

Drawing Lessons for School Children

An Interesting Series Conducted by Miss Powell, Supervisor of Drawing in the Public Schools of London—The Advertiser's Plan to Encourage the Pupils in Becoming Proficient.

A feature is introduced with this edition of The Advertiser which it is believed will have a keen and educational interest for the school children of the city. The co-operation of the teachers of the public schools in making it a success is earnestly invited. The chairman of the board of education, Mr. W. C. Fitzgerald, has kindly given his approval, as the scheme will be beneficial to the pupils without adding to the burden of home work, or requiring further time than that provided for in the timetable. The inspector of public schools, Mr. C. B. Edwards, also thinks the plan will be helpful. Miss Powell, supervisor of drawing in the public schools, is of opinion that it will be a distinct aid in her work, and has consented to prepare the lessons, and judge the drawings sent in by the teachers.

For the first set of lessons the pupils are divided into three groups. The first group comprises grades 1, 2, and 3; the second group, grades 4, 5 and 6; and the third group, grades 7 and 8. As will be seen below, each group will have its own lesson. The six best drawings in each class are to be selected by the teachers and the six best among these, chosen by Miss Powell, will be reproduced in The Advertiser every Saturday, with comment and criticism.

Next Saturday the best drawings in grades 1, 2 and 3 will be published; also the next set of lessons. The drawings for the present set are to be made in charcoal. This medium does not lend itself to the engraving and stereotyping processes so well as ink, which will be used for the next series. The illustrations on this page are from charcoal drawings.

No doubt these lessons will be found

helpful in hundreds of schools all over Western Ontario, and wherever The Advertiser circulates. The competition is of necessity confined to the public schools of London. It is hoped that a similar plan for the separate schools of the city may be adopted shortly. It would be entirely distinct from the public school lessons.

A limited number of prizes will be given, although the idea of these lessons is not to cultivate a spirit of rivalry for the sake of prizes, but to quicken the interest of the children in an important branch of education.

Miss Powell's instructions for the first series of lessons follow:

Drawing Lesson for Grades I, II, and III.

Just now the buds are beginning to swell on the trees, and we can make very pretty sketches of the budding twigs if we are careful to make a fine long stem, so that our picture will not look stubby and ungainly.

Some twigs are slender like the willow. Others are strong and sturdy like the horse chestnut.

Let us first swing in from the bottom of the paper almost to the top a very light line to show the way the twig we are painting bends.

Now, let us look carefully at our specimen, holding it off from us to do so. Where do the buds come? Are they opposite each other or does each bud or bunch of buds come a little higher up than the one below it? Are some on one side of the stem and some on the other? Do some come in front of the stem hiding it and are others behind it, partly hidden by the stem?

Let us indicate where the buds come with a light line.

Now, what about the color? Are the buds light and the stems dark, or is it the other way?

Let us begin at the top of the stem we have indicated, painting in the buds the right size and proportion as we come down, and trying to get the



Lesson for Grades I, II, and III.

soft texture of the buds and the shiny woody hardness of the stem.

Point with charcoal horse-chestnut, maple or willow twigs, etc. Paint only one specimen, being careful to place it in good position on the paper. Do not copy the one given here, but paint directly from the real twig.

Print your name, grade, school and age at the bottom of the paper.

age at the bottom of the paper, where it will look best.

Lessons for Grades IV, V, and VI.
The birds have nearly all come back from their winter homes, and it is a good time to study them now, before the trees make a leafy hiding place for them.

The crows and sparrows are always with us, and then there are robins, blackbirds, pigeons and chickens around somewhere for us to watch and study.

You would never take a robin for a sparrow, or a chicken for a crow, if you saw no more than its shadow on your window curtain.

Choose some bird that you can see from your windows, or on your way to and from school, or one that is tame and can be brought into the school room. Look at it carefully. See just why it does not look like any other bird. Is its head larger in proportion to the body than the heads of other birds? Is the back curved or straight? Is the body long and slender or short and plump? What is the shape of the head? Is it long or short? Does the tip of the wing show or is it folded in close to the body? Where do the legs come and do they slant forward or back, or are they straight? Notice the feet, how flat they are on the ground.

Now, paint your bird in directly, shaping the mass as you go along. Then, if you haven't the bird himself to look at, close your eyes and think about him till you can see, in your mind, just what he looks like. Now, open your eyes, hold your drawing as far from you as you can and compare it with the picture in your mind. Does your picture look like the bird? Where is it wrong? How can you make it look more like him? If your drawing is all wrong, begin a new one. Do not use a rubber until your drawing is finished, then you can use a rubber to clean up the paper all around it.

Remember, the charcoal must be held loosely under your hand, and not as we hold the brush or the pen.

Make studies of birds in different positions, flying down to the ground, sitting on a wire or on a branch, with their backs to you, facing you, or running along the ground.

Print your name, grade, school and age at the bottom of the paper.

Drawing Lesson for Grades VII, and VIII.
We have been painting twigs and birds in the lower grades, but in the two upper grades we are going to make an attempt to draw some objects really well, before we begin the pleasant study of birds and flowers and trees.

Choose some large common object that is good in proportion and shape but without decoration of any kind, such as a stone vinegar jug, an earthen pitcher, a covered bowl or crock, or a covered saucepan.

Sketch in two or three light disconnected lines to show the general proportions, and the size it is to be on the paper. Compare carefully with the object and correct these before you make any further lines. No rubber is to be used. Now, swing in loose light lines that will show the proportion and shape of the object, avoiding all details, such as handles, etc.

Hold it off from you and compare it with the body of the object you are sketching. Are the proportions right? How about the shape? Should the sides be rounder or more elliptical? Should they slant or be straight?

Having made it as like as we can so far, let us turn our attention to the lid, the spout and the handle or whatever special features our object possesses.

Study where and how each comes upon the object. Does the spout come opposite the handle and does it begin higher or lower upon the object? At what angle does it join the body? Are the spout and handle even at the top and do they come above, below, or on a level with the lid? How far out from the surface of the object do they project?

How does the lid appear? Notice how much wider it looks from side to side than from front to back. Test its width from front to back with the

width from side to side by sitting back in your seat, holding your pencil at arms length and parallel to your eye. Close one eye and let the point of the pencil come even with the left side. Keep it there and move your thumb until it is in the right side of the lid. Keep your thumb in this place on the pencil and turn the pencil in a vertical position, but still parallel with the eye. Let the point

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Lesson for Grades IV, V, and VI.

just come to the back edge of the lid and notice where the front edge comes upon the pencil. Did you think it looked so much narrower from front to back? From the point to your thumb tell just how wide it seemed from side to side. This measurement is only to get the proportion, not the actual size. Having decided all these points, swing the handle, etc. in loose light sketchy lines rather than one positive one.

Again, hold off your drawing and compare it with the object. Does it look like it? Where it is different? How can you make it look more like it? Correct it with light lines. Remember, no rubber is to be used until the drawing is completed. Compare once again. Look for the place to be shaped very distinctly against the background. Wherever the lines seem correct, making the line grow gradually stronger where it is to be accented.

Have very few accents and avoid making them look like dark dashes or spots. Now that our drawing is completed, we may clean out any lines that seem to detract from its appearance. If we have been careful this will not be necessary, as the first light lines keep the edge soft and less mechanical looking. Make several sketches, showing the object in different positions and choose the best.

Print your name, grade and school neatly at the bottom of the paper.

NOTES.
All the drawings this time are to be made with charcoal on white paper, and only the six best in each class are to be sent in.

These drawings must be in the hands of the editor not later than the 22nd of this month for Grades I, II, and III, and not later than the 26th for all the other grades.

Six drawings will be reproduced each week. Those appearing on April 27 will be the six best chosen from all the drawings sent in from the first three grades of all the public schools in the city. Those appearing on May 4 will be the six best from grades IV, V, and VI. The best in Grades VII, and VIII, will appear May 11.

The names of all sending in drawings worthy of mention will be printed each week.

The aim has been to give extra help to the teacher and at the same time incite the children to greater effort. Each lesson may take the place of one week's lessons in the drawing outline, and in that way require no further time than that already provided for in the timetable.

The teachers will please see that the children use the white drawing paper for this purpose. The paper given here was drawn on manila paper and the color of the charcoal has been weakened by the color of the paper.

Each drawing should be large, with lines that are distinct, but not hard. The name, grade and school should be printed some distance from the drawing.

The drawings will appear much reduced in size, but will come out better for having been drawn large in the first place.

Though not absolutely necessary a fixtiff and atomizer for setting the charcoal so it will not rub may be purchased at the art stores.

The fixtiff is made by dissolving gun shellac in alcohol. It may be then sprayed upon the drawing with an atomizer till the surface of the paper is damp, but not wet.

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SECRETS WE ARE LOSING.
"We are losing all our secrets in this shoddy age," an architect said. "If we keep on, the time will come when we'll be able to do nothing well."

"Take, for instance, steel. We claim to make good steel, yet the blades the Saracens turned out hundreds of years ago would cut one of our own blades in two like butter."

"Take ink. Our modern ink fades in five or ten years to rust color, yet the ink of medieval manuscripts is as black and bright today as it was 700 years ago."

"Take dyes. The beautiful blues and reds and greens of antique Oriental rugs have all been lost, while in Egyptian tombs we find fabrics dyed thousands of years ago that remain today brighter and purer in hue than any of our modern fabrics."

"Take our specialties, buildings. We can't build as the ancients did. The secret of their mortar and cement is lost to us. Their mortar and cement were actually harder and more durable than the stones they bound together, whereas ours—horror!"

"We can't even make artificial diamonds now. Old brilliant of French paste were so beautiful that they could hardly be told from real brilliants by experts. But the secret of this French paste, like a hundred other secrets of the days of chivalry, is irretrievably lost."—New Orleans Times-Democrat.

Twenty-five years have passed and, as far as the relations with Ireland are concerned, John Bull remains the same graceful figure that Matthew Arnold knew so well. In the play which depicts his dealings with "his other island," Mr. Bernard Shaw has fixed him for all time.

Twenty years' observation of phthisis over a district in Dartmoor and North Devon, England, has convinced investigators that populations exposed to strong, prevalent, rainy winds have a higher death rate from consumption than populations sheltered from them.

The contrasts in the phthisis death rate in the sheltered and exposed parishes are very marked.

A quarter of a century ago Matthew Arnold pointed out that one of the chief reasons for the eternal mis- understanding between Ireland and

England was the fact that the English were represented in Ireland chiefly by people like Murstone and Quinion in "David Copperfield," and by the products of Salem House and Mr. Creakle.

"The Irish people," he said, "are capable of feeling thoroughly the attraction of the power of manners," but they do not feel it in the case of those who compose the English garrison. "The genuine, unmitigated Murstone is the common middle-class Englishman, who was come forth from Salem House, and Mr. Creakle. He is seen in full force, of course, in the Protestant North; but throughout Ireland he is a prominent figure of the English garrison. Him the Irish see, see him only too much and too often; and he represents to them the promise of English civilization."

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RESTLESSNESS OF DICKENS

STORIES OF GREAT AUTHORS
"FURY OF WORK."

Wrote in Wrath and Heat—Adventure With Wilkie Collins.

I am glad to see a new edition of that most useful work, "Charles Dickens: His Life, Writings, and Personality," by Frederick C. Kitton. Mr. Kitton had access to letters unknown to Forster, and with this added material he deals with his hero exactly in Forster's manner. Never has a biographer more ruthlessly suppressed his own personality in order to present his picture. It is always Dickens that he searches for through the years. Back into the dark days he tries to bring the faint outline of "his life from his baptism to his school-days—showing him as at work in the blacking warehouse, grinning bored as a lawyer's clerk, fiercely strenuous as a reporter, always restless, always vital, as though already the mysterious children of his brain were urging him to give them life.

HIS FURY OF WORK.

He reveals him to us "writing short tales, which he lent to his schoolfellows in payment of marbles and pieces of slate pencil." He sketches him most hopelessly baffled by the mysteries of shorthand, which he studied in the reading-room of the British Museum, now wallowing in "puff verses" on "Warren's Jet Blacking." In short, he shrinks from no triviality, no intimate detail in the presentation of the novelist of whom Hans Andersen said, "Take the best out of all Dickens' writings, combine them into the picture of a man, and there thou hast Charles Dickens." The energy of life passes into a fury of workmanship: "I am in regular, ferocious excitement with the 'Chinese'; get up at seven; have a cold bath before breakfast; and blaze away, wrathful and red-hot, until 3 o'clock or so; when I usually knock off (unless it rains) for the day. . . . I am fierce to finish in a spirit bearing some affinity to those of truth and mercy, and to shame the cruel and the ranting. . . . This story dominates him utterly: 'It has affected me, in the doing, in divers strong ways, deeply, forcibly.' He considered it to be 'well-timed, and a good thought. . . . It has great possession of every moment in the day, and drags me where it will. . . . The manuscript of each Quarter was sent to Forster as soon as it was finished, and in the note which accompanied the third installment Dickens wrote: 'This book has made my face white in a foreign land. My cheeks, which were beginning to flit out, have sunk again; my eyes have grown immensely large; my hair is very lank; and the head inside the hair is hot and giddy. Read the scene at the end of the third part twice. I wouldn't write it twice, for something. . . . Tomorrow I shall begin afresh (starting the next part with a broad grin, and ending it with the very soul of jollity and happiness. . . .)' The creations of the brain were to him, no less than to Balzac,

JOHN BULL A CHANGED MAN

THE ENGLISHMAN AS HE WAS AND AS HE IS TODAY.

Physical and Mental Qualities Altered in the Last Forty Years—No Longer Takes His Pleasures Sadly.