

a whole should first strike the eye, not individual units, nor the spaces between them. All lettering should be most carefully spaced and drawn on squared paper, and transferred by tracing to the cover. Let the lettering be bold and simple.

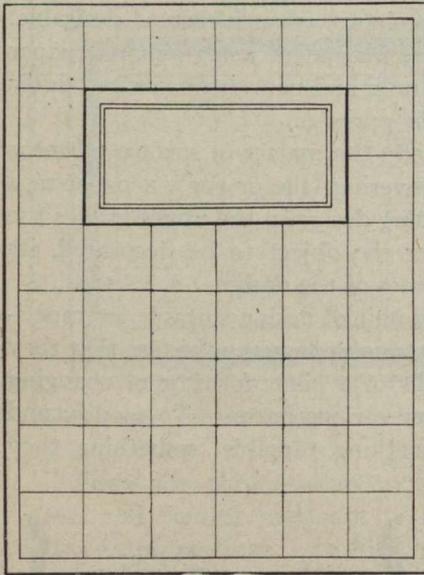


Fig. IV

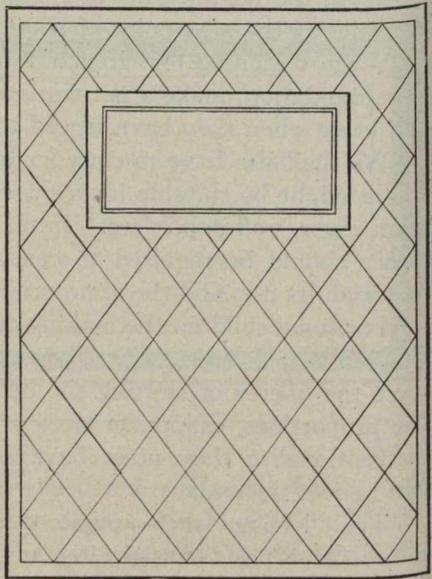


Fig. V

III. With March Art Classes at the High School.

The time seems opportune for a review and an extension of the study of colour.

A china-pan water colour box fitted with Crimson Lake, Vermillion Middle Tint, Gamboge Tint, Sap Green, Ultramarine, Mauve, Lamp Black and Chinese White or Sepia, and a good No. 7 brush, will supply the required medium.

To ensure a knowledge of the possibilities of their water colour box and to secure definite illustrations of colour terms and colour results, many teachers require from their pupils the production of colour charts. Without disparaging the value of this work and the use of carefully prepared colour charts in the class room we claim that valuable time would be wasted in assigning exercises of this character to pupils at this stage in their art course.

The teacher should assure himself that his pupils understand and can illustrate in colour the following terms: primary, secondary, complementary and neutral colours; hues, tones, tints and shades of colour; monochromatic, analagous, complementary and dominant harmonies of colour. To illustrate these in an impressive way, interesting material with good colour schemes should be employed, such as colour reproduc-