wins the second prize is daintily handled, but



3. Horse Chestnut. Drawn by Margaret McGill, aged 10, Grade IV.A, Lorne Avenue School. Winner of third prize.

would have ranked higher. Try to do exactly what you are asked to do.

George Nicol, Grade IV., Colborne street school, deserves especial credit for the way in which he painted a spray of mountain ash. Watch the angle at which the leaves join the stem. George. In fact, the grades as a whole need to paint their stems more carefully. It is not necessary to paint them thicker than they are in nature, but make them strong enough for the load they have to carry.

It is better to leave out the unimportant things than to make them too prominent. Study your flower or model with half-closed eyes, and what you do not see thus leave out altogether. First get the character of the whole branch or twig, then of each individual part, watching all the time that you do not lose the individuality of the whole by making any one part too prominent.

In some of the drawings one bud had been painted carefully, then all the others had been painted from memory more or less like it. How would you like an artist in making a portrait of your family to paint one member of

it, so do not break this quiet space with any line or mark whatever, excepting the name, grade and school in the lower right-hand corner.

In printing your name be sure to leave a space between the Christian and surname. When the name of the school is left out your drawing is likely to be lost.

Use white paper only.

Two of the schools still continue to send in more than the six drawings from some of the rooms. Send only one drawing from each pupil.

As this week has been so broken on account of the holiday, the time for Grades I., II. and III. has been extended to May 31. The drawings from these grades in by that time will appear June 8.

THE ROLL OF HONOR

Pupils Whose Sketches Are Deserving of Special Mention.

SIX BEST IN GRADE IV.

- Margaret McGill, Lorne Avenue.
Martha Culbert, West London.
George Nicol, Colborne Street.
Loele Sueur, Grand Avenue.
Lynden Butler, Rectory Street.
Karl Rindelhardt, Talbot Street.

SIX BEST IN GRADE V.

- Trevor Holm, West London.
Marjorie McBride, Princess Avenue.
Millyard Dickinson, Princess Avenue.
Clarence Donaldson, Simcoe Street.
Arthur Legg, Colborne Street.
Pearl Taylor, St. George's.

SIX BEST IN GRADE VI.

- Mabel Seymour, Rectory Street.
Gordon Smythe, Talbot Street.
Aldine Dickinson, Princess Avenue.
Isabel Walker, St. George's.
Harold Anundson, Aberdeen.
Mowat McIntyre, Colborne Street.

GRADE IV.

- Marguerite Hynd, Talbot Street.
Ernest Watson, St. George's.
Clinton Elliott, Aberdeen.

GRADE V.

- Clifford Chapman, West London.
W. H. Heaslip, West London.
James Bryant, West London.
Gertrude DaMarey, Simcoe Street.
Walter Thompson, Wortley Road.

GRADE VI.

- John Skelly, Wortley Road.
Olive Morris, King Street.
Lucy Jenkins, King Street.
Thillie Annett, West London.
Wilfred Storey, West London.
Flossie Rampling, Grand Avenue.

GRADE VII.

- Hugh McCormick, Grand Avenue.
Wilfred Boyce, Grand Avenue.
Flossie Rampling, Grand Avenue.
Sadie Knowles, Grand Avenue.
Gordon Smith, Lorne Avenue.
Vera Martyn, Lorne Avenue.

GRADE VIII.

- Clarence Hill, Lorne Avenue.
Marguerite Booker, Lorne Avenue.
Leonard Dawdy, Lorne Avenue.
A. Routledge, Lorne Avenue.
Dorothy Sullivan, Lorne Avenue.
Alice Wild, Simcoe Street.

GRADE IX.

- Hazel Young, Simcoe Street.
Harold Boyd, Simcoe Street.
William Mennill, Victoria.
Mario Lancaster, Victoria.
Stella Reta, Victoria.
Mackay Guillot, Victoria.

GRADE X.

- Frank Brooks, Chesley Avenue.
Ethel Harrison, Chesley Avenue.
Lillian Cooper, Chesley Avenue.
Allan Waggon, Chesley Avenue.
Georgina Crook, Chesley Avenue.
Mabel Hueston, Chesley Avenue.

GRADE XI.

- Ethel McLaughlan, Rectory Street.
Vera Tisdale, Rectory Street.
Alfred Halliday, Talbot Street.
J. Owens, Talbot Street.
Grace Gurney, Aberdeen.
Henry Steer, Aberdeen.

GRADE XII.

- Louie Harvey, Aberdeen.
Fred Powe, Aberdeen.
Lucy Herron, Aberdeen.
Mabel Hotham, Princess Avenue.
Cyril Thomas, Princess Avenue.
Isabel Tanton, Princess Avenue.

GRADE XIII.

- Leon Forsythe, Princess Avenue.
Cyril Smith, Colborne Street.
M. Tait, Colborne Street.
H. Skinner, Colborne Street.
H. Harwood, Colborne Street.
Fred Whyte, St. George's.

GRADE XIV.

- Mae Johnston, St. George's.
Hazel Ellwood, St. George's.
Ira Northcott, Protestant Orphans' Home.
Viola Robinson, Protestant Orphans' Home.
John Murray, Protestant Orphans' Home.
Willie Heaslip, Protestant Orphans' Home.

GRADE XV.

- Madeleine Simson, Princess Avenue.
Marion Higgins, Princess Avenue.
Eardley McLean, Talbot Street.
Phillip Bartlett, Talbot Street.
Mabel Hynd, Talbot Street.
Roy Finch, Talbot Street.

GRADE XVI.

- C. Musshauer, Rectory Street.
James McLaren, Rectory Street.
Gladys Wright, Colborne Street.
L. Johnston, Colborne Street.
James Ross, Colborne Street.
Ross Belton, Colborne Street.

GRADE XVII.

- Estella George, Wortley Road.
Gordon Munro, Simcoe Street.
Irene McNaughton, St. George's.
Dollie Donaldson, St. George's.
Greeta McLean, St. George's.
Ian MacDonald, St. George's.

GRADE XVIII.

- Gordon Pate, Wortley Road.
Beatrice Wall, Wortley Road.
Newton Wright, Wortley Road.
Edith Collyer, Wortley Road.
Bessie Kennedy, Protestant Orphans' Home.
Gordon Ralson, Colborne Street.

GRADE XIX.

- Winnie Reed, Aberdeen.
Lillian Manning, Aberdeen.
Albert Moore, Aberdeen.
Rosie Depper, Aberdeen.
Ernest Raymond, Victoria.
Mary Spence, Victoria.

GRADE XX.

- Herbert Scandrett, Victoria.
Willie Arthur, Victoria.
Florence Keene, Princess Avenue.
Myrtle Morgan, Princess Avenue.
Frank Dowell, Princess Avenue.
Fred Ashplant, Rectory Street.

GRADE XXI.

- Edith Fetherston, school not marked.
Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXII.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXIII.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXIV.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXV.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXVI.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXVII.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXVIII.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

GRADE XXIX.

- Edna Gillett, Simcoe Street.
Erroy Wark, Simcoe Street.
Russell Young, Simcoe Street.

NEXT SET OF DRAWING LESSONS

DRAWING LESSON FOR GRADES IV., V. AND VI.

In your lesson this week you are to take a step in advance of the work done last week by the primary grades. Instead of making a silhouette or shadow picture, you are to make an ink painting, in which each separate part is as carefully thought out as the whole mass. To do this you must leave a narrow white line wherever one part comes against another. If we were as clever with our brushes as the Japanese are, we could paint the flower in directly without any pencil guide lines, leaving the white lines wherever necessary as we went along, but it would not be safe for us to undertake it at present, although it is splendid practice, and I hope you will try it some time.

A great deal depends on your choice of flower. In fact, it requires just as much ability to choose and arrange what you are going to draw as it does to sketch it. Some flowers are very much more pleasing in shape than others, and as the aim in these lessons is largely to cultivate your taste and good judgment, the choice of flower and its arrangement will be factors in deciding whether or not your work is worthy of special mention.

You must choose some flower that is in bloom now. Any large flower with a long stem, and full of character, like the iris, narcissus, tulip, diontra (bleeding-heart), trillium, marsh marigold, etc., will make a successful picture. Masses of bloom, such as meadow phlox, gillyflower and Sweet William, if carefully handled, are very satisfactory. Choose your flower and arrange it in as natural and graceful a position as you can. If the green leaves are too regular and monotonous pick off any that appear unnecessary, and reduce it to the simplest possible form, taking care not to leave it bare and uninteresting.

Having arranged it so that it satisfies you, look for the main lines, and sketch them lightly with pencil on your paper. Make the flower as near life-size as your paper will permit. Having blocked in the flower, stem and leaves with light, swinging pencil lines, hold it off from you and compare it with the real flower. Have you caught the general character? Perhaps you have missed

some little turn or twist in the stem. The flower may not join at quite the same angle. The green leaves may spread out too far from the stem. Having corrected these, look at every part in turn to see that each separate petal, sepal, bract, leaf or stem, that it may have, is in the right place, and joining at the right angle. Lastly, note the shape of each petal or other part, being particularly careful to have the line correct wherever one part comes against or crosses another. Hold it off again and compare.

Should all the petals show as you have drawn them, or are some of them hidden or partly hidden? Do all the petals appear to be the same length or are some long and narrow, others short and broad? If you have a side view of the flower the front and back petals must appear shorter and broader than the side petals, because you are looking across the top and we see it foreshortened in the same way as the top of the jug or flower pot that is below the level of the eye. Pay particular attention to the stem. Usually it is slenderer at the top than at the bottom, becoming thicker so gradually that you scarcely notice that it is thicker.

Now that you are ready to paint how about the condition of your brush? Is it clean, flexible and well-pointed? If it is, you will have no trouble. Make no ink outlines. Begin at the top and paint down, finishing up each part as you go along. Never go back over it after it is dry unless you paint the whole thing over to make it a better black. As you paint leave at least the width of the pencil line where one part comes against another, so that each part shows separate in your drawing as it appears in the flower from which you are painting. A multiplicity of these white lines will ruin your picture, making it fussy and uninteresting, so leave white margins only where you are absolutely certain that they should show. When your painting is perfect dry, clean it up with a soft rubber and put name, grade, school and age in the lower right hand corner. Drawings in by June 8 will appear June 15.

DRAWING LESSON FOR GRADES VII. AND VIII.

In the illustration that goes with your lesson this week, the Black-eyed Susan or Coneflower has been arranged so as to form a pleasing composition within a rectangle. While the character of the flower has been preserved, the chief effort has been to break up the rectangle into large and small areas so arranged as to form an interesting pattern. Two arrangements of dark and light have been given you.

In one the background spaces are black in the other the order is reversed, and the flower is painted black on a white background. Study the illustrations carefully, noting how the space is cut by the stems, flowers and leaves so that we do not see the flower in the middle of a large white uninteresting area, but cutting the background into shapes as interesting as the pattern made by its own blossoms, stems and leaves.

It is quite possible to arrange a single blossom with its stem and leaves in such a way that both flower, stems and background shapes shall be interesting. If you can make a pleasing composition with one flower do so, for we must avoid crowding the rectangle. When it is finished it must look Continued on Page Nineteen.

FLYING FISH STRUCK SAILOR.

When the liner Korea was bowling along on a smooth sea in the tropics between Yokohama and Honolulu, a flying fish struck Second Officer R. Allman as he stood on the bridge, and caused him some little injury.

The fish was one of a large school, and had flown to an unusual height at the time. Allman was at the moment taking an observation, when he felt a blow on his right sight. A hasty glance downward disclosed the flying fish, which lay on the bridge stunned from the impact with the officer's body.

Allman was seriously hurt, and he saved the flying fish, which is retained as a memento of the Korea, where Allman stood, is about 50 feet above the surface of the sea.—San Francisco Chronicle.

SHEEP BETRAYS HIS FELLOWS.

Andy and Tim were partners in the sheep business at the stock yards, and with their silent partner they are likely to remain so as long as he is sufficiently able-bodied to follow his present occupation of "separating the sheep from the goats." Captain is a white Cotswold sheep weighing about 200 pounds. It is his duty to assist his owners in loading and unloading sheep by leading them from and to the pens and freight cars. As soon as his work of guiding to a car is done Captain slyly steps out of danger.

When he has a drive to deploy from the car he goes among them, mixes up with the sheep a few minutes, just to calm their fears, and then trots away, the gang most obediently following in his wake. Once at the pen, he leaves them and goes for a new drive.—Chicago News.

Electrical supply companies now have a very considerable source of income in the rental of electric signs and similar advertising devices. These companies find it profitable to do this, in view of the fact that they also reap a profit in the matter of supplying the current to operate the same.

1. Horse Chestnut. Drawn by Trevor Holm, aged 11, Grade V., West London School. Winner of first prize.

might have been turned at a better angle, so as to bring the lines of the twig more in harmony with the edges of the paper, and form a more compact whole. As it is now, the wide angle at which the main stem branches makes the movement distracting, the eye is carried violently in opposite directions. When you have a specimen which branches in this manner, turn it till you see it in a more pleasing way, before beginning to draw it. The sixth best drawing is in two tones, or it might have come higher up in the list. The stem is perhaps a thought too slender, but it is beautifully done, and had it been a straight ink painting,



2. Manitoba Maple. Drawn by Millyard Dickinson, Grade V., Princess Avenue School. Winner of second prize.



4. Lilac. Drawn by Mabel Seymour, aged 13, Grade VI., Rectory Street School.

the family very carefully and make all the rest more or less duplicates of that one? Do not paint the stem and then put the buds on, so that the joining shows, but blend them carefully into it as you go along. Some of the edges of the leaves were too flimsy, and the maples, in most cases, were drawn in a very fussy way. Keep your handling as direct and simple as possible. When you are asked for an ink painting, and an example in one tone is given you, don't try to show how well you can do something you are not asked for by painting the buds one value and leaves and stems another. You will get a chance to do that some other time. For the present read the lesson carefully and do exactly what is called for.

Leave the marginal line out unless you are asked for it, and when it is drawn, remember that the margin should be a quiet space, framing the picture, not dividing the honors with

5. Lilac. Drawn by Gordon Smythe, aged 14, Grade VI., Talbot Street School.

Janie Insell, Lorne Avenue.
Walter Davey, Wortley Road.
Bruce Macneil, Wortley Road.
Clarence Westland, Wortley Road.
John Baker, Rectory Street.
Victor Riddell, Rectory Street.
Hazel Gillies, Rectory Street.
Cathlyne Darch, Colborne Street.
Pleta Bennett, Colborne Street.
Eva Metcalfe, Colborne Street.
Leo Lerr, Victoria.
Marjorie White, Victoria.
Alice Jackson, Victoria.
Mary Noah, Aberdeen.
Maggie Wright, Aberdeen.
Roy Herbert, Aberdeen.
Francis Ball, Aberdeen.
James McGeoch, Aberdeen.
Clare Sanborn, Aberdeen.
Frank Williams, Aberdeen.
A. Hexter, St. George's.
Isabel Malloch, St. George's.
Maysie McLean, Talbot Street.
Lizzie Maker, Talbot Street.
Margaret Moule, Princess Avenue.
Macey Simpson, Princess Avenue.
Eusebia Benson, Princess Avenue.
Willie Austin, Princess Avenue.
Clive Nicholson, St. George's.
Willie Small, St. George's.
Frank Greene, St. George's.
Willie Mayo, St. George's.
Eva Moyer, Chesley Avenue.
Lillian Lake, Chesley Avenue.
Howard Dark, Chesley Avenue.
Eddie Davies, Chesley Avenue.
Albert Hedges, King Street.
Ernie Westervelt, King Street.
James McGregor, King Street.
Gordon Jones, West London.
C. Hutchinson, West London.
Winifred Smale, West London.
Jessie Kipp, West London.
Jennie Thomas, Grand Avenue.
Carrie Beer, Lorne Avenue.
Robbie Harvey, Lorne Avenue.
Florence Safford, Lorne Avenue.