

Drawing Lessons for School Children



1. Drawn by Mary Best, Grade VIII., Chesley Avenue School. Winner of first prize.

Note—Through some error of printer, or engraver, a blot occurs in the drawing by Reg. Beal, Grade IV., Colborne Street School, which won the first prize last week. Unfortunately, the blot has something of the appearance of a badly drawn tree, which breaks the rhythmic regularity of his row of stately poplars.

The original drawing had only the three trees in the foreground. The dear old knows where the fourth came from.

1. Mary Best, Grade VIII., Chesley Avenue School.
2. M. Higgins, Grade VIIA., Princess Avenue School.
3. Caroline Vrooman, Grade VIII., Aberdeen School.
4. Arthur Nelles, Grade VII., Princess Avenue School.
5. Mabel Seymour, Grade VII., Chesley Avenue School.
6. H. Harwood, Grade VII., Colborne Street School.

- SIX BEST IN GRADE VII.
1. M. Higgins, Princess Avenue School.
 2. Arthur Nelles, Princess Avenue School.



2. Drawn by M. Higgins, Grade VII., Princess Avenue School. Winner of second prize.

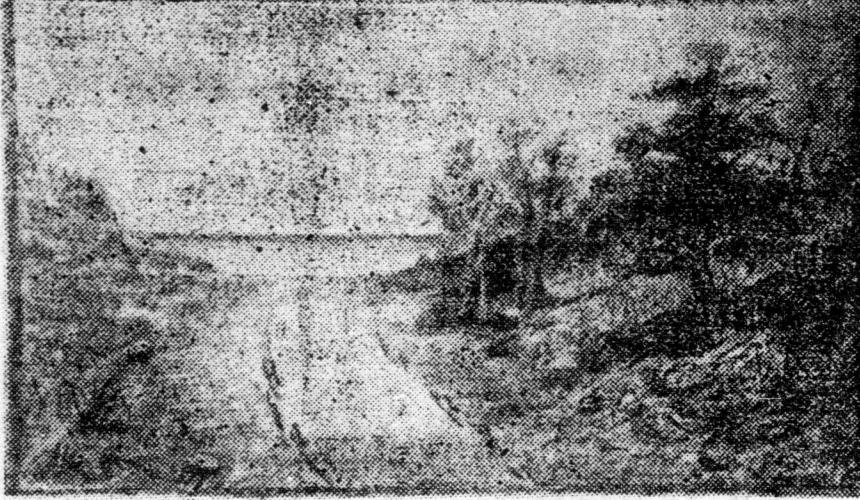
3. Mabel Seymour, Chesley Avenue School.
4. H. Harwood, Colborne Street School.
5. Allison Welch, Lorne Avenue School.
6. Gladys Warren, Aberdeen School.

- SIX BEST IN GRADE VIII.
1. Mary Best, Chesley Avenue School.
 2. Gordon Smallman, Rectory Street School.
 3. Caroline Vrooman, Aberdeen School.
 4. Lillian Finnegan, West London School.
 5. Mac Stewart, Talbot Street School.
 6. A. Upshall, Princess Avenue School.

- HONORABLE MENTION—GRADE VIII.
- M. Craig, Chesley Avenue.
Beulah Ellwood, Aberdeen.
Bertha Churchill, Aberdeen.
Alice Andrews, West London.
Lionel Morley, Talbot Street.
Agnes Snelgrove, Rectory Street.
Mabel Slyford, Chesley Avenue.
W. Hunter, Chesley Avenue.
Fred Southcott, Chesley Avenue.
Hazel Gibson, West London.
Aggie Nichol, West London.
N. Mestow, West London.
Madeline Simon, Princess Avenue.
Helen Vega, Talbot Street.



3. Drawn by Caroline Vrooman, Grade VIII., Aberdeen School. Winner of third prize.



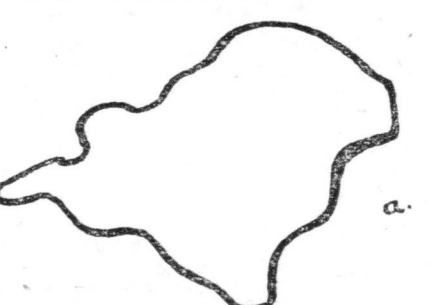
4. Drawn by Arthur Nelles, Grade VII., Princess Avenue School.

Violet Bergeron, Chesley Avenue.
May Archer, Chesley Avenue.
Edith Fetherston, Princess Avenue.

A CRITICISM ON LANDSCAPES DRAWN BY GRADES VII. AND VIII.

If I was in the valley last week over the trees drawn by grades IV., V. and VI., I am well up towards the mountain top over the landscapes sent in this week by grades VII. and VIII., the more so as they show that our knowledge of trees is at last growing and we do begin to see things as they really appear.

Almost every drawing has been marked with the double triangle and no single one has failed to receive honorable mention. Two schools sent



GRADE VII.

John Robinson, Simcoe Street.
Adelaide McKee, Lorne Avenue.
Alva Webster, Colborne Street.
Winnifred Reed, Aberdeen.
Myrtle Corbin, Aberdeen.
Jennie Black, Aberdeen.
Bert Corpe, Talbot Street.
L. Mason, Princess Avenue.
Sarah Vickers, West London.
Mamie Dicker, West London.
Arlene Dickinson, Princess Avenue.
Minnie Walker, Rectory Street.
Archie Andrews, West London.
Myra Pring, West London.
W. McPherson, West London.
W. Matthews, Princess Avenue.
Winnie McDonald, Chesley Avenue.
R. McKee, Princess Avenue.

In more than the six called for, perhaps because they were all so good that it was hard to choose among them, but the weeding-out had to be done at this office, as it would be very unfair to other schools to give honor to more than the six best. In future please send only the six best, unless you are asked to send more. If you are in doubt, give those a chance whose names have not been published before.

I would feel happier this week if I could have stretched the number myself. Gordon Smallman's apple orchard is reproduced as having taken a first prize. He is no longer eligible for one and I want all the classes to get the benefit of his handling, which is better than usual.

Some of the drawings are rather too delicately handled for reproduction in a newspaper, and I am a little afraid that they may not show up just as well as they are drawn. When using the charcoal, try to get just as vigorous a handling as possible.

I wish I could have put the landscape drawn by Allison Welch, grade VII., Lorne Avenue School, among the six best, it is so well done, but 5 and 2 make seven, and so it had to stay out.

Where all the grades have done well and where each drawing shows careful and intelligent effort, the following might be specially mentioned: Grades VIII., Chesley Avenue; VII., Princess Avenue; VII., Lorne Avenue, and VII. and VIII., Aberdeen.

There was a time when grades VII. and VIII. constantly disappointed me. Their work was stiff and self-conscious, and inferior in many ways to that of grade V., but the last year has seen a wonderful change, and I will be loth to part with them next summer when they pass out of the public schools. There is so much that is delightful beyond the borderland in art where they now stand.

However, it is high time for some criticism for we are a long, long way yet from perfection.

Many do not yet realize what the horizon is, and some have left it out altogether. If we could cut away all the houses, hills, trees and obstructions of every kind that hide our view of part of the sky we would see

a definite line of earth against the sky. That is, we would see an edge where earth apparently ended and sky began. This is the horizon. On a clear day you see a very plainly across the lake. When the day is misty the water blurs or blends into the sky and you cannot tell where water ends and sky begins. Always settle definitely, in your mind, just how much of your picture is going to be sky and how much earth when you begin your landscape, and put in a light line right across from left to right edge of your paper for horizon, even if it is all to be hidden by trees later on.

There is still a tendency on the part of most of you to exaggerate the width and height of the trunks in comparison with the tops of the trees. The trunks of many trees are tall, and do come away above the horizon; in that case only part of the tops of the nearer trees can show in the picture. Don't try to crowd the tops into a small space but let them come frankly out of the picture.

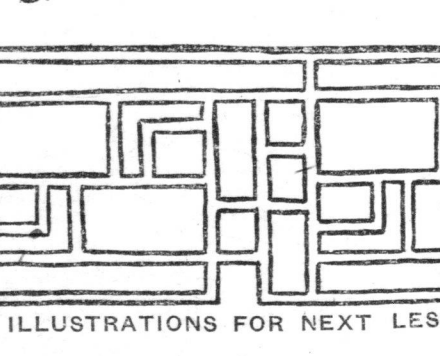
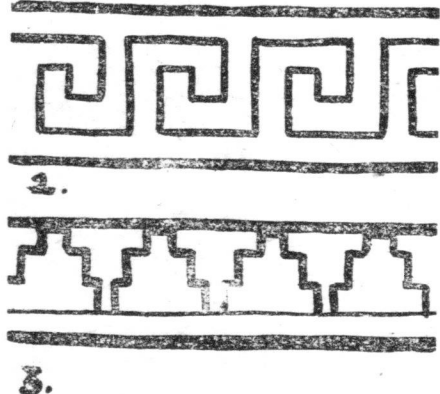
Only one marginal line is necessary; your picture needs no other frame.

Do not be afraid to let the branches interlace and cross in front of each other. This pattering effect is good and artists try to make use of it in their pictures.

Winnifred Ashplant's drawing, grade VII., Rectory Street School, would have been better if her trees had not evinced such an air of aloofness. Do let your trees come with each other. Two or three grouped as though they were engaged in interesting conversation look so much happier than two or three that apparently have no desire to have any communication with each other. I have seen trees that looked actually gossiping.

Haven't you? Eddie Barrell, grade VII., Rectory Street School, has a line in the distance which he probably meant for faraway trees, but the texture gives it the appearance of a distant shore with the result that his rather well-drawn trees seem to be wading in the water.

Be careful of your further shores. All irregularities are smoothed out by



ILLUSTRATIONS FOR NEXT LESSON.

distance and foreshortening. If you draw a pool like the illustration at (a), it seems to be standing on end, in reality it would appear like (b). You see how the leveling of these edges makes it go back as it should, instead of standing up. Draw the other way it makes the back shore as near as the front shore. If you could trace a pool with edges like (a) upon a piece of glass as you saw it through the glass, your tracing would look like (b). The same law applies to the edges of roadways and streams.

It is impossible to tell what Alice Gould, VII., Rectory, means by the irregular line in the lower right-hand corner. Leave out all meaningless lines. When your drawing is returned Alice, rub out everything marked X, and see how much better your drawing will look.

The same criticism, although in a much less degree, applies to the drawings of Grade VIII., Rectory. The line really is intended for a pool but is badly drawn. Agnes Snelgrove has made hers less irregular, and it is much better. Had you let the pool extend further into the picture and made it narrower, showing some tall trees on this side of it, it would have appeared more like a real part of the landscape and less like an afterthought.

Why draw bare trees when you had a chance to study them in foliage? A winter landscape, excepting, perhaps, on a very hot day in summer, is not as pleasing as a summer one. Avoid disconnected strokes and all unrelated tufts of grass and stumps. If you only knew how much more pleasing some of your landscapes would have been.

if "the woodman had spared that tree."

Lionel Morley, VIII., Talbot, has a very attractive, well-drawn landscape, but the stream accomplishes the generally considered impossible feat of running blithely up hill.

Avoid marginal lines that cross at the corners. The margin should be a quiet space framing the picture, and a discord at each corner plays havoc with the harmony.

Which would you rather do, John Goudy, tell up that roadway of yours to the gate or toboggan down it? The rest of your landscape is good.

The marginal line in a number of drawings should have been stronger and in charcoal instead of pencil. From the standpoint of composition Mac Stewart's drawing, Grade VIII., Talbot street, is very pleasing, but try to get a little more vigorous handling, Mac.

Edith Johnson, VII., Simcoe, shows disconnected shadows.

If Fred Bugge, Simcoe, looks at his furthest tree he will find the trunk behind the trunks of his nearer trees, but in front of the branches. How could that happen? If in arithmetic, Fred, you said 6 from 9 left 5, you would feel disgraced. In your drawing that you use in arithmetic?

Gertrude Dunsmuir's drawing is very well done, indeed, but not simple enough in handling.

The picture drawn by Arthur Nelles, Princess Avenue, is also beautifully done, but not nearly simple enough for school work. It suggests the hand of an older person.

Even if you have made every stroke yourself, as I am taking it for granted that you have, I want you to think of your landscapes, Arthur, in simpler masses. A fanciful style leads to a blind lane, where no progress is possible. We want to go beyond and beyond, with no limits save time and opportunity.

Reg. Sanborn, Princess Avenue, has no distance. Big trees stand apparently on the horizon. It looks as though it really were possible to come to the jumping off place. In my childhood I used to hope to come some day to the place where one could stand and look over. Your road leads right to it, Reg.

C. Smith, VIII., Chesley Avenue, has made the road impossibly black.

Mary Best, Rectory Street, has put a little jinkily scroll beneath her name. How she could draw a landscape so beautifully spaced and delightfully simple and then make any-

thing so utterly commonplace as that squared paper. Many of you have practice books with squared paper leaves. You might rule a sheet of 6 by 9 inch paper with squares, and the best 6 might be worked out on the squared cardboard supplied to the schools. This is ruled in half-inch squares, which might be again divided into quarter inches.

In "The Principles of Design," Bat-chelder points out that the beauty of the Greek meander, shown at 2, is chiefly dependent upon the fact that a dominant measure, the square, has been used in the ratio of 1:3:5. You will see this readily if you work it out upon the squared paper. He also tells us that nearly every nation has sooner or later produced this simple fret.

It is to be found again and again in work from China, Peru, Alaska and Scandinavia.

Perhaps the Greeks are usually given the credit of it, because it typifies their even serenity by its balance and repose; just as the Egyptian fret at 1, reminds us of the level stretches of land and river in Egypt, and the Assyrian example at 3, suggests the flights of steps which led up to the elevations upon which the Assyrians built their magnificent structures.

These three examples are in dark and light. The one in my illustration is in line.

I want you to plan yours in line first, then fill it in with black ink and brush afterwards.

The one I have given you is more elaborate than I wish you to make yours. Keep it simple, avoid intricate interlacing, and remember that repetition alone does not make beauty. You must have lines that are long and short, so proportioned to each other, and so delicately spaced that the result is harmonious, and the movement musical.

Frets may be worked out in many different materials, and for different purposes. For example, an iron fence, a grille to protect a window, a register,



5. Drawn by Mabel Seymour, Grade VII., Chesley Avenue School.

age of machinery, an age of cheap things, made to catch the eye. Beautiful things do not catch the eye; the eye falls on them, and is surprised, enchanted, held by their charm.

Do you think the faulty, slipshod things one sees over and over nowadays were made by those who loved and lived in their work? It is not the amount of money one can get out of it that makes a calling worthy, but the amount of love that one can put into it.

We do not expect you to be painters or sculptors, though somewhere among you there may be Paul Peels, but whether you are professionals, craftsmen, or homekeepers, we hope that you will give only of your best to the world. Whether you work in stone, wood, cloth, iron, clay, or any other material, we hope there are many designers among you, for nothing in art touches our lives more nearly than a design. First use—then beauty, was the order the savage followed with his implements and utensils, and we must follow the same plan still.

One of the earliest patterns made by almost every nation has been a fret. A fret, or meander, as it is sometimes called, is an arrangement of rhythmic lines, usually vertical and horizontal, and we will use only vertical and horizontal lines in the frets we design for this lesson. In his book on art composition, Arthur W. Dow speaks of a fret as "the production of a rhythmic pattern in terms of straight line, to which may be afterward added the beauty of dark and light." He suggests the developing of a fret from a straight row of marks; a still easier method is the working of it out on

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Frets may be worked out in many different materials, and for different purposes. For example, an iron fence, a grille to protect a window, a register,

the railing around a veranda or summer house, or it may appear in intricate woodwork for the surface of a table or the cover of a box. Again, it may be a tooled design on the leather cover of a book, or it may be an embroidered border on a garment or a hanging.

I am going to give you plenty of latitude. You may design yours for what you please, only let it be on paper not larger than 6 by 9 inches, and write on the back of the sheet the purpose for which you designed it, that I may judge of its appropriateness. You may get any suggestions you wish from the frets in these illustrations, or in examples that you find elsewhere. Only be sure to vary them in some way; give some little touch or other to each that alters it and makes it your own, and not merely a copy of someone else's thought.

Remember to sketch lightly in pencil first, and do not ink in your example until you have studied it carefully and feel that it has balance, harmony and rhythm, and is not merely a monotonous repetition.

Please do not forget to put your name, grade and school in the lower right-hand corner of the paper. It is impossible to keep track of the drawings unless this is done.

The six best from each class are to be sent in not later than Monday, the 11th of November.

A. A. POWELL.

A BISHOP'S SEASHORE MISSION.

Three years ago the Bishop of Manchester announced his intention of holding a mission on the sands at Blackpool, and though there were numerous offers of help at once forthcoming the suggested experiment was not generally regarded with much favor. The bishop's third mission on the seashore at Blackpool has just ended, and his lordship states that not only has there been a great increase of interest apparent each year, but this year it has appeared that the scheme has been taken up by the entire crowd of holiday seekers, there being no opposition whatever to be observed. The bishop is jubilant over the evident success of the mission, and how active he has himself been in connection with the work may be gauged from the fact that he addressed about 70 meetings, with an aggregate audience of 160,000 people. The bishop's ready speech, his sense of humor, and his cheerful, kindly manner have made him most popular, and the trippers look out with joyous expectation for the "kindly old gentleman in gaiters and skull cap," as he threads his way along the densely thronged sands at low tide. If the bishop required any "apologies," for holding his mission, it is found in the fact that he draws attention, that there are thousands of people in Blackpool who do not go to any place of worship, simply because they cannot. The churches and chapels in the town cannot possibly accommodate anything like half the great crowds who visit Blackpool in August—Pall Mall Gazette.

MURDER RECORD OF NEW YORK.

Mr. William C. Clemens, the criminologist, says that two hundred and forty murders are committed in New York City every year, besides twenty-five murders that are never heard of.

While Mr. Clemens uses these figures as a sort of argument against the New York police, statistics will show that the murder record of this city compares favorably with that of London, and is far better than that of most large cities throughout the world.

The fact that New York is one of the most cosmopolitan cities in the world makes it peculiarly hard for detectives to ferret out the perpetrators of violent crimes.

There are almost as many quarters as there are nationalities in the city, and each section has its own peculiar ethics regarding the police. Unfortunately among some of these the ethics are those of concealment, evasion and denial, and as most policemen speak only English, their task as sleuths is by no means an easy one. —New York American.

GRAVES ROBBED FOR RELICS.

The tastes of souvenir or relic hunters are indeed strange. The cliffs of Cromer, of which the late Clement Scott sang so beautifully in his poem, "The Garden of Sleep," were so named because the cliffs were at one time used as the Cromer Cemetery, but of late years they have been transformed into an extensive garden of red poppies. They have now been invaded by the relic hunter. The encroachments of the sea have brought away huge portions of the sandy cliffs and with them the bones of the dead buried there many years ago.

On these gruesome relics the souvenir hunters have pounced, and the inhabitants are naturally indignant. But the clergy of St. Michael's Church, though they do what they can to have the human bones reverently reinterred, seem powerless to fight the relic hunters, for in the night they will scale the cliffs from below or descend from above and dig for skulls on the edge of the old graveyard.—London Correspondence.



Drawn by Gordon Smallman, winner of a former first prize.