

Drawing Lessons for School Children

DO IT NOW

1. Drawn by Arthur Legg, Grade VI, Colborne street school. Winner of first prize.

SIX BEST IN GRADES IV, V, AND VI.

1. Arthur Legg, Grade VI, Colborne street school.
2. Edith Christie, Grade VI, Talbot street school.
3. Beatrice Lake, Grade IV, Chesley avenue school.
4. Marion Lancaster, Grade VI, Victoria school.
5. Clarence Hutchinson, Grade V, West London school.
6. Stanley Pollard, Grade V, Victoria school.

DO THE NEXT THING.

2. Drawn by Edith Christie, Grade VI, Talbot street school. Winner of second prize.

SIX BEST IN GRADE IV.

1. Reginald Beal, Colborne street school.
2. Beatrice Lake, Chesley avenue school.
3. Olive Potter, Rectory street school.
4. George Jackson, Princess avenue school.
5. Orville Howey, West London school.
6. Geraldine Glover, Talbot street school.

LABOR CONQUERS ALL THINGS.

3. Drawn by Beatrice Lake, Grade IV, Chesley avenue school. Winner of third prize.

SIX BEST IN GRADE V.

1. Clarence Hutchinson, West London school.
2. Stanley Pollard, Victoria school.
3. G. Glennie, Rectory street school.
4. Gladys Parke, St. George's school.
5. Frank Bergeron, Chesley avenue school.
6. Gladys Slater, Wortley road school.

SIX BEST IN GRADE VI.

1. Ethel Harrison, Chesley avenue school.

HEROINES OF HISTORY Victoria: Queen, Empress, Wife and Mother

By A. P. Terhune, in New York World.

A small, slender girl of eighteen (clad in a hastily-donned dressing-gown, her hair in disorder, her face flushed with sleep) entered the presence of a group of great men in 1837. The delegation had hurried to the residence of her mother, the Duchess of Kent, to bear the news of the death of England's King and the fact that the Duchess's only daughter, Alexandra Victoria, was now Queen.

Perhaps never before since the birth of monarchy had a girl been aroused from slumber to hear such tidings. Flung on a dressing gown she had hurried downstairs to receive her mother, and with an odd mixture of girlish wonder and regal dignity listened to her message. Yet, when the spokesman had finished his address, the full importance of her new position and the weight of responsibility that was henceforth to be hers seemed to dawn for the first time on the young Queen. For her answer was that of a frightened child:

"Oh, I will try to be good!"

And the whole world bears witness to the splendid thoroughness with which she carried out that impulsive pledge.

Alexandrina Victoria was the only child of Edward, Duke of Kent, fourth son of George III. When she was born (May 24, 1819) George III was still alive. So were the latter's sons, the Prince Regent (afterward George IV.), the Duke of York, the Duke of Clarence and the Duke of Kent. All these stood between the little girl and the British crown. There seemed small hope of her becoming Queen. But Fate speedily cleared the way for her. First, in 1820, poor, crazy old George III died, as did Alexandrina Victoria's father, the Duke of Kent. George IV., of infamous memory, died in 1830, and the Duke of Clarence who thus became King William IV., died in 1837. None of these, except the Duke of Kent, left any children. So Kent's daughter became Queen.

The girl had been brought up by her mother, for the most part amid quiet surroundings, and away from court life. She had a singularly direct, simple nature and a sense of morality. Nor did her sudden accession to power turn her very level head. She was crowned June 28, 1838, dropping her first name, and being known thereafter simply as Victoria. Two years later she married Prince Albert, youngest son of the Duke of Saxe-Coburg. The couple were devoted to each other, and set an example of conjugal fidelity and affection to all Europe.

In nearly all the countless historic events of Victoria's reign the Queen was more or less the guiding spirit, and inspiration, her ideas of justice, morality and statesmanship being most pronounced, and her influence ever exerted toward what she believed to be the right. At such times as she erred, she was not to blame, but to be commended for her lack of sincerity or for devotion to her people's good. Indeed, from first to last she regarded her royal office as held in trust for the best welfare of the nation.

And during the reigns of Elizabeth and Anne the Victorian period was a golden age for England. It is an odd coincidence that under the sovereignty of its trio of famous queens England made great advances along lines of art, science, civilization and general progress and prosperity that during the rule of almost any three Kings, territorial acquisition, national prestige, conquest, wealth, literature, art, education and invention all took a new lease of life under Victoria's happy regime. Among the mighty statesmen who guided the destinies of the realm were Melbourne, Peel, Russell, Palmerston, Disraeli and Gladstone. Dickens, "Thackeray," Tennyson and a score of "Imperialists" had their birth in her brain. Immortal soldiers, sailors, colonists and inventors still further spread the renown of England's greatness. The tramp of millions of armed men shook the world in behalf of the placed little sovereign, and not only made her safe on the throne, but won for her an expanse of territory so vast that it became a boast that "the sun never sets on British possessions."

"Imperialism" had birth in her brain or in those of her advisers, and in 1876 she acquired the additional title of Empress of India.

Meantime the Queen pursued her way unbiased and unmolested by the rise and fall of other European dynasties. She won the hearts of her people, cleared her court until it was known as the purest on earth, and was ever on the side of progress and development. In honor of her first visit to Ireland in 1849 the name of her landing place in that island was changed from the Cove of Cork to Queenstown. In many other ways she stamped her personality on her country. After the death of her husband in 1861 Victoria went into utter seclusion, and remained thus for nearly 15 years. Nor did she ever cease to mourn her loss. On her death in January, 1901, she had lived and reigned longer than any other monarch in British history. Of her nine children, six survived her, as did thirty-one grandchildren and thirty-seven great-grandchildren.

Incidentally she left a country immeasurably enriched and strengthened by her reign and a memory for personal worth and executive ability that is almost unrivaled. Her girlish vow: "I will try to be good!" had been fulfilled a thousandfold.

ing, therefore each letter should have stood as straight as a soldier. In a number of the mottoes some of the letters were quite out of the perpendicular. What an unpleasant feeling it would give us to see some of the soldiers out of step and leaning every old way when the Seventh is on parade!

In this respect I do not think the children of Grade IV, Victoria, have done their best. Perhaps they did not keep the paper straight in front of them. If you tilt it ever so little your letters will also slant. I am giving this class honorable mention for the effort made, with the exception of one child, who has dotted the "Is" and so made small letters of them. That was altogether too careless to be overlooked.

Many of you have used a fine pen, and so made the letters too thin to look well. Heavy black type is always better to use a brush, a broad pen, or even a wooden tooth pick. There is something very attractive, however, about John Skelly's. I wish it had been heavier.

David Pollard's is well placed within the inclosing rectangle. Grade VI, Colborne Street, has sent in some splendid work. Don't you think, C. B. Smith, that your capital is out of harmony with his company? He certainly does not look as if he were a penman. I like your L, Elsie Webber, and you have taken great pains with all your letters, but do you not think them very spiky? They might be made of barbed wire.

Reginald Beal, Grade IV, Colborne Street, would probably have come third if he had not already won a higher prize.

Ethel Harrison, Grade VI, Chesley Avenue, would have won first prize if she had not already achieved that distinction. Her motto was too well done to be left out.

Grade IV, St. George, sent drawings in too late to be properly classified. The lettering was fairly done, but the drawing was too light. Upon the whole, the greatest fault is one I have not spoken of yet. Many of you left very little more space between words than you did between the letters in each word. It is better to exaggerate the space between words than to run the words too closely together.

The motto some of you have chosen applies to your case, "It is never too late to mend." But remember the wisdom someone else tries to impress, and "Do it now."

HONORABLE MENTION.
GRADE IV.
Edward Smith, Colborne street south.

Harold White, Colborne street.
Roy Belton, Colborne street.
Jack Chapman, West London.
Harold Colman, Rectory street.
George Holmes, Rectory street.
Marjory Skinner, Colborne street.
Fred Edgar, Princess avenue.
Fred Ward, Talbot street.
Jack Pring, West London.
Hazel Gilbank, West London.
George Miles, King street.
Ada Webster, Talbot street.
Daisy Henswood, Talbot street.
Birdie Arnes, Talbot street.
Lillian Kent, Colborne street.
Earle Campbell, Colborne street.
James MacLaughlin, Rectory street.
Dorothy Wignett, Colborne street.
Mazara Heath, Princess avenue.
Willie Gregory, Princess avenue.
Jack Tanton, Princess avenue.
Willie Austin, Princess avenue.
Stella Bourne, Chesley avenue.
Edith Denby, Chesley avenue.
Mazara Easton, Chesley avenue.
Dorothy Bell, Chesley avenue.
John Carrothers, Colborne street.

GRADE V.
Clarence Hutchinson, West London school.
Stanley Pollard, Victoria school.
G. Glennie, Rectory street school.
Gladys Parke, St. George's school.
Frank Bergeron, Chesley avenue school.
Gladys Slater, Wortley road school.

GRADE VI.
Ethel Harrison, Chesley avenue school.

GRADE VII.
Arthur Legg, Colborne street school.
Edith Christie, Talbot street school.
Beatrice Lake, Chesley avenue school.
Marion Lancaster, Victoria school.
Clarence Hutchinson, West London school.
Stanley Pollard, Victoria school.

GRADE VIII.
Arthur Legg, Colborne street school.
Edith Christie, Talbot street school.
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Stanley Pollard, Victoria school.

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Stanley Pollard, Victoria school.

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of a London skyline. From the school window, or from some window in your home you can get a view of buildings massed against the sky, perhaps with a tree top showing. Choose one that shows a pleasing variety. If you can find one with church towers, or even tall factory chimneys, they will add beauty to the spacing. If your pencil sketch is longer than you require for your paper, cut it down, by selecting the part that makes the best composition. Transfer this to the best possible place on your cover plan by rubbing soft pencil over the back of your design, and then after placing it in the proper place and pinning it securely, go over your outlines with a sharp, rather hard pencil. Having transferred the skyline in outline to your plan, you may go over it with brush and ink, making a silhouette against the white horizontal panel. If you leave a little white edge where the building comes against another, it will add interest to your silhouette. Study my illustration carefully, and leave out nothing that I have put in. The edges of the book must be shown in ink, not left in pencil, as some of you are so likely to leave them. The place where the hinge is to come must be marked with a lighter ink line, and the holes for lacing indicated. I think for this lesson we had better plan for a book of some sort, as nothing is more suitable. According to the use for which it is intended, the title may be as I have it, or "Views," "Thoughts," "Sketches," anything that commands itself to you as suggesting the purpose. You may plan to have the title exactly occupy the space under the silhouette, or if it is too short to look well stretched to accommodate itself to the space, you may occupy the letter spaces left over with some such device as that at 3; or if the space is too long to be thus occupied, repeat some such unit as that at 2. Be sure whatever unit you do use is quiet, simple, and in harmony with the letters.

Now, I want to give you a few suggestions for the working out of your real book cover. You will, of course, preserve the design which you traced for the cover that is to be sent in to the paper, so that you may use it on the real book you are to make. My book is 6 1/2 by 8 1/2 inches, and I show at 1 a diagram which will ex-

plain how it is constructed. Two sheets of cardboard 5 1/2 by 8 1/2 inches are required. You may plan for a hinge in both covers or in the top cover only. To do this a strip from an inch to an inch and a half wide must be cut from the cardboard as marked at c. The cloth to cover the cardboard may be the canvas supplied to the schools, or if you prefer it, you might use raphan of a soft brown or gray color. Cut the cloth, allowing one inch on each side for laps. For mine the cloth would require to be 7 1/2 inches by 10 1/2 inches. Paste the two pieces of cardboard on the cloth. Cut the corners off as shown in the diagram, and paste the laps a and b down firmly on the inside of the cover. Line the cover with paper a little narrower, keeping the margins even and bringing it right up to the hinge, but not over it.

When you have pressed the covers, and they are flat and dry, you may trace your design, and if the cloth is gray, paint it and the lettering in black water color or India ink. If the surface is brown in color, brown or gray-green will look better on it. You may paint your panel with a soft orange wash, letting it dry before you paint in your silhouette skyline.

The paper leaves may be of heavy paper of a soft gray color, and should be three-eighths of an inch shorter, and narrower than the cover.

Punch the holes in covers and leaves, and lace together with cord or braid, and your book is complete. Be sure to study the illustration carefully to see that you have forgotten nothing before you send in your designs.

The six best are to be sent in to The Advertiser office, not later than Monday, the 25th of November. (Copyright.)

GRADE VI.
Hubert Riddell, Rectory street.
Elsie Thompson, Victoria.
Aitken, Victoria.
Alfred Halliday, Talbot street.
Myrtle Young, Rectory street.
Rita Dural, Rectory street.
Alena Dunn, Wortley road.
John Skelly, Wortley road.
Edith Elliott, Colborne street.
Grace Rumble, Chesley avenue.

GRADE VII.
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HONESTY IS THE BEST POLICY

5. Drawn by Clarence Hutchinson, Grade V, West London school.

Grace Wroman, Wortley road.
Elene McDougall, St. George's.
Beatrice Smith, West London.
Barbara Cushman, West London.
Harry Craig, Chesley avenue.
Percy Meeham, Chesley avenue.
May Garnett, Chesley avenue.
Oliver Beamish, Talbot street.
Jack Jackson, Talbot street.
Margaret Hynd, Talbot street.
Elva Sinclair, Talbot street.
Ena Arscott, Talbot street.
John Baker, Rectory street.
Lloyd Sprague, Rectory street.
Lily Farn, Rectory street.
William Small, Rectory street.
Willie Hines, Rectory street.
Wallace Parsons, Chesley avenue.
Jessie Kipp, West London.
Marjorie Milne, West London.
Rita Dural, Wortley road.
Maurice Lee, Wortley road.
Bruce MacNeil, Wortley road.
Hazel Webber, St. George's.
Jim McIntosh, King street.
James McGregor, King street.
Ada Jenkins, King street.

GRADE VI.
Hubert Riddell, Rectory street.
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Aitken, Victoria.
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Clarence Hutchinson, West London school.
Stanley Pollard, Victoria school.

of a London skyline. From the school window, or from some window in your home you can get a view of buildings massed against the sky, perhaps with a tree top showing. Choose one that shows a pleasing variety. If you can find one with church towers, or even tall factory chimneys, they will add beauty to the spacing. If your pencil sketch is longer than you require for your paper, cut it down, by selecting the part that makes the best composition. Transfer this to the best possible place on your cover plan by rubbing soft pencil over the back of your design, and then after placing it in the proper place and pinning it securely, go over your outlines with a sharp, rather hard pencil. Having transferred the skyline in outline to your plan, you may go over it with brush and ink, making a silhouette against the white horizontal panel. If you leave a little white edge where the building comes against another, it will add interest to your silhouette. Study my illustration carefully, and leave out nothing that I have put in. The edges of the book must be shown in ink, not left in pencil, as some of you are so likely to leave them. The place where the hinge is to come must be marked with a lighter ink line, and the holes for lacing indicated. I think for this lesson we had better plan for a book of some sort, as nothing is more suitable. According to the use for which it is intended, the title may be as I have it, or "Views," "Thoughts," "Sketches," anything that commands itself to you as suggesting the purpose. You may plan to have the title exactly occupy the space under the silhouette, or if it is too short to look well stretched to accommodate itself to the space, you may occupy the letter spaces left over with some such device as that at 3; or if the space is too long to be thus occupied, repeat some such unit as that at 2. Be sure whatever unit you do use is quiet, simple, and in harmony with the letters.

Now, I want to give you a few suggestions for the working out of your real book cover. You will, of course, preserve the design which you traced for the cover that is to be sent in to the paper, so that you may use it on the real book you are to make. My book is 6 1/2 by 8 1/2 inches, and I show at 1 a diagram which will ex-

plain how it is constructed. Two sheets of cardboard 5 1/2 by 8 1/2 inches are required. You may plan for a hinge in both covers or in the top cover only. To do this a strip from an inch to an inch and a half wide must be cut from the cardboard as marked at c. The cloth to cover the cardboard may be the canvas supplied to the schools, or if you prefer it, you might use raphan of a soft brown or gray color. Cut the cloth, allowing one inch on each side for laps. For mine the cloth would require to be 7 1/2 inches by 10 1/2 inches. Paste the two pieces of cardboard on the cloth. Cut the corners off as shown in the diagram, and paste the laps a and b down firmly on the inside of the cover. Line the cover with paper a little narrower, keeping the margins even and bringing it right up to the hinge, but not over it.

When you have pressed the covers, and they are flat and dry, you may trace your design, and if the cloth is gray, paint it and the lettering in black water color or India ink. If the surface is brown in color, brown or gray-green will look better on it. You may paint your panel with a soft orange wash, letting it dry before you paint in your silhouette skyline.

The paper leaves may be of heavy paper of a soft gray color, and should be three-eighths of an inch shorter, and narrower than the cover.

Punch the holes in covers and leaves, and lace together with cord or braid, and your book is complete. Be sure to study the illustration carefully to see that you have forgotten nothing before you send in your designs.

The six best are to be sent in to The Advertiser office, not later than Monday, the 25th of November. (Copyright.)

GRADE VI.
Hubert Riddell, Rectory street.
Elsie Thompson, Victoria.
Aitken, Victoria.
Alfred Halliday, Talbot street.
Myrtle Young, Rectory street.
Rita Dural, Rectory street.
Alena Dunn, Wortley road.
John Skelly, Wortley road.
Edith Elliott, Col