

HOW TO DRAW THE UNION JACK.

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Although the design of the British Union Jack is complicated, it is easy enough to draw it correctly when you understand it; and the best way of learning the form and meaning of its several parts is by drawing it.

For the outline of the flag, draw a rectangle twice as long as it is broad, with the longer lines horizontal. This, of course, may be drawn to any scale, in inches, centimeters, or other units. Let us take it, for example, 10cm. by 20cm.

Close to the vertical line at your left hand, draw another vertical line a little longer, to represent the flag-staff; or rather to show that this is the end to be attached to the staff or halyard. The part of the flag near the staff is called the hoist; the part farther away is called the fly. Every flag has a right side and a wrong side, or front and back. You are looking at the right side of the flag when the hoist is at your left hand and the fly at your right, unless the flag is upside down; and one of the chief reasons for learning the correct form of the Union Jack is that you may avoid putting it upside down.

To draw the device, first draw the two diagonals of your rectangle. Next, on the upper side of each diagonal in the hoist, and on the lower side in the fly, draw a parallel line at a distance of one centimeter. The space between this line and the diagonal is to be white, for St. Andrew's Cross; that is, for half the width of St. Andrew's Cross, as only half its width appears in the design.

On the other side of each semi-diagonal draw two lines parallel, the farther one at a distance of one centimeter, and the nearer at two thirds of that distance. The broader space thus formed is for the red cross of Ireland, or as much of it as shows in the design; and the narrower space is for its white margin.

Note carefully that the red, for Ireland, is only two-thirds as wide as the white for Scotland; and that the red and its white margin together just equal it in width. The width of both together is 2cm, one-half for each of the two kingdoms.

Next draw the two diameters of your rectangle; and on each side of them, at a distance of one centimeter, draw lines to mark the outline of St. George's Cross. Beyond these lines, at a further distance of two-thirds of a centimeter, draw other parallel lines to mark the outline of its white margin. These lines are quite independent of the diagonal lines which intersect them.

Fill in the red of St. George's Cross, which will be two centimeters in width; and also the red of the Irish Cross in the space reserved for it. Fill in the triangles with blue.

Note that St. George's Cross alone is one-fifth the

whole width of the flag; and that with its white margin it is one-third of the whole width. Also notice that none of the oblique lines touch the angles of St. George's Cross.

All this may seem difficult at first, but it is not hard to do when you know what you are doing. The Stars and Stripes, though simple in design, is very much more difficult to draw by measurement. Its proportions are 10cm. by 19cm.; and each stripe is one-thirteenth of the width, a very hard division to make. The blue canton is of the width of seven stripes, and its length is two-fifths of the whole length; while each of the forty-eight stars is a separate problem, if you undertake to draw it correctly. The French Tricolor is not so simple as it looks, for its blue is .3, its white .33, and its red .37 of the whole length. Of the three, therefore, the Union Jack is the easiest to draw to scale.

MEN TO LOOK UP TO.

I believe in hero worship, if by the term you mean the loving admiration of great men. My favorite study has always been biography, and next to that, history, which when properly written is largely an account of the doings of extraordinary men. I did not know, when a boy, that this admiration for great men is a virtue; and when at the age of twenty I chanced to open Thomas Carlyle's *Hero Worship*, I felt that he was merely saying things that I had felt and known all my life.

It is a good fortune to be born with a strong inclination to look upward. It helps you to get the most out of life. The people who habitually look down do not have a very comfortable or profitable time. The person who is able to admire no one must feel terribly lonesome and bored. I pity the man who can find no one before whom he is willing to bow. One of the reasons why so many persons are unhappy is that they have never cultivated the grace of humanity. Those hearts are happiest that know best how to love and adore.

Goethe said that there are three reverences—one for that above us, one for that round us, and one for that beneath us. The reverence for what is above us is the earliest to be developed, and it is often, alas! the one that is the soonest lost. Young men not yet out of their teens sometimes seem unable to find anything worth admiring in any man living or dead, and they sit down exultingly in the seat of the scornful. But that man is doomed to an impoverished life who loses the faculty of looking upward. He never rises high who does not know how to kneel.

It is said that a boy is largely an animal. In the animal stage of my career I began to develop symptoms of an embryonic hero worship. There was in me from the start a deep-seated and ineradicable fondness for big animals. The elephant was my favorite. Elephants