

Drawing Lessons for School Children

SIX BEST IN GRADES I, II, AND III.

1. S. Maldenburgh, Ia, Simcoe Street School.
2. Russell, Norfolk, III, Simcoe Street School.
3. John Harrison, II, Chesley Avenue School.
4. Flossie Giffen, III, West London School.
5. Myrtle Dunn, III, Princess Avenue School.
6. J. Allison, II, Simcoe Street School.

CRITICISMS ON GRASSES DRAWN BY GRADES I, II, AND III.

Out of the host of drawings sent in nearly a hundred are so good that I should like to have them all reproduced.

You entered into the spirit of the "green growing grass" to such purpose that I am convinced no other children of the same age could have done better, no matter how well they had been trained. I hope the delicate beauty and carefree swing that some of you managed to get into your drawings will not be lost in the reproduction.

The drawings that were placed upon the 4x8-inch sheets look much better

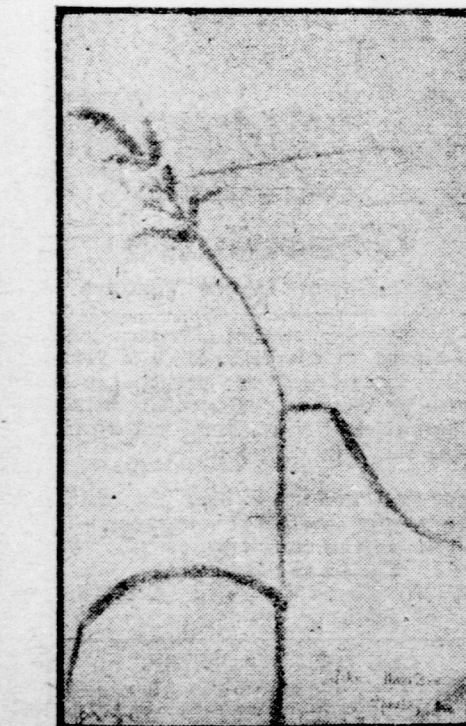


2. Drawn by Russell, Norfolk, Grade III, Simcoe Street School. Winner of Second Prize.

than those drawn upon the wider panels. We do not quite realize yet what a difference the placing makes. Have you never noticed in a house that furniture, which looks well in a small room, where it seems to occupy the space, becomes dreary and insignificant when moved into a larger room, because it no longer seems to be in harmony with its surroundings? If you learn to feel why your drawing does not look well, as you have arranged it, and are able to tell what you should do to improve its appearance, the chances are that when you come to have the arranging of a house of your own, no matter how simple the furnishings are, they will be restful and harmonious, because you will have the faculty of choosing things that seem to belong together and of placing them to the best advantage.

Although I am going to point out some faults that were made, mentioning a few of those who made them in order that all may examine theirs to see if they have made the same mistakes, nevertheless, I feel that it is quite wonderful that little hands should have shown so well how bright and observing your young eyes have been.

We need to watch our stems carefully, noting that the size is slightly larger below each leaf as we come down from the top. Haldane Smallman, Grade II, Rectory, has drawn the head and stem splendidly, but the blades are too wide, while Winnifred Oates, in the same class, has not been quite truthful in the joining of the blades to the stem. Albert Newman, Grade II, Aberdeen, has



3. Drawn by John Harrison, Grade II, Chesley Avenue School. Winner of Third Prize.



1. Drawn by S. Maldenburgh, Grade I, Simcoe Street. Winner of First Prize.

his quite correct in this respect, but he has missed the texture of the top. His handling suggests berries rather than the plump seed head of a grass.

A very few of you chose grasses so far gone that they rather suggest the necessity for a hair tonic. Willis Everett, West London, sends in a drawing good in every way but that of composition. The spray is badly placed, and the name which is carelessly printed, takes up too much space. It is not half so hard to print well as to accomplish what we have already done, for you draw very much better than you print. Remember, it is just as inartistic to print badly as to draw badly, and many a beautiful page is spoiled by a badly printed name. The next lesson for Grades IV, V, and VI, is to be lettering. Let us all study it and practice till we are no longer ashamed of the appearance of our own names.

There is no necessity for a finish of any sort at the stem end of a flower or grass. A stroke across the bottom gives it rather the appearance of having been nailed to a stick. Allen Talbot, Grade II, Princess Avenue, has shown his specimen going from corner to corner. We never put anything in a box from corner to corner, unless the box is too short to allow it to go in straight. Do you not feel that your grass is rather uncomfortable, Allen?

Hazel Patterson, Grade III, Colborne Street School, has a truthful sketch, but the stem is so short that the grass loses much of its natural grace.

Earl Austin, Grade III, Lorne Avenue, has worked carefully, but misses the texture of the leaves, which should be silky rather than fuzzy.

One or two have heads too full and heavy. Others look narrow, pinched and undeveloped.

May Curtis, Grade III, Chesley



4. Drawn by Flossie Giffen, Grade III, West London.

avenue, has outlined the blades of grass. Here, I am glad to say, is the only one out of all those sent in, where this mistake has been made.

The top is beautifully expressed in yours, May, but besides the wrong handling of the leaf, you should have painted it with a longer stem. Always choose specimens that show the character of the plant as a class. The drawing by Myrtle Dunn, Grade III, Princess Avenue, is beautifully done, but the grass has a little the appearance of having been combed and brushed and put down with its company manners on. Growing grasses nearly always look as though they were having the greatest possible time. Your grass, Myrtle, seems to have a wistful look, as though it would like to get outside and play with Russell Norfolk's joyous marsh grass.

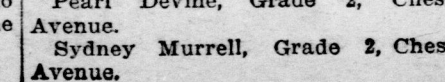
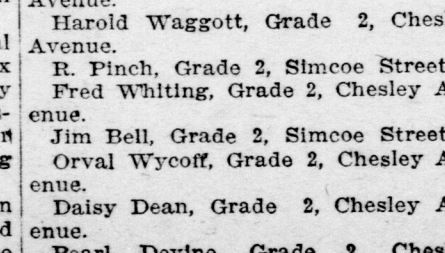
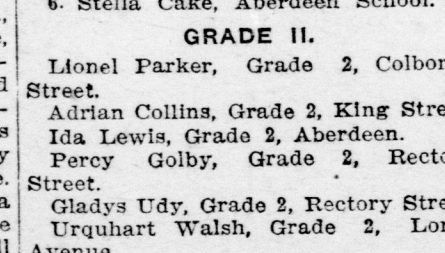
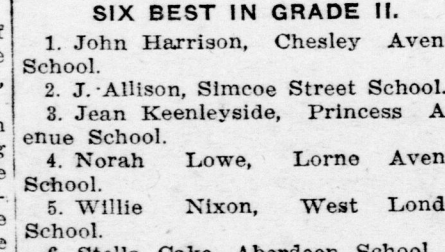
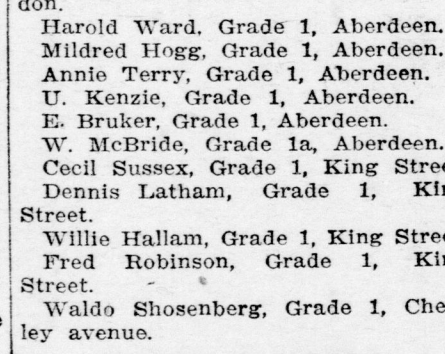
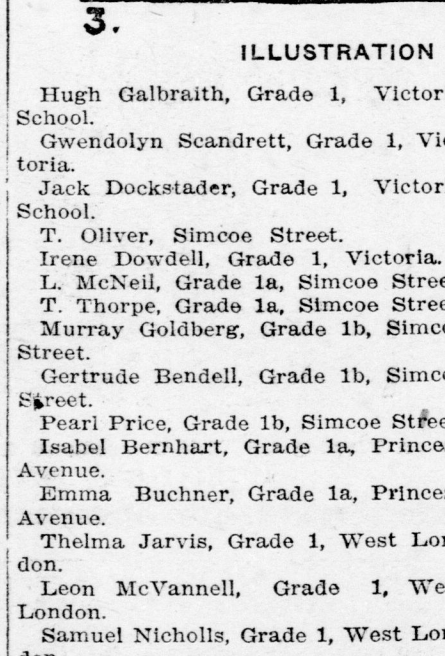
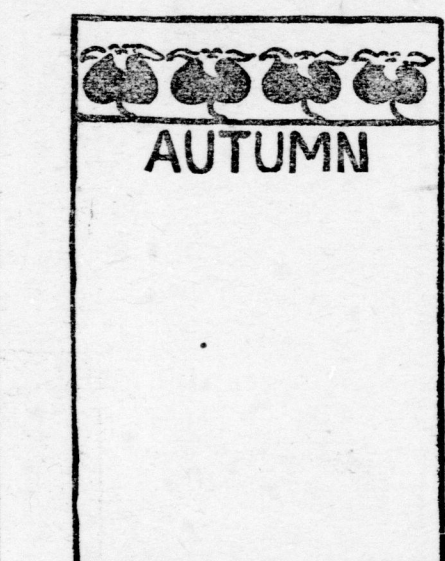
The drawings are sifted several times before we get down to the six best in each grade. You can tell by the position of your name with regard to the rest of those from your class, as to whether you were among the best or not.

Two classes were late this week in handing in work. It just happened that they were in time. Be sure to send the work in on or before the day appointed.

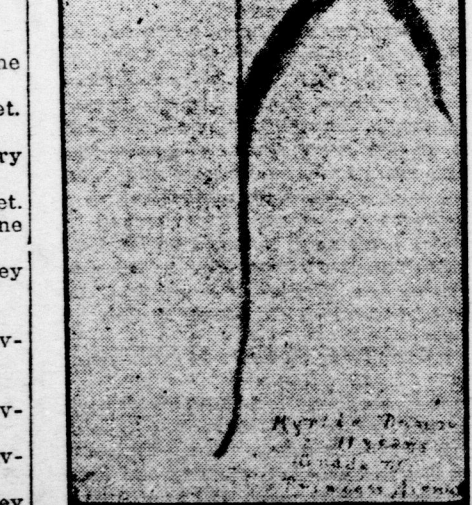
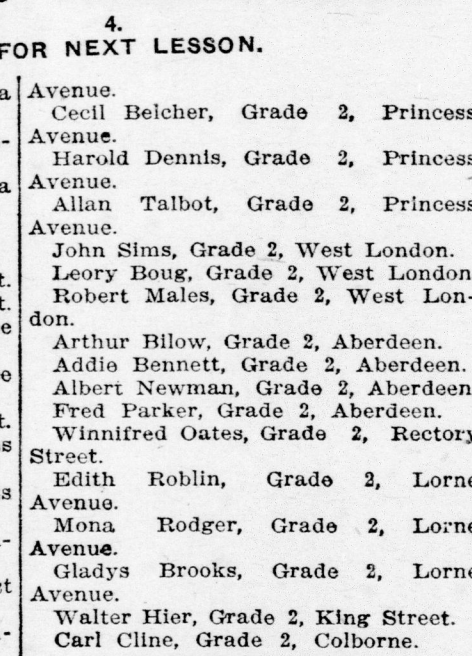
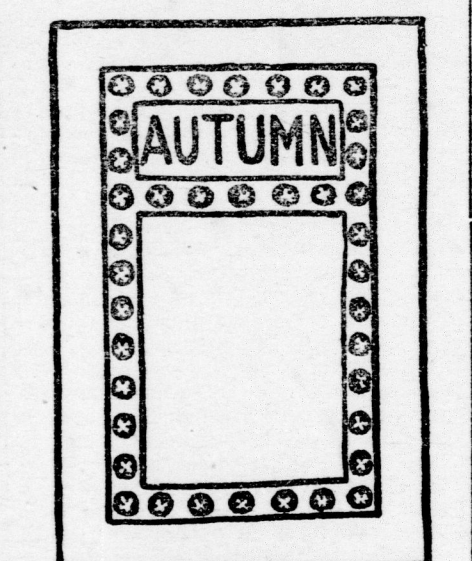
A. POWELL.

SIX BEST IN GRADE I.

1. S. Maldenburgh, Simcoe Street School.
2. Gypsy Pring, West London School.
3. L. Magee, Aberdeen School.
4. Kathleen Heard, Simcoe Street School.
5. Gladys Grey, Victoria Street School.
6. Beatrice Knight, King Street School.
7. Oren A. Beltz, Grade Ia, Princess Avenue.
8. Bottom, Grade Ia, Simcoe Street.
9. Herbert Goodland, Grade I, West London.
10. Clifford, Abel, Grade I, Victoria.
11. F. Graves, Grade I, Aberdeen.
12. Arthur Sussex, Grade I, King Street.
13. Margaret Kennedy, Grade I, Aberdeen.
14. Reggie Wilkins, Grade I, West London.
15. Charlie Hardy, Grade I, West London.
16. Walter Spurgeon, Grade Ia, Princess Avenue.
17. Margaret Howie, Grade Ia, Princess Avenue.
18. Marjorie Nixon, Grade Ia, Princess Avenue.
19. John Gillett, Grade Ib, Simcoe Street.
20. George Axtell, Grade Ib, Simcoe Street.
21. M. Hiltz, Grade Ia, Simcoe Street.



- Ernest Dennis, Grade 2, Princess Avenue.
- Willie W. Everett, Grade 2, West London.
- George Brook, Grade 2, West London.
- Clifford Fralick, Grade 2, Aberdeen.
- Haldane Smallman, Grade 2, Rectory Street.
- Harriet Baker, Grade 2, Rectory Street.
- Arthur Gillies, Grade 2, West London.
- Rhea Harris, Grade 2, Colborne Street.
- Addie Wallace, Grade 2, Lorne Avenue.
- Reggie Pring, Grade 2, Lorne Avenue.
- Winnett Lewis, Grade 2, Lorne Avenue.
- Geoffrey Veale, Grade 2, Colborne Street.
- Rhea Harris, Grade 2, Colborne Street.
- F. Medley, Grade 2, Simcoe Street.
- G. McIntosh, Grade 2, Simcoe Street.
- C. Wissen, Grade 2, Simcoe Street.
- Lyla Felton, Grade 2, Chesley Avenue.
- Quennie Saich, Grade 1, Chesley Avenue.
- Reggie Black, Grade 1, Chesley Avenue.
- Roy, Stacey, Grade 2, Chesley Avenue.
- Gladys Crook, Grade 2, Chesley Avenue.
- Folley, Grade 2, Chesley Avenue.
- Caspar McLean, Grade 2, Princess Avenue.

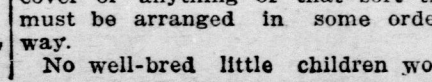
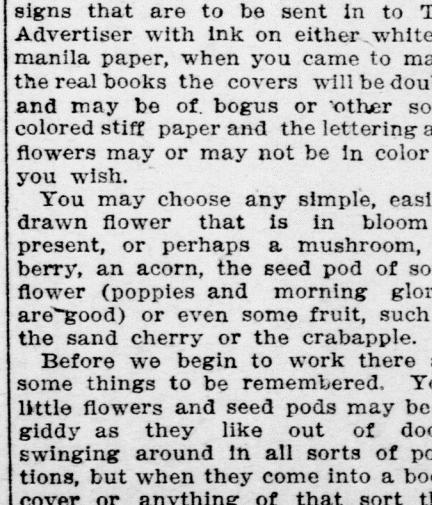
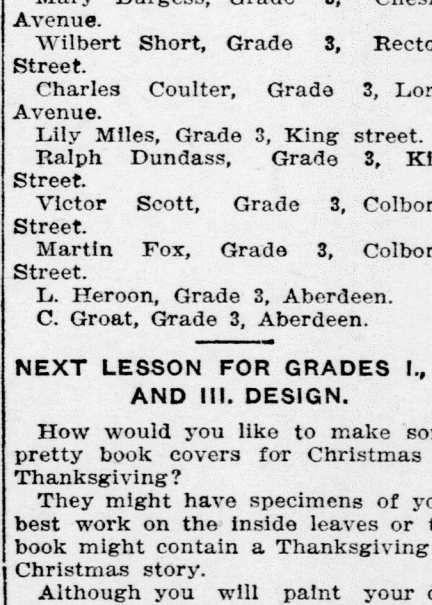
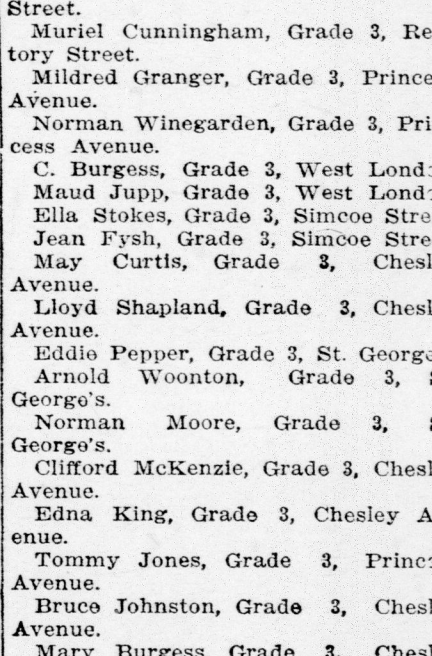


6. Drawn by J. Allison, Grade II, Simcoe Street School.

4. Siddle Read, Aberdeen School.
5. May Borden, Lorne Avenue School.
6. Bella Robb, St. George's School.

GRADE III.

- Richard Cochran, Grade 3, West London.
- A. Allison, Grade 3, St. George's.
- Abel Skelly, Grade 3, Aberdeen.
- Ethel Mote, Grade 3, Simcoe Street.
- Leona McCullough, Grade 3, Colborne Street.
- Arnold Wheller, Grade 3, Princess Avenue.
- Mary Freeman, Grade 3, St. George's.
- E. Dyer, Grade 3, Simcoe Street.
- C. Hawthorne, Grade 3, West London.
- Hilda Burgess, Grade 3, West London.
- W. Robinson, Grade 3, West London.
- Albert Garnier, Grade 3, Princess Avenue.
- Birdie Beedle, Grade 3, Rectory Street.
- Kathleen Ashplant, Grade 3, Rectory Street.
- Henry Boxall, Grade 3, King Street.
- Leonard Grills, Grade 3, Colborne Street.
- Aylwin Wright, Grade 3, Colborne Street.
- R. Barrows, Grade 3, Aberdeen.
- Hazel Patterson, Grade 3, Colborne Street.
- Jessie Carter, Grade 3, King Street.
- Kenneth H. Drummond, Grade 3, Lorne Avenue.
- Gordon McGilivray, Grade 3, Lorne Avenue.
- Earl Austin, Grade 3, Lorne Avenue.
- Albert K. Naggs, Grade 3, Lorne Avenue.
- Edward Shaver, Grade 3, Rectory Street.
- Gertrude Strath, Grade 3, Rectory Street.
- Wilfrid Short, Grade 3, Rectory Street.
- Muriel Cunningham, Grade 3, Rectory Street.
- Mildred Granger, Grade 3, Princess Avenue.
- Norman Winegarden, Grade 3, Princess Avenue.
- C. Burgess, Grade 3, West London.
- Maud Jupp, Grade 3, West London.
- Ella Stokes, Grade 3, Simcoe Street.
- Fish Fysh, Grade 3, Simcoe Street.
- May Curtis, Grade 3, Chesley Avenue.
- Lloyd Shapland, Grade 3, Chesley Avenue.
- Eddie Pepper, Grade 3, St. George's.
- Edna Wootton, Grade 3, St. George's.
- Norman Moore, Grade 3, St. George's.
- Clifford McKenzie, Grade 3, Chesley Avenue.
- Edna King, Grade 3, Chesley Avenue.
- Tommy Jones, Grade 3, Princess Avenue.
- Bruce Johnston, Grade 3, Chesley Avenue.
- Mary Burgess, Grade 3, Chesley Avenue.
- Wilbert Short, Grade 3, Rectory Street.
- Charles Coulter, Grade 3, Lorne Avenue.
- Lily Miles, Grade 3, King Street.
- Ralph Dundas, Grade 3, King Street.
- Victor Scott, Grade 3, Colborne Street.
- Martin Fox, Grade 3, Colborne Street.
- L. Heron, Grade 3, Aberdeen.
- C. Groat, Grade 3, Aberdeen.



climb upon the seat in church or stand out in the aisle. They can run and jump and turn cartwheels in the yard, but they would not do these things in their mother's sitting-room before company, or when they were invited out to a tea party. Just in the same way there are certain things no well-bred little flower would think of doing when he was invited to take part in the decoration of a book-cover.

In the first place he would remember that it was not his party, and would, therefore, let the lettering have the place of honor, and be the most prominent thing, as the title is certainly of more importance than the decoration.

A number of you are being drilled just now to sing in "Jappylund," and you have observed that those of the same size are chosen for each chorus. You know also that they are to be dressed as nearly alike as possible. This uniformity will make them look very attractive together.

We will remember, and when we use more than one flower we will make them all look as near alike as possible, and place them at equal distances apart, so that they will have this pleasing uniformity.

We will observe, too, that the sides and ends of the cover are straight, and will remember that it is the proper thing for our flowers to follow their example. It would be very bad form indeed, for the row of flowers or seed pods to go from corner to corner, because they would then be out of harmony with the edges; in other words, it would be as disagreeable and quarrelsome of them as the little boy or girl who always wants to play something that no one else wishes.

Then again no honest little flower would pretend to pin down the corners of the book, the real corners all the while protesting, "It isn't true; we are not turned over; we hate deceit. We wouldn't do such a thing."

We do see these things on book-covers, but the poor little flowers did not know any better and they should not have been allowed to go that way. I hope you will never permit any little flowers of your drawing to act in these unseemly ways in design.

In the illustration that goes with this lesson are four book-covers. The first and fourth are very simple arrangements, and any little boy or girl in grades I and II could easily make a book-cover like either of them, placing his own flower carefully as the rose berries have been arranged.

The book-covers marked 2 and 3 are more difficult, but should not give grade III any trouble.

You may make your cover like any one of the four, using your own flower, of course, in any case. Any plant or part of a plant may be taken, but geometric patterns, objects, animals, figures, etc., are not to be used.

There are many other arrangements that might be made. The border might be at the bottom with the title balancing it at the top; it might be across both top and bottom, or might go all around, but not under the lettering as it is in the second. A single flower might stand at attention, with leaves balanced carefully on the stem. Instead of the group as in the fourth, one might stand alone straight and tall in a narrow panel at one side.

There are many ways in which you can arrange them. Look over all the book-covers you can find that have flower decorations. If they are arranged in pretty prim rows like boys and girls in a drill, they are obeying the rules of design, but if they are scattered around as they grow outside, they are behaving as improperly as little girls and boys that talk and lean over and turn around in church, and we must just say to ourselves, "You may look pretty now, but if I had you a long time, I would grow very tired of you. So I must not make my book-cover look like you."

When you have chosen the flower or seed-pod, etc., that you are going to use, make a drawing of its side face or full face, whichever you would rather use, and cut it out roughly, so that you can use it to make out the spaces in which to draw your design.

You may use 6-in. by 9-in. white or manila, paper, and rule a margin an inch wide all around, or a little wider at the bottom. The line represents the outside edges of your book cover. Within it you must plan your decoration. In a border, such as that one in the first cover shown you here, the first and last ones might be placed, then the middle one, then the one between. If you find that the unit that you cut out so as to place your spaces does not divide the whole border evenly, draw another unit a little broader or narrower. It will fit into the space an even number of times.

The second cover could be managed in the same way. For the third you will have to mark the places with a ruler. The fourth explains itself.

The lettering will perhaps give you most trouble, just because you will think it easier, and not put so much effort upon it.

Can a strip of paper the width and length of the space you wish your title to occupy. Print your letters carefully on this till you get them to look well, even in height, straight as soldiers on the march, and as close together without touching. Suppose you chose "Thanksgiving" for the title of your book, the letters would require to be much longer and thinner to occupy the space than a word like "Christmas," for example. Whereas a short word like "Fall" would require short, very broad, letters to occupy the space. Lay the strip upon which you have printed the word correctly, just above the space the title is to occupy, and copy it carefully.

Where the letters are to be white on black, as in No. 3, a strip of paper of the right width may be cut into letters which may be carefully arranged, then pasted into place.

Be sure to choose a simple style, so that you will not grow tired, and finish it up carefully at the last.

Have the separate parts large enough to paint easily. Those in the illustration would be much larger if the covers were full size.

When you have planned your cover and drawn it lightly with lead pencil, go over it with brush and ink, making the whole of each unit a solid black.

No well-bred little children would

or leaving part of it in outline if you think it would look better. In classes where the brushes have not been used yet, the black crayons (not charcoal) will serve the purpose. There are other things we should guard against, but you will understand these better when I criticise them in your drawings.

Put your full name, grade, and school in the lower right-hand corner of the margin.

Only the six best to be sent in not later than the 28th of October.

A. A. POWELL.

CUPID IN BUSINESS.

The head of a large clerical staff composed entirely of women said: "Though they will not admit it, nine girls out of ten look upon the business world as a matrimonial field well worth working. Thousands enter it to find a husband and remain in it to avoid needing one."

"Cupid does not find the average shop or office a congenial atmosphere in which to labor. Women who work shoulder to shoulder with men have few illusions left at the end of the first year. And say what you will about the weakness and credulity of the old-fashioned woman, it is a kind hand that tears away every illusion. With the departure of certain ideals, women realize that certain reasons for their existence, certain possibilities of happiness, have slipped out of their grasp. The girl who has won her first little commercial triumph at twenty-three does not understand this, but the woman of thirty-three or forty-three, who has drunk the full measure of business success does understand, and suffers accordingly."—Woman's Home Companion.

WHY SHE HATED MEN.

Said a woman who at a comparatively young age has scored success in a field which few women enter: "At twenty-five I returned to my native village from college. I had not decided on any career, but when I got back to the quiet town something pulled upon me. It was the men! I had known them all from youth—nice, prosaic fellows, anxious to settle down under their respective ancestral roof-trees—and I fled the scene. In a larger city, among bustling business interests, I would find a congenial mate. From the start I was a business success. One small triumph followed another, but I didn't marry. I found myself measuring men by their business qualifications, not by their personal or domestic successes. At forty I woke to a realization that men were no longer interested in me as a woman, but as a dangerous business rival, a person who needed to be watched, a creature to be defeated, alas, not because of her womanliness and feminine charms, but because her influence was valuable. Was I flattered at this realization? No! I was furious, and I have hated men ever since."—Anna Stacey, Richardson in Woman's Home Companion.

SENTIMENT IS WOMAN'S HANDICAP.

Business with man is a permanent career, an end which he never permits to drop out of sight. With the average woman it is merely an expedient. With man, success in business is all-absorbing, matrimony and love are incidents. With a woman, in time love and matrimony become the real things of life and business the incident. Success with the business man is satisfying. If the right woman is a factor or is benefited by his business success, he counts this as an added blessing. The common cannot enjoy success alone. She must share it with some one. This is the natural outcropping of selfishness in the woman. With a man, success, or efforts toward success, dwarf all other feelings. With a woman, sentiment, affection, the expected assertion of the feminine nature are able to imperil her business success at any moment.—Woman's Home Companion.

WOMAN SCORES.

A man and his wife were once staying at a hotel when in the night they were aroused from their slumbers by the cry that the hotel was afire. "Now, my dear," said the husband, "I will put into practice what I have reached. Put on all your indispensable apparel and keep cool."

Then he slipped his watch into his vest pocket and walked with his wife out of the hotel.

When all danger was past he said, "Now, you see how necessary it is to keep cool."

The wife for the first time glanced at her husband.

"Yes, William," she said, "it is a grand thing, but if I were you I would have put on my trousers."—Boston Herald.

A ROYAL ISLAND.

The Isle of Wight, which is once more basking in the sunshine of royalty, has been a favorite haunt of British sovereigns ever since the faraway days when, it is said, Ethelred the Unready spent a holiday there with his Queen, nearly nine centuries ago. Queen Victoria fell in love with the beautiful island when, as a girl of 14, she spent a few delightful weeks, in company with her mother, at North Castle, near East Cowes; and many of her happiest days were spent at Osborne House, her "dearest Albert's own creation, own work, own building." Queen Victoria, George IV, in his regency days—as also his brother, later William IV—made many a trip on the Royal George from his beloved Brighton to Cowes, where, like King Edward, he was an enthusiastic spectator of the yacht racing. James II, frequently ran over to the island from Portsmouth, and was loved in the island as a boy of 9 on a hunting trip with his father; Henry VIII, loved it—and so on, through a long line of our kings, to the distant days of Canute, who spent more than one delightful holiday across the Solent.—Westminster Gazette.