

placed at various heights and in different positions, will overcome this habit and the effort to express what they see will lead to clearer seeing.

Imagination is trained in all departments of the work. Planning the size and placing of a drawing on a page is seeing it there in imagination and the carrying out of even this planning trains executive ability. Much is lost when a teacher tells a pupil how a drawing should be placed even though the result on paper may be better. We are training for the development of the child not for the result on paper.

Imaginative drawing itself has its stages of growth, that largely depend on the development of the pupils along other lines. In order to express thoughts and feelings they must first think and feel. Accuracy of expression will increase as imaging power is strengthened by object and memory drawing. Illustrative drawings should not be looked upon as merely interesting or amusing in themselves. They are guide posts showing the way the pupils are going and should be to us a criticism of our own teaching as well as an indication of the progress of the pupils.

Expression in its narrower application means the same thing in drawing that it does in speech or music. Tone and emphasis, principality and subordination are akin in all. The pupils of to-day know that the hard mechanical quality of line, so common in the old style of drawing, may express strength but it is not strength it is power to control that strength that is needed, and, therefore, he strives to acquire facility in drawing, at will, a soft gray line or a heavier one, having learned that texture and emphasis, principality and subordination are expressed by quality of line.

But observation, imagination and expression are not all the powers developed by art education. Training in good taste is even of greater importance than any of these. Good taste is the "hall-mark" of culture. Go into the homes of our land and note the evidences of bad taste. Certainly these evidences are neither so many nor so marked as they were twenty years ago. Fashion and not beauty still rules, but good taste is gradually bringing these nearer together. We know the influence of environment. It will mean much if our pupils are trained to appreciate the difference between the beautiful and the commonplace. Conscious appreciation of beauty has an uplifting power in the development of character. Art begins in selection, so from the very beginning this should be a prominent feature in the work. The pupils should, as far as possible, select the objects to be drawn. Common way-side things are, to them, no longer weeds. The drawing and coloring of grasses, sedges and all the many wild flowers lead them to see beauty in common things. Not only does the interest in the work lead to better expression but the search for objects to draw enlarges their field of interests enriching life itself. When the objects have been selected they must be placed in beautiful positions and, finally, the drawing must be composed or arranged on the paper, so that taste, good or bad, is expressed in the result. The tendency of the pupils is to give greater attention to observation and expression, in order that the beauty of the whole, as they conceive it, is not marred.

In the group work, objects must be selected that are naturally associated with one another. Harmony of form is as important as harmony of color. This work will probably have its effect in banishing incongruous arrangements of things in both school and home.