

Drawing Lessons For School Children

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1. Drawn by Earl Ashwell, Grade VI, St. George's School. Winner of first prize.

SIX BEST IN GRADES IV, V, AND VI.

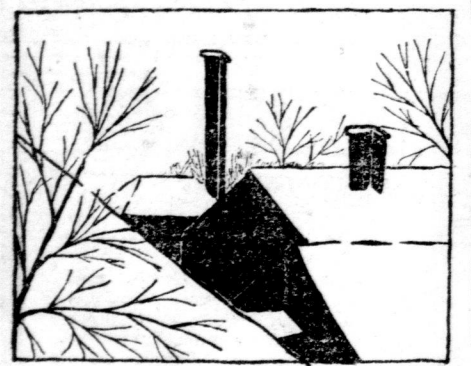
1. Earl Ashwell, Grade VI, St. George's school.
2. Fern Stokes, Grade V, Simcoe street school.
3. Earle Campbell, Grade IV, Colborne street school.
4. Kathleen Tait, Grade IV, Empress avenue school.
5. Bella Cook, Grade VI, Victoria school.
6. Bella Gidley, Grade V, Empress avenue school.

SIX BEST IN GRADE IV.

1. Earle Campbell, Colborne street school.
2. Kathleen Tait, Empress avenue school.
3. Fred Ward, Talbot street school.
4. Olive Watts, Lorne avenue school.
5. George Allison, St. George's school.
6. Olive Steys, Lorne avenue school.

SIX BEST IN GRADE V.

1. Fern Stokes, Simcoe street school.



2. Drawn by Fern Stokes, Grade V, Simcoe Street School. Winner of second prize.

2. Bella Gidley, Empress avenue school.
3. Margaret McGill, Lorne avenue school.
4. Mary Noah, Victoria school.
5. Albert Ralston, King street school.
6. Albert Swanwick, Simcoe street school.

SIX BEST IN GRADE VI.

1. Earl Ashwell, St. George's school.
2. Bella Cook, Victoria school.
3. Edythe Elliott, Colborne street school.
4. Stella Palmby, Aberdeen school.
5. Julia Owens, St. George's school.
6. Edith Dutton, Wortley road school.

CRITICISM ON WINDOW SKETCHES BY GRADES IV, V, AND VI.

Perhaps because I said the lesson was originally intended for grades VII and VIII, you have risen to your

dangerous purgatives

MANY PEOPLE RUIN THEIR HEALTH USING PURGATIVES IN SPRING.

A spring medicine is an actual necessity. Nature demands it is an aid to carrying off the impurities that have accumulated in the blood during the winter months. Thousands of people recognizing the necessity of a spring medicine dose themselves with harsh, gripping purgatives. This is a serious mistake. Ask any doctor and he will tell you that the use of purgative medicine weakens the system, but does not cure disease. In the spring the system needs building up—purgatives weaken. The blood should be made rich, red and pure—purgatives cannot do this. What is needed in the spring is a tonic, and the best tonic medical science has yet devised is Dr. Williams' Pink Pills. Every dose of this medicine actually makes new rich, red blood. This new blood strengthens every organ, every nerve, every part of the body. That is why Dr. Williams' Pink Pills banish pimples and unsightly skin blemishes. That is why they cure headaches, backaches, rheumatism, neuralgia, general weakness and a host of other troubles that come from poor, watery blood. That is why men and women who use Dr. Williams' Pink Pills eat well, sleep well, and feel bright, active and strong. Mrs. Joseph LePage, St. Jerome, Que., says: "My daughter suffered from headaches and dizziness. Her appetite was poor. She had no strength and could not study nor do any work. She was thin and pale as a sheet. A neighbor advised the use of Dr. Williams' Pink Pills, and after taking a couple of boxes we could see an improvement in her condition. She used the pills for some weeks longer when they fully restored her health, and she is now enjoying the best health she ever did." Try Dr. Williams' Pink Pills this spring if you want to be healthy and strong. Sold by all medicine dealers or by mail at 50 cents a box or six boxes for \$2.50 from the Dr. Williams' Medicine Company, Brockville, Ont.

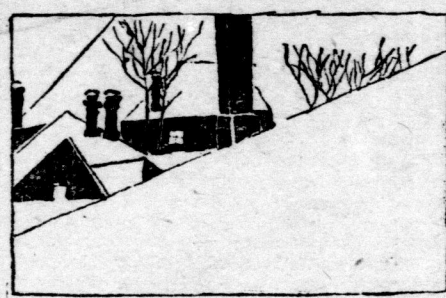
large enough unless you are expressly told to use a larger sheet. You have done well this time. Now for an effort that will eclipse anything that you have yet done.

A. A. POWELL.

THE ROLL OF HONOR

GRADE IV.

- Reg. Beal, Colborne street.
Jack Chapman, Empress avenue.
Albert Long, Colborne street.
Doris Tanner, St. George's.
Bessie Wagner, Empress avenue.
Daisy Hemwood, Talbot street.
Hazel Bernard, Empress avenue.
Orville Howey, Empress avenue.
Albert Temple, Victoria.
Gordon Fox, Colborne street.
Catherine Campbell, Talbot street.
Geraldine Glover, Talbot street.
Stella Bourne, Chesley avenue.
Charity Webber, Lorne avenue.
Beatrice Lake, Chesley avenue.
I. Parkinson, St. George's.
Ada Ewart, Lorne avenue.
Lorine Williamson, Lorne avenue.
Theresa Griffin, Lorne avenue.
Ralph Weekes, Lorne avenue.
Lorraine White, Victoria.
Reta Rogers, Chesley avenue.
Joseph Harrison, Chesley avenue.
Reta Brown, St. George's.
W. Parkinson, St. George's.
James Campbell, Chesley avenue.
H. Shillington, St. George's.
Willie Rowe, Rectory street.



3. Drawn by Earle Campbell, Grade IV, Colborne Street School. Winner of third prize.

- Jessie Kipp, Empress avenue.
Winifred Gillam, Victoria.
Dorothy Bell, Chesley avenue.
Eddie Davies, Chesley avenue.
Barbara Cushman, Empress avenue.
Edna Roberts, Lorne avenue.
Gordon Jupp, Simcoe street.
Pearl French, Lorne avenue.
Clarence Hutchinson, Empress avenue.
Martha Culbert, Empress avenue.
Jack Napper, Simcoe street.
Dorothy Sullivan, Simcoe street.
M. Park, Simcoe street.
Reta Rogers, Chesley avenue.
Dorothy Pollard, Victoria.
Orville Smith, Simcoe street.
J. Parkinson, St. George's.
Willie Thompson, St. George's.
Plomley Collier, Wortley road.
M. Johnston, St. George's.
Wallace Parsons, Chesley avenue.
Jean Rose, Wortley road.

NEXT LESSON FOR GRADES IV, V, AND VI.

When we make use of our opportunities, larger opportunities are nearly always given us. This week's lesson certainly is an opportunity. We have been asked to design the cover of the official souvenir for the London Old Boys.

At the cover for the annual report of the Board of Education. There is less chance for variety in their problem than you will find in yours. You might, however, read their lesson over, to see if any suggestions given them will be helpful to you, always bearing in mind the difference between the two problems.

This is your problem: To plan a cover one and a half times as wide as it is long, that shall have upon it the words, "The London Old Boys' Reunion and Carnival," and the date, "Aug. 3 to 8, 1908."

The lettering must be legible, and so well proportioned and arranged that no matter how simple and severe it is, it will form a decorative feature of the cover.

As a class you had better plan yours to be 7 1/2 x 5 inches, drawing on a rectangle of that size on the 6 x 9 inch manilla paper.

The next step would be to rule it off into half-inch squares, so that you may plan your decoration in rhythmic measure relation, that is, you can use your half-inch squares as a unit of measure, making one part so many half-inches wide and another part a greater number of half-inches wide, but having the parts neither too nearly alike nor too widely differing in size.

Next, plan for the margin that quiet space around the part to be decorated. Don't stint your margin. Make it wide enough to allow for paring, if the size of the sheets from which the real covers are cut necessitates a slightly smaller cover in order to cut to advantage.

The lower margin may be left slightly wider than the others. The back margin also is sometimes made wider on account of the silk cord, which usually ties a book of this sort.

Having decided on your space to be decorated, break it up into spaces that are closely related in position to be occupied by your lettering and the decoration.

Two plans for covers are given you.

5. Drawn by Bella Cook, Grade VI, Victoria School. Fifth best drawing.

here. Let us consider that numbered 1 first. The outer rectangle shows the edge of the book, the inner rectangle shows the space to be occupied by the name and date, which would be arranged in from four to five lines or rows of lettering, each vacant letter space being occupied by a trefoil or some conventionalized flower unit. The whole mass might then be inclosed by a line about the thickness of the letter strokes, and about that distance from the letters. The rest of the cover might be left perfectly plain or might be covered by a surface pattern, which in order to be kept subordinate to the title would require to be in light outline, and repeated rather closely together. If the units were repeated too far apart we would feel the pattern too strongly. For this sort of thing the pattern should have what might be called an all-over appearance.

We have a great many maple trees

drawn with a rather coarse pen. All pencil lines should be erased when the drawings are perfectly dry. The eight best from each grade may be sent in whether they are on the manilla paper or the white Bristol board, and must reach this office by noon on Saturday, the 4th of April, the results to appear the following Saturday.

The name, grade and school must be below or upon the back of each drawing.

Your window sketches were good, but if you expected them to be, these covers must be still better. If one of them is chosen it will be an honor to all the pupils in the schools.

It is quite possible that the idea may be chosen, even if the actual work is not considered exact enough to be used. I hope, however, that you will work the problem out with the utmost care, so that in case your idea is chosen you may get the full credit for it.

Black ink is to be the only medium used.

A. A. POWELL.



4. Drawn by Kathleen Tait, Grade IV, Empress Avenue School. Fourth best drawing.

In London, and the maple keys shown at 5 supply us with a suitable motive. At 6 is a suggestion of how the unit might be used. Another at 7 is a stencil.

When you had decided on your unit and the space you intended it to occupy, you could then trace it, using carbon paper or a tracing paper made by putting a coating of stove polish on thin wrapping paper, and allowing it to dry. The unit at 6 would look well repeated in rows, each alternate one facing the opposite way, the tip of the wing fitting under the curve made by the stem, but not touching it. This would give a serpentine effect.

Now let us look at the second plan. The open space between the lines aa and bb, is for the lettering, which would be arranged in two rows exactly in line with the rectangles at left and right, but not quite touching the lines above and below.

You will find that the words, "The London Old Boys," and the words "Reunion and Carnival," can be made to occupy exactly the same space, when we take into account the spaces between the words, which should be the width of a letter, and the two 's' which occupy less than half the space of other letters.

The narrow rectangle underneath the lettering is for the date, "Aug. 3rd to 8th, 1908," which would be in smaller type.

The rest of the space inside the margin would be covered with a surface pattern in outline. Remember, it is not necessary that you use the maple keys; that is merely a suggestion. Your unit might be geometric, if you wished.

When the cover we are now considering was completed it should look as though the plan cover had been cut, and that on top of it had been pasted a surface pattern, leaving a plain margin. And that on top of the surface pattern had been pasted a strip of manilla paper from left to right as the surface pattern, with the lettering upon it, and a narrower strip with the date.

When one thinks of London, one is apt to think of the Thames, or of London's appellation, "The Forest City." You might get a photograph of some view of the Thames and simply it, leaving out all details, so as to get a result similar to the one shown you at 3, or you might work out a group of trees in the same simple way, trying to get a pleasing arrangement of lines and masses.

Before Christmas we made book covers, using skylines, and these ink compositions of river or woods might be arranged on your covers in exactly the same way, or the rectangle containing the composition might be placed just above the middle of the cover with lettering above and below it, the greater mass of the lettering coming below it.

At 4 is shown you another cover, taken from the School Arts Book. It is intensely American, but furnishes us with an idea that we can make to speak just as strongly of London. We can make use of a London skyline. Some of those we made before Christmas will do, if they are wide enough from left to right. It must be a skyline which will be recognized at a glance as belonging to London.

After skyline and lettering are sketched in, much as they are arranged at 4, we may ink background and skyline as it is in the illustration, leaving the clouds behind the skyline, the lettering and marginal lines the color of the paper.

At 8 another suggestion is given you. In this case you would use a strap design, letting it interlace at the corners, or giving it the effect of having been cut out. This strap might blossom out at the top, as shown in this illustration. Only the upper and lower left corners are suggested here. The strap might be made to form either a circular or a rectangular shape at top or bottom, within which the city's coat of arms might be placed.

In this last cover the whole lettering would occupy a rectangular space in the middle of the cover, and nearer the top than the bottom.

If there are two or three in the class whose designs are much better than those drawn by others in the class, they may work theirs out 12 inches wide by 8 inches long on the white Bristol board supplied to the schools some time ago, which has the half inches ruled upon it in blue lines that disappear in the reproducing.

An ink line should be drawn around the outside edge of each cover. It should not be too heavy, but may be

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RUSKIN'S OPINION ON DRAWING

THE USEFULNESS OF THE ART AND THE POWERS IT EVOKES.

If you desire only to possess a graceful accomplishment, to be able to converse in a fluent manner about drawing, or to amuse yourself listlessly in listless hours, I cannot help you; but if you wish to learn drawing that you may be able to set down clearly, and usefully, records of such things as cannot be described in words, either to assist your own memory of them, or to convey distinct ideas of them to other people; if you wish to obtain a clearer perception of the beauty of the natural world, and to preserve something like a true image of beautiful things that pass away, or which you must yourself leave; if also, you wish to understand the minds of great painters, and to be able to appreciate their work sincerely, seeing it for yourself, and loving it, not merely taking up the thoughts of other people about it; then I can help you, or, which is better, show you how to help yourself.

Only you must understand, first of all, that these powers which indeed are noble and desirable, cannot be got by rote work. It is much easier to learn to draw well, than it is to play well on any musical instrument; but you know it takes three or four years of practice, giving three or four hours a day, to acquire even ordinary command of the keys of a piano; and you must not think that the utterly command of your pencil, and the knowledge of what may be done with it, can be acquired without painstaking, or in a very short time. The kind of drawing which is taught in our schools, supposed to be taught in our schools in a term or two, perhaps at the rate of an hour's practice a week, is not drawing at all. It is only the perfunctory of a few dexterous (not all) hands even that is taught, and with a black lead pencil; profitless alike to performer and beholder, unless as a matter of vanity, and that the smallest possible vanity.

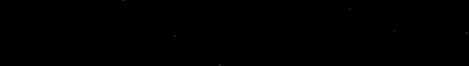
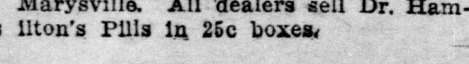
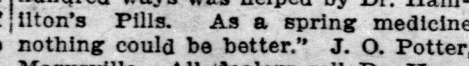
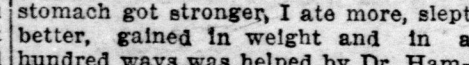
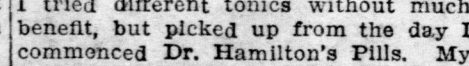
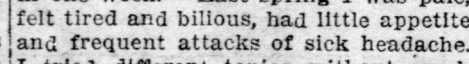
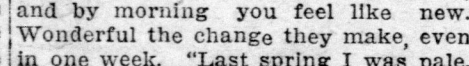
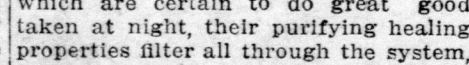
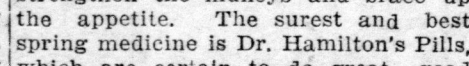
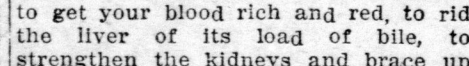
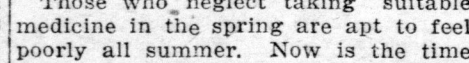
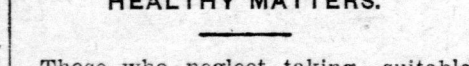
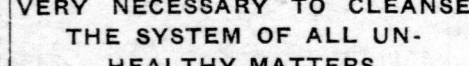
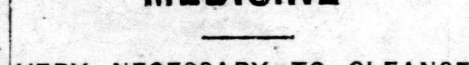
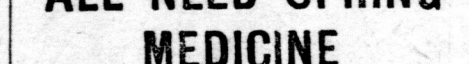
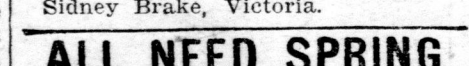
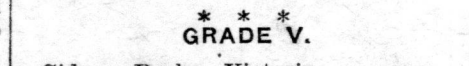
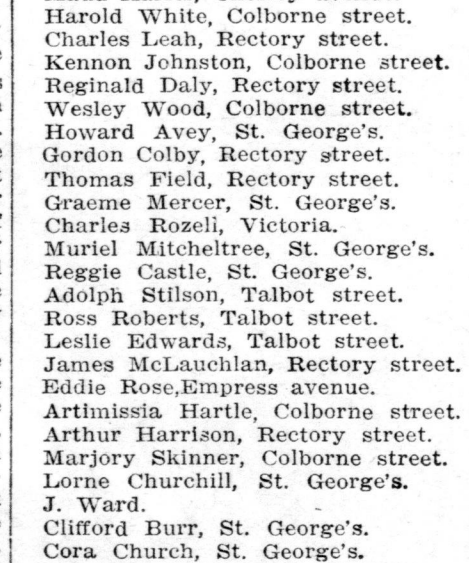
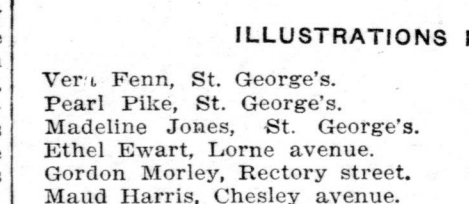
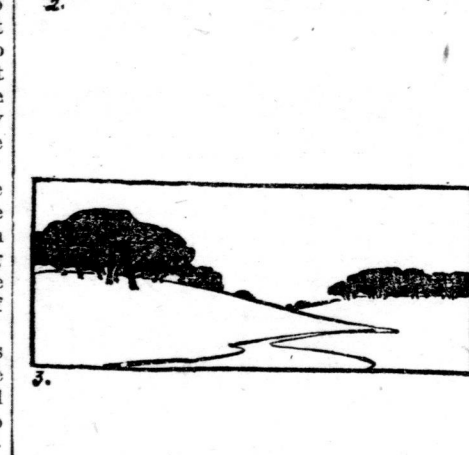
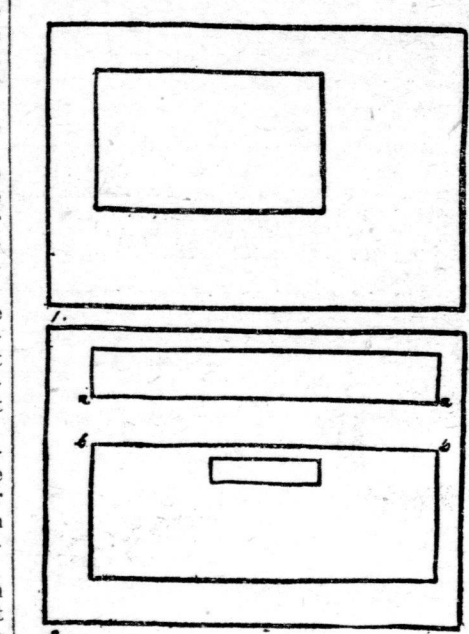
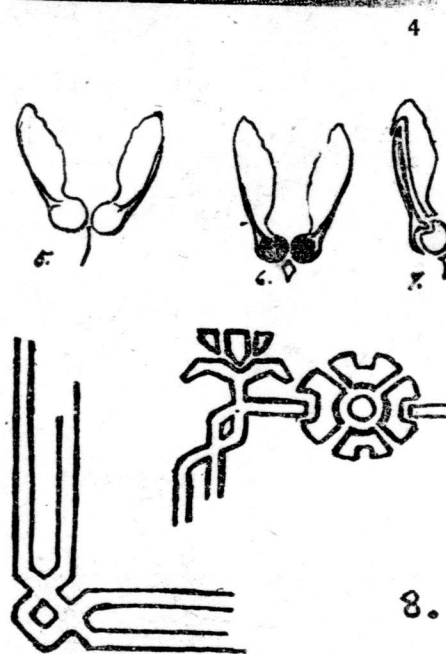
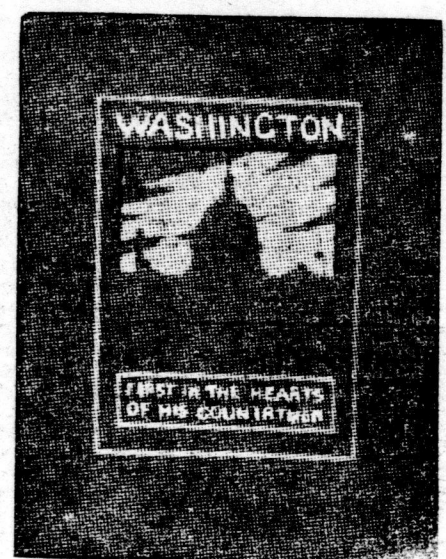
Do not, therefore, think that you can learn drawing, any more than you can learn language, without some hard and disagreeable labor. But do not, on the other hand, if you are ready and willing to pay this price, fear that you may be unable to get on for want of special talent. It is indeed true that the persons who have peculiar talent for art, draw instinctively and get on almost without teaching; though never without toil. It is true, also, that of inferior talent, for some there are many degrees; it will take one person a much longer time than another to attain the same results, and the results thus painfully attained are never quite so satisfactory as those got with greater ease when the faculties are naturally adapted to the study. But I have never yet, in the experiments I have made, met with a person who could not learn to draw at all.

Supposing then that you are ready to take a certain amount of pains, and to bear a little irksomeness and a few disappointments bravely, I can promise you that an hour's practice a day for six months, or an hour's practice every other day for twelve months, or disposed in whatever way you find convenient, some hundred and fifty hours' practice, will give you sufficient power of drawing faithfully whatever you want to draw, and a good judgment, up to a certain point, of other people's work.—John Ruskin.

ITCH, Mange, Prairie Scratches and every form of contagious itch on human or animals, cured in 30 minutes by Wolford's Sanitary Lotion. It never fails. Sold by Callard & McLachlan, and C. McCallum.

No Arctic explorers ever had colds until they return to civilization. Then, one and all, they are prostrated by severe influenza.

MINARD'S LINIMENT RELIEVES NEURALGIA.



ILLUSTRATIONS FOR NEXT LESSON.

- Vera Fenn, St. George's.
Pearl Pike, St. George's.
Madeline Jones, St. George's.
Ethel Ewart, Lorne avenue.
Gordon Morley, Rectory street.
Maud Harris, Chesley avenue.
Harold White, Colborne street.
Charles Leah, Rectory street.
Kenneth Johnston, Colborne street.
Reginald Daly, Rectory street.
Wesley Wood, Colborne street.
Howard Avey, St. George's.
Gordon Colby, Rectory street.
Thomas Field, Rectory street.
Graeme Mercer, St. George's.
Charles Rozell, Victoria.
Muriel Mitchell, St. George's.
Reggie Castle, St. George's.
Adolph Stilson, Talbot street.
Ross Roberts, Talbot street.
Leslie Edwards, Talbot street.
James McLaughlan, Rectory street.
Edith Rose, Empress avenue.
Arthursia Hartle, Colborne street.
Arthur Harrison, Rectory street.
Marjory Skinner, Colborne street.
Lorne Churchill, St. George's.
J. Ward.
Clifford Burr, St. George's.
Cora Church, St. George's.

GRADE V.

- Sidney Brake, Victoria.

ALL NEED SPRING MEDICINE

VERY NECESSARY TO CLEANSE THE SYSTEM OF ALL UN-HEALTHY MATTERS.

Those who neglect taking suitable medicine in the spring are apt to feel poorly all summer. Now is the time to get your blood rich and red, to rid the liver of its load of bile, to strengthen the kidneys and brace up the appetite. The surest and best spring medicine is Dr. Hamilton's Pills, which are certain to do great good taken at night, their purifying healing properties filter all through the system, and by morning you feel like new. Wonderful the change they make, even in one week. "Last spring I was pale, felt tired and bilious, had little appetite and frequent attacks of sick headache. I tried different tonics without much benefit, but picked up from the day I commenced Dr. Hamilton's Pills. My stomach got stronger, I ate more, slept better, gained in weight and in a hundred ways was helped by Dr. Hamilton's Pills. As a spring medicine nothing could be better." J. O. Potter, Marysville. All dealers sell Dr. Hamilton's Pills in 25c boxes.

GRADE VI.

- I. Aiken, Victoria.
Ernest Stephen, Colborne street.
Frank McCutcheon, St. George's.
Hilred Simpson, Victoria.
Charles Simpson, Aberdeen.

MARTIN-ORME PIANOS

A recognized authority, Mr. Puddicombe, director of the Ottawa Conservatory of Music, says in part:

"I was greatly surprised and delighted with the Martin-Orme Piano I played on last night. I found it to be one of the most graceful of all the upright pianos I have ever tried."

That was two years ago. Mr. Puddicombe writes now:

"I have had ample opportunity of testing the Martin-Orme wearing quality in the Conservatory here, and it is perfectly satisfactory."

Write for catalogue, prices and terms of Martin-Orme Pianos to

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