

interests. No subject on the curriculum is now better liked by the pupils than drawing. It is a pleasure not a task, not something learned to-day to be forgotten to-morrow but a gradual growth of power ready for use at any time. Test the result of interest even on mechanical accuracy. Let one half of a junior class draw circles and the other half bicycles—or better still anything they like having wheels—girls might like to draw doll-carriages. Which will be better drawn, the circle or the rim of the wheel? And yet according to old systems there would have been many weary tasks between the drawing of the circle and that of the bicycle. Of course the drawing of the wheel may be very inaccurate but greater accuracy will come with increased power of observation.

Modern drawing courses are arranged to train the pupils in observation, imagination, expression and good taste. Books are planned so that the three divisions of the work itself—representation, decoration and construction—are closely interrelated. The thoughtful teacher, however, will realize that the work cannot always be taken page by page as it is planned in books. Seasons and opportunities must modify this general plan. For example, grasses, sedges, fruits, leaves, etc., belong naturally to the fall; models, objects, historic ornament and constructive work to the winter; while the first peeping bud of the pussy-willow will call the children back to nature work again. Designing, too, is best taught when nature is most profuse in supplying motives.

A cursory examination of an exhibition of pupils' work will discover evidences of increasing power as the work advances from the primary to senior grades but may not discover the underlying system that has developed that power. A little child in the first primary grade has drawn a drum or a toy pail, while a pupil in one of the upper grades has drawn a tumbler containing water, surely the principles of drawing are the same in both. Certainly, but the little child has drawn just as he saw the object without knowing that principles exist, while the older pupil has drawn with a full knowledge that principles do exist because he has discovered them for himself gradually on his way up from the primary grade. His observation has grown and he sees more accurately.

Let us see how the power of observation is gradually developed. We draw from nature in the fall and she furnishes us with beautiful examples of graceful curvature, sturdy growth and delightful color; giving us rich motives for composition and design. This might lead to vagueness, as inaccuracies in drawing may readily be confused with accidents of growth: but with the coming of winter we leave nature work for the drawing of the more mechanically accurate models and manufactured objects; consequently we return to nature drawing in the spring with observation trained to more accuracy and our results are better. Again, a junior class is required to draw from some interesting cubical object. If the pupils discover that the upper surface of the object appears narrower than it really is, even though their ideas of the proportions may be far from correct, they have made a start in observation. In a higher grade a similar object is presented and they discover, by holding the pencil in a vertical position between them and the object that the receding, horizontal edges of the object converge, though they may not rightly estimate the amount of convergence. Later they discover that these edges converge towards a point on a level with the eye, and finally, by the use of pencil-measurement, they accurately gauge the amount of foreshortening and convergence.

Some pupils fall into the habit of drawing preconceived ideas of the objects presented rather than what they really see. Quick sketches of the object,