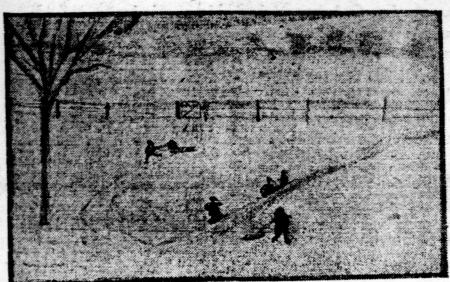
Drawing Lessons For School Children

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1. Drawn by Lionel Mooney, Grade II., Richmond street school, Winner

SIX BEST IN GRADES I., II. AND III forgot to put in a light line to show 1. Lionel Mooney, Grade II., Rich- where the snow-covered earth apmond street school

2. Willie Hill, Grade III., Quebec street school. 3. Eleanor Reynolds, Grade I., Princess avenue school.

4. Waldo Bleuthner, Grade I., George's school. 5. Leonard Sherwin, Grade Princess avenue school. 6. Lloyd Shapland, Grade III., Ches-

ley avenue school. SIX BEST IN GRADE I.

Eleanor Reynolds, Princess avenue. Waldo Bleuthner, St. George's.

3, Margaret Coleman, Talbot street. 4, Ernest Brooke, Rectory street. 5, Fred. Robinson, King street. SIX BEST IN GRADE II.

Leonard Sherwin, Princess 1. Lionel Mooney, Richmond street.

Harold Jeffries, Talbot street. Wilfred Blythe, Colborne street. 5, Frank Burch, Lorne avenue. 6. Edith Bennett, King street. SIX BEST IN GRADE III.

Lloyd Shapland, Chesley avenue. 1. Willie Hill, Quebec street. 3. Willie Piper, Princess ayenue. 4, Norma Piper, Princess avenue. Eric Rechnitzer, Colborne street

5, Ralph Shaick, Rectory street.

6, Ralph Dundas, King street.

peared to end and sky began. One very bad fault that has noth-

ing to do with your ability to draw, some of you still have. It is all due to forgetfulness, and perhaps some inattention. The name, school and grade are often forgotten. If this is noticed before the drawings are sorted the fault is corrected, but, after they have been sorted it is impossible to tell to what school they belong; therefore, bear it in mind, and be sure that the name, grade and school is upon each drawing.

There were as many as four or five drawings sent in from the same child in some of the classes. That gave only three or four others a chance to see Albert Chapman, Empress avenue whether there were any good points in their drawings or not. Frequently a comparatively poor drawing means far greater progress from one pupil than a much better drawing means from another. Then why give the one who has succeeded with little effort four chances, to the exclusion of three! who are making progress with much!

is an incentive to stronger effort. The trees in your drawings were picture, are taller, broader and stronger in color than those that are further



HIDING.

3. Drawn by Eleanor Reynolds, Grade I., Princess avenue school. Winner of third prize.

Leila Summerhayes, grade I., Colborne South.

borne South.

South. Kenneth Munnoch, grade II., Colborne South. Alice Hussey, grade II., Colborne

South. Clarence Baker, Victoria school. Ernest Terry, Victoria school. Charlie Moore, Victoria school. Alice Watson, Victoria school.

without the grade mark.

CRITICISM ON OUTDOOR WINTER trees so dark that they look nearer us SPORTS, BY GRADES I., II. AND III.

a difficult task to choose those to those further back. All figures and been handled freely without becoming

TOO LATE FOR CLASSIFICATION. away. However, you do not quite real- chalk with the crayon we could have Drawings from the following child- ize yet how much greater the distance painted a white mass, but had you ren, all of them particularly well done, is from the top of the tree to the place been allowed to use chalk with the were sent in too late for classifica- where it branches out from the trunk crayon, your drawings could not have than it is from there to the ground. Harry Howell, grade I., Colborne One sometimes sees an elm tree with a very tall trunk, and branches all at the top, but it is one that has been left standing where all the forest Abe Leff, Grade I., Colborne South. trees that once grew around it have Viola Hollingshead, grade I., Col- been chopped down. It had to grow in that way so that the leaves could Maude Clare, grade II., Colborne get the sun and air from the top, and once grown in that way it could not George Gauld, grade II., Colborne change back to what it would have

been had it grown in the open. We have been drawing maples in our pictures, because there are splendid specimens all around for us to observe, and study, and until we can draw the maple well there is not much use in our trying varieties that are not growing in places where everyone has an opportunity to study Those from Victoria were sent them.

A few of you have made your distant than the children who are playing on this side of them.

Some of the children, too, playing The work this time was decidedly near the front edge of the picture best drawing. good-so good throughout that it was were smaller and less distinct than whom special credit is due. Many of objects in the picture obey the same blurred. those not among the six best just laws as the trees. If you had stopped missed being there by a hair's a moment to think, you would have work have the greatest variety. Where remembered that a tall man gets all the class have painted the same You grasped the idea of a land- shorter and smaller the further he thing there is a lack of spontaneity in



SNOWSHOEING.

4. Drawn by Walde Bleuthner, Grade I., St. George's school. Fourth best

are waiting for a car, and you see it stead of against Him. hand and hide it, but when it comes close to you no giant's hand would some time.

Watch the children's feet when you see them playing. See whether the heels are very noticeable. Forget that there are heels on the boots at all. Make them flat, but look after the shape of the instep and the length of the foot, also the back of the heel where it joins the leg. The trouble with some of your children's feet is, that you have been thinking boot instead of foot, and no foot but a Chinese lady's would go into some of the

There was neither flesh nor covering on the bones of some of your very | nue. gayest children's legs. Make the feet and legs a little plumper after you have got the action. The necks, too, in some cases, were unnecessarily long and loked very uncomfortable. The snow and wind could drift and blow down their little backbones and make them feel so wretched.

You certainly entered into the coast-

watching him, he gets to be a mere self-reliance and the growth of power, speck. Have you noticed when you we are working with the Eternal ina long way off, how small it is? So Try to remember that the quiet small that you could hold up your space of margin is marred when the marginal lines cross at the corners. Print the name, grade and school be large enough to hide it. Try it always with pencil, not with charcoal

or crayon. -A. A. POWELL. MONORABLE MENTION.

Florence Line, Princess avenue. Dorothy Welch, Princess avenue. Robbie Clark, Talbot street. Willie Lamond, St. George's. Alice Hadlow, King street. Hilda Summers, Rectory street. Nora Bridge, St. George's. Margaret Tambling, Princess ave

Grade I.

Langford McGregor, Princess ave

Margaret Howie, Princess avenue. Harry Dickinson, Princess avenue, Oren Beltz, Princess avenue. Harold Webster, St. George's. Elizabeth Gilmore, St. George's. Dora Henderson, St. George's. Murray Leigh, Empress avenue. Jim Armes, Talbot street. Frank Moore, Rectory street.

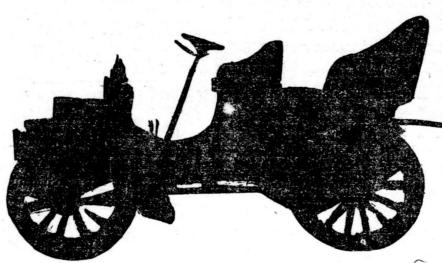


ILLUSTRATION FOR NEXT LESSON.

less natural ability? Effort rewarded ing and catching on bobs with spirit, even though some of the toboggans and sleighs looked like tubs and others really splendid. Most of you remem- like cradles. And the boys raced like bered that those trees that are nearer mad for the bobs, though in one or us, that is, nearer the front of the two cases the horses stood patiently and unaccountably still waiting for them

Some of the hills down which the little figures coasted were full of humps and hollows, and the sleigh loads shot in the air, and turned somersaults as gaily as though they were looping the loop at Coney Island. Even the caps entered into the sport and stood up straight in the air or performed wonderful antics.

so steep that had any grown person been looking on the sleigh load must have run over the dog at the very outset, but then children see things that no grownup person can see, no matter how hard they try. I suppose one boy saw them down on the flats, where the river had over-

Dogs pulled heavy sleighs down hills

flowed its banks, for a majestic tree grows out of the very middle of an ice-covered pond, and round and round the tree the little skaters fly.

When you painted snowballs and now-covered hillsides black don't you think you had forgotten to close your eyes and think. Those who outlined the snowballs and drew a line for the edge of the hill were all right. We could not represent these in mass with the black crayon. Had we used

Reggie Wilkins, Empress avenue. Phyllis Graham, Rectory street. Chester Forman, Richmond street. Helen Mitchell, Rectory street. Gordon Bice, King street. Winnie Luxton, Empress avenue. Norman Wilson, Empress avenue. George Woodburn, Richmond street. Iva Logan, King street. John Wilson, Colborne street. Irene Jones, Princess avenue. Carl Foss. Talbot street. Dorothy McConvry, Talbot street. Mary Hickson, Talbot street. Jack Mortimore, Talbot street. John West, Talbot street. Eldon Nelson, Talbot street. Gordon Taylor, St.-George's. Marjory Alfred, Empress avenue. Madeline Baker, Talbot street. Phyllis Adams, Colborne street. George Shearer, King street. Leafa Flood. Rectory street. Marjory Nixon, Princess avenue. Clara Martin, Princess avenue. Orlie Pettit, Rectory street. Laura Barker, King street. Willa Gammage, St. George's. Joe Brain, King street. Veda Wigmore, Colborne street. Jack Adams Colborne street Hazel Springen, Talbot street, Norma Hastings, Talbot street, Leslie Willis, Talbot street. Tom Green Rectory street Willie Bentley, Talbot street. Sybil Robson, Princess avenue, Thelma Jarvis. Empress avenue.

Isabel Blake, Colborne street.

Violet Gilbank, Talbot street.

Eleanor Ferguson, Colborne street.

Cyril Deacon, Talbot street.



CATCHING ON BOBS.

5. Drawn by Leonard Sherwin, Grade II., Princess avenue school. Fifth

The classes sending in the best scape wonderfully well, and only a few goes from us, till at last, if we stand the work that makes it look as though someone else's idea had been, perhaps, unconsciously grafted on the children's minds. That sort of thing is seldom successful at the time, and prevents growth. Please do not do it. If we can only stop caring so much about immediate results, and foster

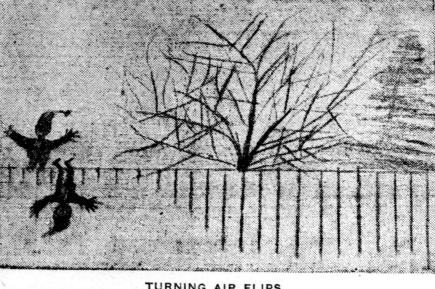
Dorothy Gleed, Empress avenue, Ruby Andrews, Colborne street. George Poppas. Colborne street.

Grade II. Percy Todd, Talbot street. Leslie Hueston, St. George's. Lionel Parker, Colborne street. Gordon Young, Quebec street. Oswald Curry, Quebec street. Harold Mitcheltree, Richmond street Thelma Schmidt, Princess avenue. Roy McDougall, Richmond street. Colin Scatcherd, Princess avenue.

How to Get Strong!

There is no opportunity of accomplishing much in this world if handicapped by poor health. Fancy a man compelled to work hard with worn out blood in his veins-picture a woman anything but miserable when her delicate organism is out of gear. It's the man who tires easily and the pale and nervous woman that will find hope and health in Ferrozone. It is not only a most strengthening medicine, but is food for both blood and nerves-in fact the whole system becomes filled with vitality and power when Ferrozone is used. Let it drive out that weakness, let it nourish and vitalize your wornout constitution, let it supply the strength, muscle and sinew you require. Ferrozone renews life, not by stimulating as alcohol does, but by converting what you eat into nutriment and by supplying the elements needed to rebuild and restore.

The effect of Ferrozone is not temporary. It is permanent-it lasts and that is why it is used by thousands to whom it is daily bringing better health For nervousness, languor, loss of sleep, poor color, loss of appetite and you can use nothing with more certain results than Ferrozone, 50c deb or six boxes for \$2.50, at all dealers.



TURNING AIR FLIPS.

2. Drawn by Willie Hill, Grade III., Quebec street school. Winner of

Clifford Wyatt, St. George's. Gerald Noyes, St. George's. Addie Wallace, Lorne avenue. Max Sanders, Talbot street. Beatrice Kerr, Colborne street. Edison Morrow, Rectory street. Mary St. John, Colborne street. Carl Cline, Colborne street. Madge Wood, Colborne street. Elmer Brown, Quebec street. Johnston Miller, Quebec street. Marjorie Malloch, St. George's. Digby Hardy, Talbot street. Jim Morrison, Rectory street. Mark Ovens, St. George's. Fred Parker, Aberdeen. Henry Ashley, Aberdeen. Winnett Lewis, Lorne avenue. Cather Boyle, Rectory street. George Baker, Rectory street. Stella Cake, Aberdeen. Beatrice Wilson, Rectory street. Agnes Mingo Colborne street. Edwin Allison, St. George's. George Sears, Talbot street. R. Pring, Lorne avenue. Gladys Brooks, Lorne avenue. Edna Churchill, Richmond street. Percy Colby, Rectory street. Norma Sharman, Rectory street. C. McMullen, St. George's. Marjorie Herald, Rectory street.

Stewart Blay, Colborne street. Alwyn Wright, Colborne street. Mabel Newman, Aberdeen.

NEXT LESSON FOR GRADES I., II. power within itself. AND III. This time we are to have free-hand cutting of vehicles that go by steam, electricity, gasoline or anything of any time, in the following way:

automobiles.

wish you to make your cutting with- so that the lower part of the train out first drawing it in pencil, I am shows against the paper which repre

free-hand. Some of you find it almost impossible to think in mass. Even when children hurrying to the train. you are painting in mass you are thinking about outside edges, and as be chosen and pasted according to size. see form correctly.

You may draw what you are going to cut a dozen times if you like on Clarence Armstrong, Colborne street your slates, closing your eyes and



6. Drawn by Lloyd Shapland, Grade III., Chesley avenue school. Sixth best drawing.

Mildred Adams, Grand avenue. Ellis Hall. Talbot street. Reta McNiven, King street Madeline Miller, Talbot street. James Rimmell Aberdeen Lewis Sage, Grand avenue. Edith Roblin, Lorne avenue. E. Bice, St. George. Harold Montrose, Quebec street. Verna Wood, Talbot street. Wilson Cowley, Quebec street. Fred Young, Aberdeen. Norah Lowe, Lorne avenue, Albert Newman, Aberdeen Edith Druker, Aberdeen, Addie Bennett, Aberdeen. Bert Davis, Aberdeen.

Grade III. Albert Garnier, Princess avenue. Mary Fotheringham, Quebec street. Gordon Borland, King street. R. Gilbert, Talbot street. Violet Fitzsimmons, Chesley avenue. Sidney Sloman, Chesley avenue. Victor Scott, Colborne street. Myrtle Dunn, Princess avenue. Isabel Ferguson, Colborne street. Jimmie Buchanan, Princess avenue Leroy Crocker, Rectory street. Myrtle Myers, King street. Louie Kirkpatrick, Chesley avenue. Lynch Mason, Rectory street. Annie Thomas, Empress avenue. Harold Nichol, Empress avenue. Marjory Hedley, Talbot street. Gladys Wilson, Empress avenue. Tommy Bell, Chesley avenue. Leslie Bowman, King street. Catherine Hole, Princess avenue. Henry Boxall, King street. Lily Mines, King street. Stuart Brown, Grand avenue. Harold Witt, Talbot street. Lizzie Chivas, Chesley avenue. Lillie Webster, Aberdeen. Jessie Carter, King street. Annie Appleton, Quebec street. Gordon Inch, Quebec street. Helen Fuller, Quebec street. David Stewart, Grand avenue. Frank Hollands, Grand avenue. Roy Cookson, Empress avenue. Marjory Griffiths, Empress avenue. Madeleine Jeffries, Empress avenue, Myrtle Spearman, Rectory street. Hazel Patterson, Colborne street. Burgess Bloomfield, Colborne street. Elsie Jenkins, Chesley avenue. Beatrice Parsons, Chesley avenue. Bruce Johnston, Chesley avenue. Kenneth Dawson, Grand avenue. Clifford Elstone, Grand avenue.

Willie Snider, Grand avenue.

R. Turner, Talbot street.

R. Bayley, Talbot street.

F. Beirnes, Talbot street.

N. Sloman, Talbot street.

Addie Abel, Empress avenue.

Wilbert Short, Rectory street.

Harry Brooke, Rectory street.

E. Grayson, Colborne street.

Harold Rogers, Colborne street.

thinking about it, then opening your eyes to see if your drawing is really like the object, as you remember it

with your eyes closed. When you are sure you remember what it is like, take the paper and scissors and cut a shape as long as the longest part and as high as the tallest part. Cut your wheels next, is to be sent in. as they must be all on the ground and Be sure that name, grade and school perfectly level. It would be a good is on each sheet sent in. idea to first cut tiny notches on your paper to show how far over each wheel should come, then you could see if you were leaving too much or too little room between the front and back wheels. After you have cut the wheels

notch places along the top edges to show where the parts that stick up you rather have had in your school above come in relation to the wheels. days, training in taste or training in If you give each part the proper share technique? Training in observing naof space you will not have much trouble in getting it the right shape. Cut the whole locomotive or car, ously in dress and household furnishetc., before you cut out any little ings, training in the principles of deplaces like the space between the sign that you might know a good spokes of the wheels.

thinking mass, not outline, and when and in drawing cubes, crockery and once you learn to see things as a casts? whole, and the parts as they are re- Having answered that for yourself. lated to the whole, drawing will be answer this: Which is likely to be of a very easy matter, for it is the see- most service to the common people, ing correctly that is the hardest part the power to enjoy beauty and to

supplied to the schools some time ago. sent beauty with pencil and brush? You may cut your electric buses or trains of cars from this. If there is THE LEMON AND THE ELEPHANT none of it left you may use the dark red-coated paper or may paint the The light suddenly went out during drawing paper with black ink and, one of my performances in Waterafter it is dry, cut your picture from bury. A panic was in prospect. How-

as it shows the object most distinctly but, of course, you can't see it. I am and we make no attempt to show the about to cut it in two and bring out wheels on the other side, or any de- of it an elephant!" tails that would make the picture less

I am giving you this lesson at this time of the year, because in the ed off the stage. But, of course, you primary grades cutting plays such a prominent part in the making of posters can't see it, but that doesn't matter."

to make a smaller one for himself. of returning spring, the breaking-up of and said he considered that trick the the cold, hard, apparently dead earth, most marvelous he had ever seen, and into the living green of the grass would I be giving it again that night! and the countless smiling flowers, is It's true!—Cassell's Magazine. suitable for an Easter poster. The Easter lily, the chicken and the butwith this festival, but to the children of interwoven grass stalks. birds, anything that suggests return- DISTEMPER.

ing spring, may speak of life from death, and the great gift of the Eternal Father. When the poster is made by paper-

cutting, the word "Easter" "Spring" in plain capitals should be cut from paper also. A strip of paper of the same or a

contrasting color may be cut as wide as you wish to make your lettering, and as long as the space occupied by the picture already made.

For Easter this would be divided nto six oblongs of equal size. From the side of each of these cut a strip the width of the space you wish to have between your letters. About a quarter of the width of the oblong will do. From the six oblongs left cut the six letters, being careful to keep each letter exactly the same height, and the same width as the oblong, clipping away only such parts as are necessary in the formation of the letter.

In cutting the word "Spring," the oblong for the letter I would need to be only about a third of the other oblongs in width

I do not want you to send in any of the posters to The Advertiser. You may send in a locomotive with a train of cars if you wish,' or any vehicle on wheels that goes by some

Afterwards your cutting of the locomotive and train of cars might be utilized for a class poster suitable for

that sort, such as trains, cars and automobiles.

The largest and best locomotive and train cut by any member of the class We will leave boats out, for the should be chosen for the picture, and present. They will make a lesson by placed pretty well up on the mounting themselves some time perhaps, when paper. A few small trees might be you come back after your summer cut and placed behind the train, beholidays, when boats are still fresh tween it and the horizon line, which in the minds of those who have been may be shown by pasting a blue spending their vacation near the sheet of paper across the upper part of the picture for the sky, which When I tell you why I particularly should come down behind the train sure you will do your very best to cut sents the earth, and the upper part against the sky. The class should then cut people and

As many as possible of these should long as you do that you can never The larger ones in the foreground, the smaller ones in the distance, and the medium ones in the middle distance. Perhaps some enterprising boy will

want to cut the station. Underneath, cut and placed, in the ame way as has been suggested for Easter, might run the inscription, "Be on Time," but instead of cutting the strip into eight oblongs, the number of letters in the inscription, it would require to be cut into ten. two of which would then be left out for spaces between the words, which should each be the width of a letter. The mounting for your class poster night be the gray bogus paper, which

would do nicely for the ground. The picture should be planned withn a strong marginal line as dark as the cuttings, and, as was said before the inscription beneath should exact

ly occupy the width of the picture. It is very desirable that we have at least one poster from each school for the school art exhibit in May, and this week's lesson gives you the op-

portunity of preparing for one. The cutting which illustrates this lesson gives you a fair idea of what your cutting should look like, and of how much detail you should attempt to show.

Mount your cutting, pasting it

neatly on Manila paper. It should be large enough to look well on the 6x9 inch paper. The eight best from each grade are to be sent in to this office not later

than noon on Saturday, March 28, And only one specimen of any child's work

A. A. POWELL. TIMELY QUESTIONS.

(From the School Arts Book, by Henry Turner Bailey.)

Let me question you: Which would ture, in combining colors harmonithing when you happened to see it, or If you cut in this way you are training in geometry and projection,

create it in their homes through A dark-brown-coated paper was buying wisely, or the power to repre-

ever, I shouted out: "Ladies and gen-When we cut objects from paper in tlemen, I am about to perform a most this way, we usually cut a side view, marvelous trick. I have here a lemon,

The audience settled down, Squash! I cut the lemon. "And now," I said, and every primary class wishes to slow, shuffling sound quite appropriate, although it was made by the fat stage manager, who was shuffling Perhaps each child, besides taking across the boards in his slippers. The part in the class poster, would like light returned, there was much applause, and all was well. The next Anything that typifies that miracle day a man stopped me in the street

The dormouse also hibernates, sleep4 terfly have all been long associated ing snugly in a cosey little nest made a branch of pussy-willows, a flight of MINARD'S LINIMENT CURES