

Drawing Lessons for School Children



1.—Drawn by Reg. Beal, Grade IV, Colborne Street School.

SIX BEST IN GRADES IV, V, AND VI.

1. Reg. Beal, Grade IV, Colborne street school.
2. Joe Welsh, Grade VI, Lorne avenue school.
3. Winnifred Smale, Grade V, West London school.
4. Ralph Weeks, Grade IV, Lorne avenue school.
5. Millyard Dickinson, Grade VI, Princess avenue school.
6. Alice Baker, Grade VI, Wortley road school.

SIX BEST IN GRADE IV.

1. Reg. Beal, Colborne street school.
2. Ralph Weeks, Lorne avenue school.
3. Fred Ward, Talbot street school.
4. Jack Chapman, W. London school.
5. Willie Gregory, Princess avenue school.
6. Albert Long, Colborne street school.

SIX BEST IN GRADE V.

1. Winnifred Smale, West London school.
2. James Messon, W. London school.



2.—Drawn by Joe Welsh, Grade VI, Lorne Avenue School.

3. Lorene Fewlings, Victoria school.
4. Willie Heaslip, St. George's school.
5. Jessie Kipp, West London school.
6. Lillian Burridge, Victoria school.

SIX BEST IN GRADE SIX:

1. Joe Welsh, Lorne avenue school.
2. M. Dickinson, Princess avenue school.
3. Alice Baker, Wortley road school.
4. Stella Paimby, Aberdeen school.
5. David Folland, Wortley road school.
6. Gladys Hill, Rectory street school.

CRITICISM ON TREES PAINTED BY GRADES IV, V, AND VI.

In the last two or three sets of drawings it has been a difficult matter to choose the six best. This week, I am sorry to say, it would have been more difficult to choose the six worst. Still there is much promise in the work sent in, and we must not be discouraged, because we will come back again and again at trees in some form or other until we are able to make really creditable drawings of them.

It is so hard to remember all of the points at once. I think if you had made better use of the lesson given you, the mistakes made would have been impossible. Had you put your

first drawings up at the front of the room and then criticised them point by point, you must have discovered the most glaring blunders.

Some of you complained that you could not find a row of trees of similar size together, where you could see them at a sufficient distance to get the perspective. The trouble is that we are so peculiarly constituted that if we know the trees are the same height, they will seem to appear so whether they really do or not. If you make the cardboard frame or finder that I told you about in your last lesson and hold it off in front of you, moving it about till the trees show in the opening, you will find that the top of the nearest tree will probably touch the top of the frame, whereas the top of each tree behind it will come a little lower down than the one in front of it. You must hold your finder very steadily, and in this way, measure how much shorter each tree appears than the one in front of it. It is only on the level that you get this effect. Naturally on a hillside the treetops will appear higher the farther up they are.

Let us think of the points we had to remember, then when the drawings go back to the schools you can put them all up and see just where you failed.

First, in each individual tree we had to think of the proportion of height to width, of trunk to top, and of the branching. As regards the first of these we all underate the width of top as compared to the height of top, and we underestimated the height of top as compared to height of trunk, and we forgot that all the branches put together should make the thickness of the trunk. It is the trunk every time that is overestimated. That is because it is just the same way in life; the things we know all about are always more important in our eyes than the things we do not understand. Now things we do not understand get upon things, so that we may get the relative size of the trees as they recede.

Second—Distance makes them appear shorter, and this affects trunk as well as top.

Third—Distance makes them appear narrower. This also affects both top and trunk.

Shadows are subject to the same changes. They grow shorter and narrower the further away they are from us. When a tree is some distance from us the shadow disappears altogether. Shadows are always quiet.

There is something exceedingly dainty about the trees painted by James Messon, Grade V, West London, and I like the way the leaves are drawn, like a texture more like that of feathers than trees. I wonder why poplars have been drawn so much better than other trees? The solemn rows of poplars are in most cases really fine. The proportion of top to trunk has been managed better in these than it has with other trees.

Grade IV, Chesley avenue, has missed this proportion, and consequently the trees from that class are rather squat in appearance. Beatrice Lake drew vanishing lines, and then made absolutely no use of them whatever. I would much rather have you observe that trees grow shorter and shorter as they approach the horizon, until they vanish altogether, and then make a rule from your observations. It is a much better plan to work that way instead of making your rule first and trying to make your examples fit into it. Harry Sharratt's trees have many good points, but they are really bowed with woe, and he has missed the perspective of width in the trunks.

The apple trees by Grade V, Chesley avenue, are not badly drawn. Most of you have forgotten all about leaves, and have drawn one or two tree comes against another.

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The shadow of a tree could not possibly look like so many long toes as Teddy Hardman, Grade VI, Princess avenue, has made his appear; nor broken and disconnected as Jack Chapman, IV, West London, has drawn his. If you could suspend your tree from the sky so that the root did not touch the earth at all you might have the shadow separated, as a number of you have it. Don't you see that the shadow must come right up to the very root of the tree? There is no room for the slightest possible break of light between root and shadow.

Some of you have made your shadows like smaller trees sprouting out of the trunk at a sharp angle. Harold Copeland, Grade IV, Rectory, has made his like a wire sticking out half way up the trunk with a lump at the end of the wire.

Grace Vrooman, IV, Wortley road, has made each of her trees go hopping up hill on one snow shoe. You were to imagine the light as coming from the left side. One whole class has put the shadow on that side.

Some of the trees were painted too solidly. Ollie Meyer, VI, Wortley road, has made hers so dense and fat that I can almost hear them saying, "Oh, that this too, too solid flesh would melt!" I am not making fun of any of you, but if I can once make you see these things as they strike me, you will never forget and make these mistakes again. I want you to see the funny side, but not to express it unintentionally. Some day I hope to give you a chance to make humorous sketches.

If some trees are too solid others are lacking solidity altogether. A few of those sent in have tops which are merely disconnected masses of leaves, and one or two look like swarms of bees settling down on the tops of long poles.

The trees drawn by Grade IV, Colborne street school, are very good. One thing I like particularly about the work of this class for this week is that instructions have been followed to the letter. Albert Long, as rather too dry a handling, however, and Roy Belton's, though correct, is other respects, have a texture more like that of feathers than trees. I wonder why poplars have been drawn so much better than other trees? The solemn rows of poplars are in most cases really fine. The proportion of top to trunk has been managed better in these than it has with other trees.



5.—Drawn by Millyard Dickinson, Grade V, Princess Avenue School.

Earle Campbell, Colborne street. Grace Vrooman, Wortley road. Beatrice Lake, Chesley avenue. Eleanor Davies, Chesley avenue. Nellie McKelvie, Chesley avenue. W. Ward, Chesley avenue. Percy Bodaly, Chesley avenue. George Lill, West London. Willie Dicker, West London. Percy Murray, West London. Margaret Reid, Talbot street. Hazel Gilbank, Talbot street. Harold Turner, Talbot street. Dorothy Stoneman, Princess avenue. Willa Austin, Princess avenue. Harold Thomas, Princess avenue. Little Cooke, Lorne avenue. Charlie Geissles, St. George's. Thelma Gaze, St. George's. Arthur Hexter, St. George's. Lee Herbert, St. George's. Irene Parkinson, St. George's.

GRADE V.

Clarence Hutchinson, Empress ave.

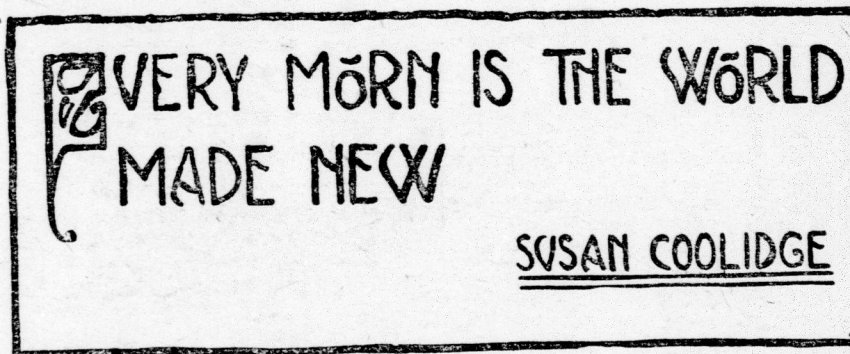
GRADE VI.

H. Irvine, St. George's. Della Foster, St. George's.

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NEXT LESSON FOR GRADES IV, V, AND VI.—LETTERING.

In this week's lesson a chance is given to those boys and girls who have a feeling that they "never could draw," for it frequently happens that those who sketch very readily find the accurate plan-



MOTTO FOR NEXT LESSON.

Willie Moorehead, West London. Emily Brilling, Victoria. Willie Hines, Rectory street. Dorothy Pollard, Victoria. John Baker, Rectory street. Leroy Robertson, Rectory street. H. Craven, Rectory street. Daniel Bartlett, Rectory street.

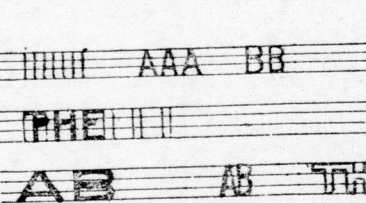


ILLUSTRATION FOR NEXT LESSON

Vernon Brown, Victoria. Joe Garside, Victoria. Robert Dyson, Lorne avenue. Margaret McNeill, Lorne avenue. Edna Roberts, Lorne avenue. Alice Thompson, Chesley avenue. Ethel Beresford, Chesley avenue. Gladys Byrnes, Chesley avenue. Eddie Davies, Chesley avenue. Percy Meehan, Chesley avenue. Harry Sharratt, Chesley avenue. Gordon Herman, West London. Maggie Wright, Aberdeen. T. Davis, Aberdeen. Edna Warren, Aberdeen. F. L. Beadle, Aberdeen.

A few drawings look very much like copies of the group of firs that illustrated your last lesson. Robert Dyson, Grade V, Lorne avenue, has included his name in a little zigzag scroll. The name is not a part of the drawing, and must not attract attention to itself. It is much better to print it well and without decoration. No amount of decoration can make bad lettering look well, whereas if it is well printed it is quite beautiful enough in itself.

Some of you got your IV's and VI's sadly mixed. If you find your name in the wrong class, be more careful with your Roman numerals next time.

Some drawings had the name without grade or school. The probabilities are that these will not be returned. Some of the drawings returned last week have been sent back to this office. Even if you do not want to keep the drawings you are supposed to use both sides of the paper, so why send them back?

I expect you to cover yourselves with honors in the next lesson. Even those who feel that they make a failure of drawing can, by care and effort, make good lettering.

A. A. POWELL.

HONORABLE MENTION. GRADE IV.

Charles Hicks, Lorne avenue. Valentine Fowler, West London. Catherine Campbell, Talbot street. Fred Appleton, Lorne avenue. H. Shillington, St. George's. Willie Hines, Rectory street. Heber Lewis, Lorne avenue. Therese Griffin, Lorne avenue. Wilfrid Larway, West London. Wilfrid Kilbourne, Colborne street. Harold Copeland, Rectory street. Morton Stewart, Rectory street.

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GRADE VI.

H. Irvine, St. George's. Della Foster, St. George's.

Teddy Hardman, Princess avenue. Fred Curry, Lorne avenue. Edythe Elliott, Colborne street. Cyril Smith, Colborne street. Fred Wright, Colborne street. Roy Malone, Rectory street. Coral Doidge, Rectory street. Marjorie McBride, Princess avenue. Myrtle Taylor, Princess avenue. Verda Day, Princess avenue. Bert Bennett, Princess avenue. Helen Rodgers, Rectory street. Eva Sharratt, Rectory street. Marion Miller, Wortley road. John Skelly, Wortley road. Ollie Meyer, Wortley road. Jean Ruse, Wortley road. Ruth Galpin, Rectory street. Rita Duval, Rectory street. Jeffrey Lockyer, Victoria. Gertrude Legate, Victoria. Bessie Lobbey, Victoria. Earl Fortner, Victoria. Marion Lancaster, Victoria. Winona Bryden, Victoria. Allan Wargott, Chesley avenue. Millie Lamarch, Chesley avenue. Charlie Campbell, Chesley avenue. Ruby Byrnes, Chesley avenue. George Young, Chesley avenue. Wilbur Chown, Aberdeen. Willa Black, Aberdeen. Annie Kidner, Aberdeen. L. Harvey, Aberdeen. Ernest Stevens, Colborne street. W. Armstrong, Colborne street. E. Jefferson, Colborne street. Gladys Cox, Lorne avenue.

NEXT LESSON FOR GRADES IV, V, AND VI.—LETTERING.

In this week's lesson a chance is given to those