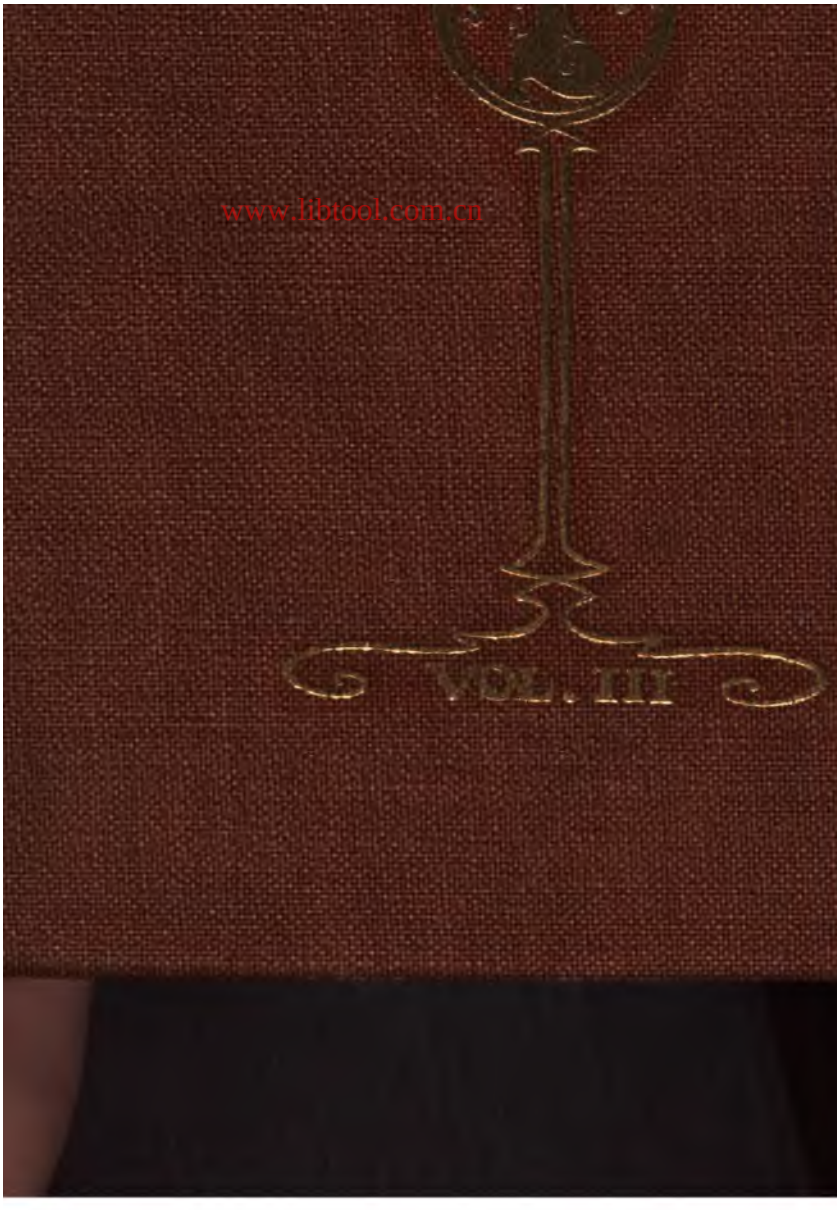

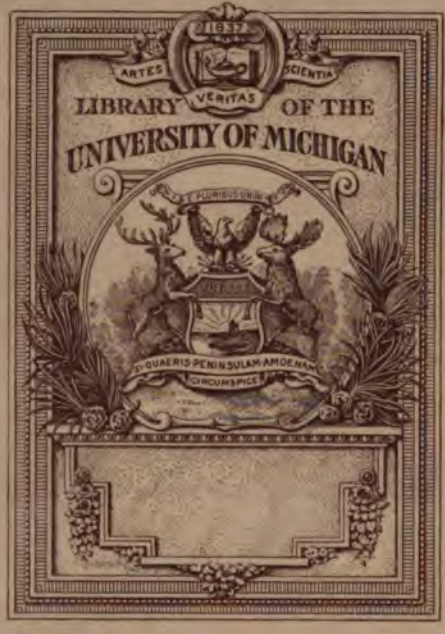

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

VOLUME THREE

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Contents for September

THE BULLETIN

The designs reproduced in the June number made under the direction of Miss Warner, were not by Normal pupils. They came from children in the 6th, 7th and 8th grades, grammar.

Do you ever see The Craftsman? It ought to be in your school library.

Read the novel announcement concerning prizes for funny stories.

The article by Dr. Ross seeks to "cleanse the torrent at the fountain." America's besetting sin is Superficiality.

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THE SCHOOL ARTS BOOK

Vol. III SEPTEMBER, 1903 No. 1

TEACHING — PARTICULARLY THE TEACHING OF DESIGN.

WHAT is the object, the purpose of teaching? To give to those whom we teach ability and fine impulses — ability, the habit of overcoming difficulties; fine impulses, the love of what is right, what is true, what is beautiful.

It is not enough to give the pupil ability alone, because ability unchecked, undirected by the higher ideals, is mere force and no factor in civilization. On the other hand it is not enough to give the pupil fine impulses, without ability. He must be able to follow his impulses, bringing them to their proper issue in nature, in life. It is a mistake to suppose that we teachers have nothing to do but to point out what is right, what is true, what is beautiful. Even if we succeed in giving to our pupils all our interests and our enthusiasms, our work is not done. It is only half done. The pupils must be led to think for themselves and to work in a self dependent way. They must get the habit of patient, steady application, the habit of overcoming technical difficulties. The power of doing what has to

be done — a power which is gained, not by reading books, however good, not by listening to lectures, however able, but by technical exercises and practice.

Without technical training, the pupil becomes a mere dilletante or worse still, a critic — criticising the work that other people do but doing nothing himself, unable to do anything, proposing that other people shall do this or that or something else, of which those people have no conception whatever. On the one hand you see the people who work away quite blindly and on the other hand the people who know what ought to be done but don't do it, having no technical training, no ability. What a condition of things. How illogical, how absurd! Pericles, in his eulogy of Athens and the Athenians, says a particularly significant and memorable thing: "We Athenians have a peculiar power of thinking before we act, and acting too." Please remember that and think of it again and again. That is what we want, people who can think and then can do the thing which they think is right or true or beautiful. If anybody knows what ought to be done he is exactly the person to do it. To propose that somebody else shall do it, who has no idea of it, is perfectly ridiculous. The best teacher, after all, is the man who does the thing that he talks about. There is nothing so inspiring, so impelling, as the spectacle of ability doing what is worth doing, what ought to be done, adding to the treasures of the

earth and of human life something more of righteousness, of truth of beauty.

There are many arts — forms of activity, modes of expression — but there are six which are of special importance, being typical of all. These six arts are gymnastics, music, speech, design, modelling, construction. The understanding of these arts, in their principles, the appreciation of what has been or may be achieved in them, and technical ability in them, means an all around education or preparation for life. For that we should give the degrees of A. B. and A. M. and not for any more special, more one-sided attainment. The more special training follows when the student has decided what particular art he will practice, what particular work he will do. That brings him to his trade, his profession.

I have spoken of teaching in general, now I want to speak more particularly of the teaching of design, meaning by design, drawing and painting. I wish we all understood that painting is drawing and drawing is painting, and I wish we might agree that the word design (Latin, designo, to mark out. Italian, desegnare. French, dessiner) is the best word to use to describe both drawing and painting. Using the word design with this meaning, the question is how to teach it? I have already defined the general purpose of teaching — to give to those who are taught ability and fine impulses.

The teaching of design has the same purpose, but methods of its own.

There are two divisions of the art of design — pure design and representation. The object of pure design is to achieve beauty. The object of representation is to achieve the truth of representation, beauty and truth — these are the ends to be attained; but they must be clearly distinguished. Of course what is beautiful may be true, but it is not necessarily so, and the truth is often, but not always, beautiful. We have two ideas here which must be clearly distinguished.

Beauty is perhaps undefinable, but it has three modes in which it is revealed — balance, rhythm and harmony. It is the purpose of Pure Design to achieve balance, rhythm and harmony in the terms of the art. What are these terms? They are tones, measures and shapes. Pure design, therefore, means tones, measures, and shapes in balance, in rhythm, in harmony. Ability to achieve this synthesis of terms and principles is the ability which we want the pupil to acquire, so far as pure design is concerned. Perhaps the most important point to insist upon here is that the pupil shall work at first and for a long time with a definite limitation of terms. The problems must be made definite; the more definite the better. To bring certain tones, certain measures, certain shapes, into balance, rhythm and harmony. That is the form which the problem

ought to take. As its difficulty is in direct proportion to the number and variety of the terms, it is of the utmost importance to have the terms, at first, few and simple. I have read somewhere that over the approach to the oracle of Delphi were inscribed these words: "Remember the Terms," meaning bounds or limits. These words should be inscribed upon the walls of every school of design. The more you think of them the more they will mean to you.

Besides giving the pupil a thorough technical training for ability's sake, we must show him all that has been most nobly achieved in the art which he is practicing. He must become familiar, as far as possible, with all the masterpieces of pure design. If in connection with what is best we show also what is bad, what is unsatisfactory, we induce discrimination, which is the basis of appreciation, as appreciation is the basis of the fine impulses which we wish to create.

As for Representation, what do we mean by that? Correct drawing of objects, people or things in appropriate tones. The problem is to so arrange the terms of design — tones, measures and shapes — that the truth of representation is achieved, unmistakably. That does not mean an imitation of all the accidents of vision, but rather the definition of essential and important characteristics. Mr. Jefferson has said of the actor, "We expect of him the truth

and nothing but the truth, but not all of it." The error into which almost all painters fall is in thinking that they must describe all that they see or might possibly see. They fail to understand that the subject may be and is generally best presented in a form which is more or less abstract or general. All that is necessary is that the statement shall be consistent in the degree of its specifications. The maxim which I have already quoted, "Remember the Terms," applies in representation, quite as well as it does in pure design. Your terms may be general or specific, but the general and the specific must not be mixed up. You can paint all that you can see, like Van Eyck, or only half as much, like Franz Hals, or you can present only a slight suggestion of your subject, but these different modes of representation must not be confounded. Don't have your flower geometric and your leaves naturalistic. Don't put a fully detailed head on a rudimentary body, or a detailed body on rudimentary legs. You remember the passage in Plato where he says: "The artist who fails to make his work self-consistent is unworthy of consideration." When it comes to the study of examples and illustrations, the teacher must not stop when he has pointed out the accuracy of the drawing or the truth of tone relations, he must be sure to show how a master, in the measure of his mastery, is able to keep his work consistent.

The pupil is going to get his impulse mainly from seeing the thing done which he is trying to do. As he comes to appreciate what is beautiful in Pure Design, what is true in Representation, he will long to achieve in his own work that beauty, that truth. The ability for this he acquires through technical exercises and practice.

It is not to be supposed, it need not be assumed, that the pupil is going to become a professional designer or painter, but he is going to do something surely, and the habit of self dependence, the habit of overcoming difficulties, these habits are indispensable, no matter what he is going to do, and he can get them or acquire them in connection with design just as well as in some other connection. We study mathematics not with the idea that we are going to become mathematicians but for discipline. We study the classical languages, not at all with any expectation of talking Latin or Greek nor even with any expectation, most of us, of becoming teachers of the classics, but for training, for discipline, also of course, for the noble thought, the noble impulses which we get from the Greek and Latin writers. It is often argued that technical exercises and practice may be dispensed with when the pupil is not going into design as a profession. Don't believe that. No matter whether he is going to be a designer or not he will be the better for the discipline, and when it comes to dis-

crimination and appreciation, of course he will discriminate more finely, appreciate more fully, if he can measure the achievement in the light of his own personal experience. Let me remind you of the passage of Aristotle, where he says: "Nor can it be doubted that personal acquaintance with the practice of anything means a certain ability. It is difficult if not impossible to become a good judge without practical experience." I have very little confidence in the judgment of paintings by people who have never painted. The basis of judgment is in every case to be found in technical knowledge and experience, and when it comes to action, to practical work, nothing can be done without them.

In the course in the theory of design which I am giving here in the university (it is the same course that I give in the summer school), I am trying to carry out the plan of teaching which I have described to you. I have arranged a series of exercises calculated to make the pupils think in the terms and according to the principles. At the same time I show them all that I can gather together, in the way of examples and illustrations of beauty in pure design, so that they may know what has been achieved. In this way I hope to give them the love of what is beautiful, and with it the desire to do something beautiful themselves in their own work. The second half of the course is devoted to representation. Here again a series of

exercises has been devised to give the pupil technical experience, and the skill which comes out of that experience. While the pupils are getting this technical training I bring out examples and illustrations of representation, the finest I can gather, and show what the great masters have done. Then I show not only what has been well done, but also, for the sake of contrast, what is bad and unsatisfactory. By these means I generally succeed in stirring them up and giving them the impulses I want them to have. Of course they produce nothing of any consequence, in the course, but they have got the impulse and some technical knowledge and skill. If they take the course again, as they may if they have done well in the first instance, their impulse becomes stronger and their skill greater. After two or three years I expect them to do creditable work — not great work. I don't expect them to produce any masterpieces. It is only the heaven-impelled genius who produces masterpieces, and he is not a product of teaching. He needs to be taught, he needs technical training, fine impulses, as much as anybody, but he has what the others have not — the creative imagination.

Now I want to consider to what extent the teaching which I have described can be introduced into the public schools. The technical training of which I have spoken, the exercises in pure design

and the practice in representation, can be introduced into the schools perfectly well, only a sufficient amount of time must be allowed to insure a continuity of effort on the part of the pupils. As long as design is regarded as a diversion, it is not likely that sufficient time will be given to it to make it worth while, but when it is recognized as a discipline, on a par with mathematics or the study of languages, when it is regarded as the best means of training the sense of vision to a power of discrimination, and the value of this power is recognized, more time will be allowed and a continuity of effort insured. But apart from technical training in design, we must bring the pupils to the knowledge and appreciation of the best work that has been done both in pure design and in representation, so that they may get the love of the beauty and the truth which belong to design. Here it is that the teachers in the public schools will find themselves in difficulty. The masterpieces of pure design and of representation which they require, as examples and illustrations, are not at hand, and there is no chance or possibility of their being provided. They are few and they cost too much. At the same time they are absolutely indispensable if you are going to give to your pupils, in addition to technical training, high standards and ideals. All that you can do is to get the best reproductions that have been made, the best photographs obtain-

able. If there is a general demand for reproductions and photographs of standard things, they will come into the market, and as the quantity of them increases the cost of them will diminish. I consider it an important part of my work in the summer school to show to the teachers who take my course what I consider standard examples. I hope that the more important of these examples may be reproduced, and the reproductions introduced into the schools. The study of such things means a great deal in the long run of time. Think of it. Our pupils, the children we have trained and stirred up, become men and women. They are not satisfied with the inconsistent, ugly, dishonest, false things which pleased their parents; they demand simpler things which are more beautiful, and honest things which are true. The manufacturer and the tradesman hasten to respond to this demand, better work is done, better work is paid for, better things are made and sold; because a more discerning generation, a generation with higher standards has come to pass. Again the children go to the teachers and get their training, and the ideals and the standards of these children, as they grow up, will be higher than those of their parents, because they started from a higher plane. In this way a steady progress may be made, but it depends upon the success of the teachers in raising up and holding up the highest standards, the highest ideals.

To give our pupils technical training alone is doing nothing for civilization. It makes force, nothing but force — ability without aim or purpose. We must not forget the other half of it, the better half of it, which is the love of righteousness, of truth, of beauty.

Don't, however, allow these ideals to become a mere dilletantism. Don't allow them to become objects of contemplation. They must be converted into active forces, and you will find in technical training the proper means. Don't let anyone say to you, as the Lord said to Ezekiel: "And lo, thou art to them as a very lovely song of one that hath a a pleasant voice, and can play well on an instrument: for they hear thy words, but they do them not."

DENMAN W. ROSS.

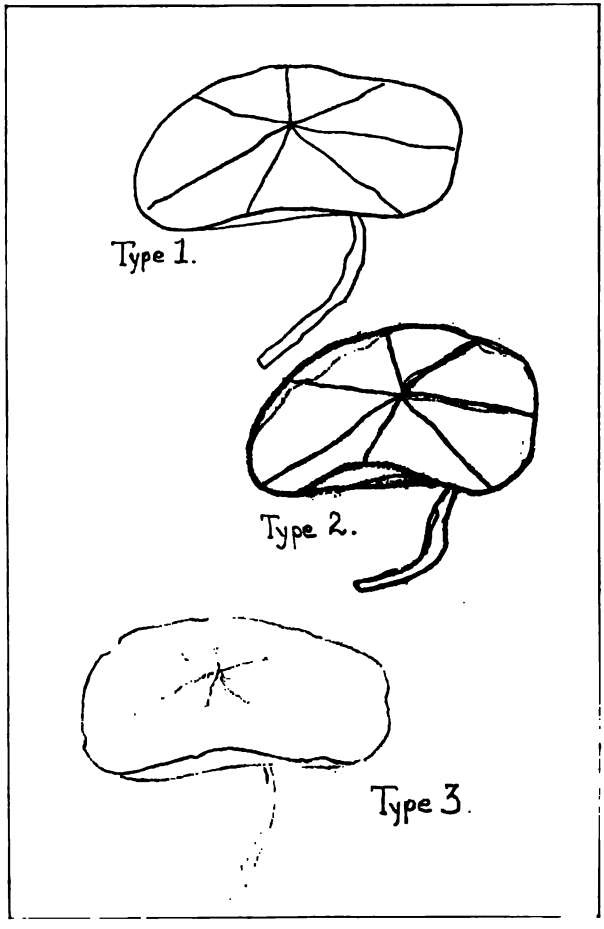
INTELLIGENT LEAF DRAWING.

THIS grammar grade class may have five minutes to draw one nasturtium leaf. This seems more than ample for some of the class, who finish their drawings in half the time and look around with a dumb, patient air at their slower room-mates.

Time is up! A rather hurried inspection of the drawings as they rest upon the pupils' desks show three general types of drawing. The first is the drawing made with a single line for the outline, a single line for each vein, a single line for the stem or each side of the stem. No preliminary lines in this drawing! The pupil says quite distinctly by the kind of a line he draws that he intends to let each line remain—right or wrong. Surely no sane person would draw such firm lines as these if he intended to rub them out!

The appearance of the second type reminds us of the city streets where a new water pipe or an underground railroad is being put in. There has been considerable digging in the vicinity of the route occupied by the outline and veins of the leaf! The first attempt seems to have been unsuccessful —to have been drilled and dynamited out and replaced.

Type number three shows us a drawing where the leaf was at first roughly planned out with delicate lines. These were corrected and when approx-

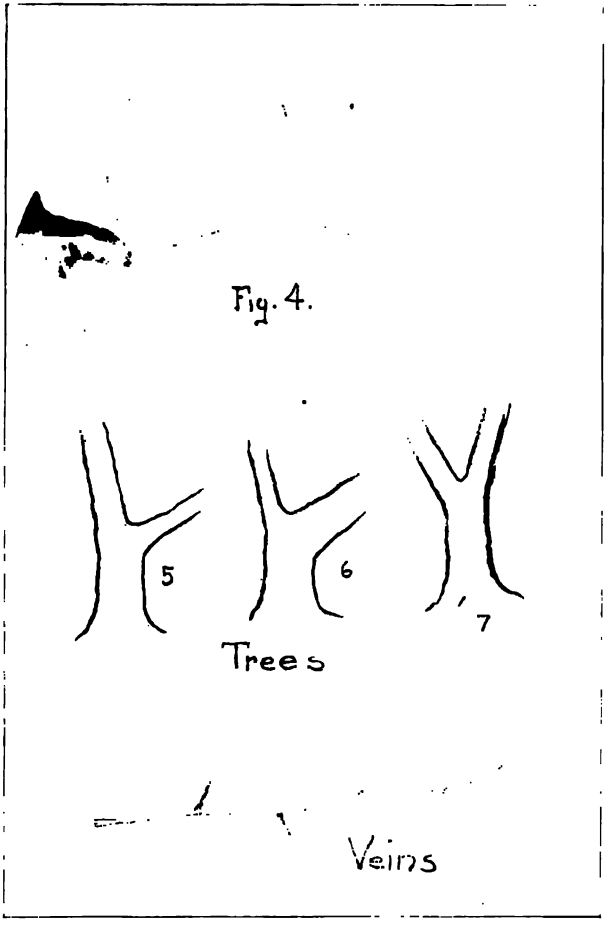


imately right were strengthened and the details added.

Now let us thoroughly understand this one thing: No child can draw a leaf correctly by the one line method employed in the first type described above, and no one who knows how to draw ever attempts to do so. A person ought to go to school with the feeble-minded who draws aught but the lightest of lines in beginning a leaf drawing. Say frankly by your light line that you are aware that you cannot get the drawing right the first time. Your light line is but a step to a little stronger correcting line.

The old-time suggestions of "head up, chin in, chest out, shoulders back and down, heels on the floor," etc., have been relegated to the physical culture periods, but one simple direction remains for the drawing class. Hold the pencil as lightly and freely as you would a drumstick, and at least three inches from the point. This simple direction will insure light, free lines. Perhaps it is not too much to say that a class which habitually holds pencils loosely and freely will habitually make superior drawings. Good pencil holding brings good drawings; neither is ever found alone.

Let us try the outline of that leaf once more; look out for the pencils; no details; don't try to draw the leaf, just show how large and about what shape you intend to draw it later. In the same



rough way map out the direction of the important vein and the stem—just the directions, the routes, not the veins or stem.

We have the whole drawing planned; it is time to consider the finishing. Successful teaching to this point means that no pupil has done more than is indicated in figure 4. Instead of drawing this leaf in five minutes, let us take a one hour lesson for it, if necessary.

All veins in leaves grow according to the same law. Each vein is delegated by the leaf to carry food from the stem to a point near the margin. Starting out from the center, they may be likened to the city water system. The pipe which conducts the water into your house is not as large as the pipe through which the same water first passes from the reservoir; there are numerous other houses to supply ere yours is reached. So with this vein; it starts out with a goodly supply of nourishment, most of which has been sent out to one side or the other of the vein before the edge of the leaf is reached. Hence we must tell about this in the drawing of each vein. Wait a minute, don't draw yet! Nature generally does things in the most direct way; her forces tend to move in straight lines. The shortest distance from the centre to the edge of the leaf is a straight line. That is the route which any common-sense vein would take if it could, but it cannot. If an elephant and a rabbit

were to meet in a narrow pathway in a jungle we should expect that the rabbit would make way for the elephant to pass, and that the latter would move but little from the center of the path; the law the world over is that the weaker must give way to the stronger. Trees show this same law; they grow like figure 5, not figure 6. The smaller branch moves aside for the larger. Where two branches of equal size start out, each gives way equally, 7. Veins grow exactly as do trees. Now look carefully at the veins, and see if you can tell why the veins do not and cannot go from the center to the edge in a straight line. These two things, then, we must tell of in our drawing, where the vein holds the most nourishment and why it travels in a slightly zigzag course.

Can you tell why the leaf stem is larger at the base than at its junction with the leaf? One boy says, "It's older there;" another says, "It is stronger." The stem at the base carries not only nourishment for the leaf, but for itself, just as a gasolene automobile carries its nourishment for a trip of fifty miles, and consequently weighs more at the beginning of the journey than at the end.

Have you noticed that this leaf is not made of wood? It is as light and airy and fluffy as a ruffle on a graduation dress. Don't draw a wooden platter; draw with the same graceful wavy line that you find in the edge of the leaf. Do you see that

the margin line varies and comes in to meet the veins, apparently rejoiced to receive the nourishment?

In a drawing like figure 8, the spectator is led to believe that he can see some distance down the track. Of course, convergence of lines and apparent decrease in size of objects have a deal to do with this illusion, but there is one other perspective principle which is equally important and one which we must inculcate in the drawing of our leaf if we are to tell all the truth. Notice in figure 9 that the entire drawing is the same with the exception of one telegraph pole, and that the other two principles combined cannot overcome the negative effect of this error. The third principle which we must have for our leaf drawing is that distance decreases the apparent values of objects. In our leaf, we must represent the nearest part with the strongest lines.

Why is it necessary to amputate the stem so decisively in our drawing figure 1? Suppose we strive to represent the exquisite beauty of the curve of the stem and instead of cutting it off with a suddenness which blasts all hopes of a continued existence, suppose we let it gradually fade away, suggesting that it may perchance be associated with the rest of the plant, although we do not now care to draw more than this part. Moreover, by so doing we have a rhythm of values in the lines leading the eye to the leaf, not away from it. The aim should be drawings like figure 10.

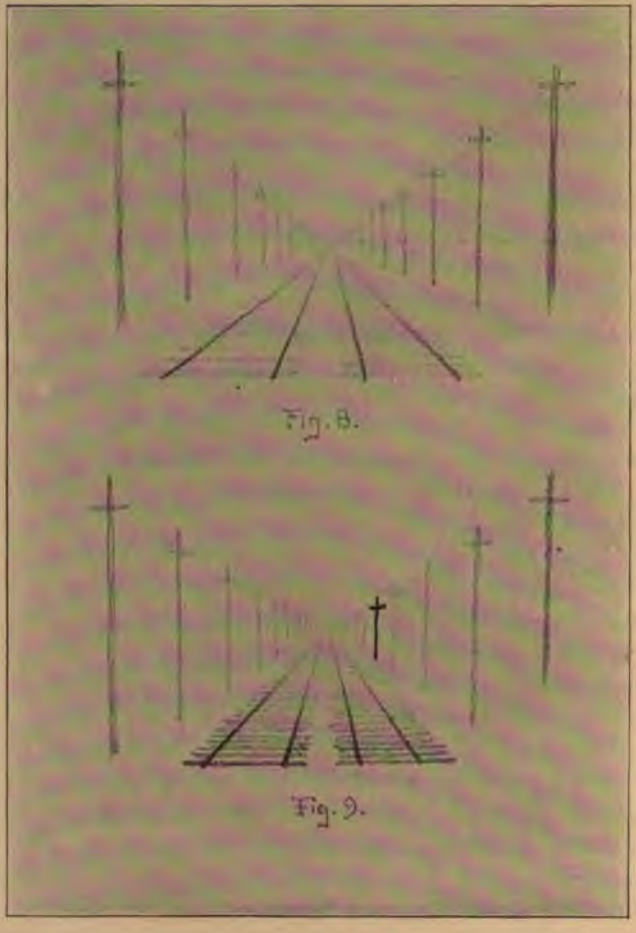


Fig. 8.

Fig. 9.

Fig. 10.

Art is the expression of joy in work. Joy and art will come to the class which draws with a clear perception that law and order are embodied in all natural growths.

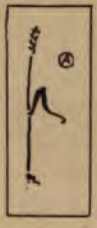
FRED H. DANIELS,
Springfield, Mass.

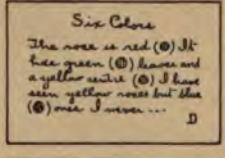
ANNOTATED OUTLINES.

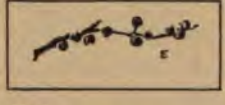
SEPTEMBER.

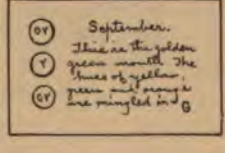
CENTRAL TOPIC, NATURE DRAWING.

PRIMARY. First Year. — Draw sedges, grasses or the fall dandelion, with colored pencils—A. Have a specimen for each child, and two papers cut to a size and shape appropriate to the specimen. Place the papers side by side; on one rarange the specimen. Discuss the color and select two or at most three colored pencils to be used. Discuss the lines of growth and the parts, stem, leaf, flower or head. Draw the plant upon the other paper (imitating the arrangement of the first) stem, leaf, head, in order. Discuss the results; make suggestive sketches upon the board to give higher ideals. Turn this sheet over, rearrange the specimen upon it and on the other sheet make another drawing. The teacher may add the pupil's name or initials in the right place to balance the sheet, as a mark of approval. Discuss results with the children and try again another day. To develop freedom have frequent drawing on the board by teacher and children. Practice drawing large inclosing circles. Make the best drawings a prominent and continually varying feature of the decoration of the room. Collect samples of the colors, red, orange, yellow, green, blue, violet; arranged in boxes or on charts.









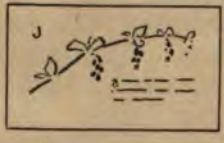
Second Year. — Draw the fall flowers with colored pencils — B. Proceed as in grade one, each child adding his own name or initials to balance the sheet, the teacher's mark of approval being a star of appropriate color. Draw the same kind of plant again and again. New suggestions of its life story, new literary references, new facts about the parts will insure continued interest. Aim for naturalness in the lines of growth. Practice drawing the specimens from memory on the board, adding circular and rectangular inclosing forms. Be sure the children know the six standard colors, red, orange, yellow, green, blue, violet. A sheet similar to C, made with colored pencils and black, will prove both instructive and enjoyable. Another form is suggested at D, the circles being filled in with appropriate colors. Do not use ruled paper. Make each sheet a lesson in design, good spacing, penmanship, language, coloring.

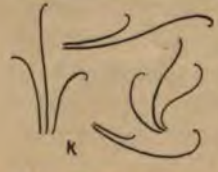
Third Year. — Draw the fall flowers and berries, with colored

pencils or water color — E. Proceed as in grade one, but require each child to decide upon the size and shape of the paper he is to use. The sheets may be folded and torn or cut to the required size. Call special attention to the curves of growth, and illustrate them by means of many blackboard drawings — F. Be content to draw the same subject again and again, but enriched by elements giving fresh interest. Aim for the most beautiful result possible. Call attention to the joints of stems, and the spots of high light on berries. Show how the natural colors may be imitated more closely by using one color mixed with another. Continue drawing the specimens from memory upon the board, adding circular and rectangular inclosing forms of appropriate size and proportion. Practice the curves of force and grace upon the board. Continue observation of color, and make records similar to that suggested at G. Teach the use of red, orange, yellow, etc., as family names; and the meaning of hue — a color produced by modifying one standard by a neighboring standard. Begin to use discriminatingly the terms violet-red, red, orange-red, etc., as follows:

V-R. R. O-R. R-O. O. Y-O. O-Y. Y. G-Y.
Y-G. G. B-G. G-B. B. V-B. B-V. V. R-V.

INTERMEDIATE. Fourth Year. — Draw the vigorous fall plants, plantain, aster, chrysanthe-



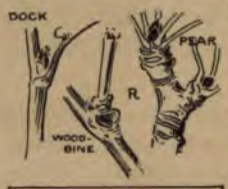


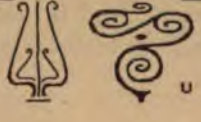
mum, in appropriate mediums, emphasizing especially their characteristic growths. By means of blackboard sketches and the plants themselves interest the children in the beauty of lines of growth in plants, H, not in single stems only, but in groups of stems or sections together forming a forceful or graceful whole. Give special attention also to masses of seed pods, or other characteristic prominent parts. Select that medium which seems to promise the most direct and adequate expression of the character—a crayon if the stems are slender and angular, a brush if they are stouter and more graceful. Draw the same subject again and again, striving for more adequate expression. Group the drawing with an appropriate quotation — J. Learn to know one plant thoroughly, that is know its habit of branching, putting forth leaves, blossoming. For example, a buttercup stem always divides into two, always grows a bract or leaf at the junction, always tends to threes in its leaves and

leaf-lobes, and to fives in its flowers. Practice the abstract curves upon the board, singly and in groups — K.

Fifth Year.—Draw fall flowers and sprays giving special attention to foreshortening of parts, using ink silhouette or color. Hold a leaf in the sunlight behind a curtain or screen, and study the different forms assumed by the shadow as the leaf is turned. Make studies of these in ink — L. Draw masses with the brush, not outlines. Notice the vigorous curves of force in midrib and outline. Notice the curves of grace in the foreshortened edges. These may be represented in part by leaving a line between the masses — M. Try a simple radiating group of leaves as in the plantain, N, or cornel, O, using a color of exactly the right hue to be characteristic. Do not attempt to grade or blend colors at this stage; use flat tones, arranged well within inclosing forms. Practice drawing foreshortened leaves from memory. Select one leaf and memorize it, so that it may be drawn in any required position without the aid of the object.

Sixth Year.—Draw plants and sprays with foreshortened parts, representing relative values of colors, in ink and water color. Proceed as in grade five, but use one tone of gray or color to represent the upper side of the leaf and another to represent the under side, or one tone for foliage and another for flowers. Arrange well within an inclosing form — P.





The more advanced pupils may try a background of light gray, with the plant represented in middle and dark grays. Continue to memorize the shapes of leaves and flowers and to draw them in different positions. Practice the abstract curves including the spiral. Draw large ellipses and ovals and sub-divide these and fill them agreeably by means of reversed curves and spirals — Q.

GRAMMAR. Seventh Year.— Draw fall flowers and sprays with fruit, in inclosing forms, with or without tinted backgrounds. Select a spray of convenient size and study it for the most characteristic position, that when drawn it may have a natural pose. Make special studies in pencil of its joints, leaf-stems, etc.— R. Then attempt the whole in color, without other pencil drawing than a light line or two to indicate directions and lengths of stems. Try for characteristic hues of color of the right value, but without attempting to suggest light and shade — S. Aim at grace

of movement as well as truth of structure. Continue practice in memory drawing of subjects studied. Eternal visualizing is the price of facility in drawing. Practice the abstract curves, especially the spiral as found in Egyptian and Greek ornament, wave scrolls, palmettes, etc.

Eighth Year. — Draw plants and sprays with fruit, in inclosing forms, with tinted backgrounds. Select a spray, determine its most characteristic position, prime it if necessary to make a pleasing whole, and draw it in pencil for values, and details of growth. Determine the scale of values and indicate it upon the sheet as a key to the drawing—T. Determine the corresponding scale of hues and make a drawing of the spray in color, upon a background toned to extend the natural scale of color presented by the spray. Practice the abstract curves in original combinations, arranged bisymmetrically or balanced upon a vertical axis—U. If possible, exchange drawings with another school.

Ninth Year.—Draw plants and sprays with fruit, well arranged on the sheet, in pencil and in color, indicating the light and shade, but without inclosing forms. Select a spray which can be easily posed in a characteristic position, prime it if necessary to make a pleasing whole, and draw it in pencil to give a naturalistic effect. Notice especially the bits of shadow under leaves, at joints, etc. Notice the reflected light on stems and upon fruit surfaces.

Determine relative values and make a consistent drawing—that is lights in object, light in drawing; darks in object, dark in drawing; and in proper relation to each other. Try the same in color, producing a naturalistic drawing. A ninth grade drawing should have the characteristic movement of growth aimed at in the lower grades, the consistent character of growth, the true foreshortening of parts, the relative values and hues and the suggested light and shade successively studied in the other grades —V. Blackboard practice should be continued in original forms involving the drawing of the abstract curves in all positions. Eternal practice is the price of power in drawing.

HIGH SCHOOL. Freehand Classes.— Drawing of plants and sprays with flowers and fruit; naturalistic treatment, as outlined for ninth grade. More complex specimens may be chosen.

Mechanical Classes. — Drawing of plants and sprays with flowers and fruit in pencil and ink silhouette, with special emphasis upon proportions, main lines, curves, and joints. A thorough knowledge of plant structure is invaluable as an asset in structural design.

A ninth grade Nature Drawing.

Nature drawing such as high school pupils should produce.

HELPFUL REFERENCE MATERIAL For September Work. Brief and to the Point.

PLANT DRAWING.

Drawing the Fall Flowers. Henry Turner Bailey. Applied Arts Book, September, 1901.

Nature Drawing and Composition. Fred H. Daniels. Applied Arts Book, September, 1901.

Drawing Plant Forms. Walter Sargent. Applied Arts Book, June, 1902.

Nature Drawing. Walter Sargent. Applied Arts Book, September, 1902.

Perspective of Leaf and Flower. James Hall. Applied Arts Book, September, 1902.

Leaf Curvature. John Ruskin. Modern Painters, Vol. IV, Pt. V, Chap. XVII.

Stems, Buds, Leaves and Sprays. John Ruskin. Modern Painters, Vol. V, Pt. VI, Chaps. III to VII.

Silhouettes. John Ruskin. Elements of Drawing, pp. 54-58.

Curvature and Radiation. John Ruskin. Elements of Drawing, pp. 150-159.

Leaf Perspective. John Ruskin. Proserpina, pp. 93, 94.

Leaf Arrangement. John Ruskin. Proserpina, pp. 107-114.

Fine Illustrations of Plant Drawing, in addition to those given, Proserpina, Plates I to XII.

Plant Silhouettes, etc. James Hall. With Brush and Pen, pp. 14, 19, 22, 37.

Plant Drawing in Wash and Outline. James Hall. With Brush and Pen, pp. 24, 26, 53-56, 75, 76.

Rendering in Ink. Frank G. Jackson. Lessons on Decorative Design, Plate XV.

Joints. Frank G. Jackson. Lessons on Decorative Design, Plate XIX.

Tendrils, Buds, Leaves, Seed Vessels, etc. Lewis F. Day. Nature in Ornament, pp. 14-27.

Obtaining Specimens in Cities. Sarah E. Brassill. Perry Magazine, October, 1902, p. 74.

Good Plant Drawings. William Hamilton Gibson, in Sharp Eyes, Strolls by Starlight and Sunshine, etc.
Japanese prints.
Guild Folio No. 2. Nature. The Davis Press, Worcester.

ABSTRACT CURVES.

Their Character. John Ruskin. Modern Painters, Vol. IV, Pt. V, Chap. XVII. "Banks."

Elementary Drill Forms. J. Liberty Todd. New Methods in Education, Chap. II.

Combinations of Curves. J. Liberty Todd. New Methods in Education, Chap. IV.

Outlines, Abstract Curves, for Practice. John Ward Stimson. The Gate Beautiful. Charts VII, XIV, XV, XVII, XVIII.

COLOR.

Color. Henry Turner Bailey. Applied Arts Book, October, 1901, November, 1901.

Color in Elementary Grades. Ernest A. Batchelder. Year Book; Council of Supervisors, 1902, p. 13.

QUOTATIONS.

Autumn Poetry. In Nature in Verse, and Poetry of the Seasons. Mary I. Lovejoy.

Autumn. In All the Year Round, Pt. I. Strong and Stoker.

Quotations. In Fairy Land of Flowers. Mara L. Pratt.

THE CATCH-ALL.

DID it ever occur to you that a magazine to serve those who teach in the schools of our country cannot be successful unless the editor knows the needs of those who teach? And how shall he know unless he finds out? And how shall he find out your needs unless you tell him? Of course all editors have scissor-jaws and blue-pencil claws; but a letter from a teacher needing help will not excite the editor of the School Arts Book to make use of his weapons of defence.

ON what phase of the school arts do you need immediate help? Mr. Whitney's articles on blackboard drawing beginning last September, were welcomed by hundreds of teachers. We want to publish what you want. A supervisor of drawing, a youth, just beginning, would not take the School Arts Book last year because he would not "be dictated to by Daniels, Hall and Bailey"! He saw things inside-out and upside-down. We want you to dictate to us. We want to make ourselves indispensable by furnishing what teachers need, what they cannot get along without.

NEVER in the history of our country, or any other, have so many people been so greatly interested in the coming of beauty into daily life, as at the present time. Schools, women's clubs, im-

provement societies, churches, and even municipalities are actively engaged in promoting beauty. We have become workers together for beauty. The old slogan was Get; the new watchword is Help.

THE laws of the new age are simple, clear, absolute. "Give and it shall be given you. . . . With what measure ye meet it shall be given to you again." Teachers know that these laws are fundamental and universal. No teacher ever gave her best to a class without receiving better to be given next time. But, alas, he-that-scattereth-and-yet-increaseth, is not so abundant as he-that-withholdeth - more - than - is - meet, even among school teachers.

WE want to bring our best to you every month. The School Arts Book is to be an illustrated monthly teacher's meeting brought to your room. If you do not get what you need it will be your fault — certainly, if you do not say what you want.

OFTEN a teacher discovers in some out-of-the-way book or magazine a chapter or an article of immense value as an aid in teaching a certain topic. If you will tell us about such discoveries we will tell others through our "Helpful Reference" section. "Each for all and all for each," that is the secret of happy and helpful living.

ROBERT Burns' prayer beginning "Oh wad some power the giftie gie us," should be often upon the lips of supervisors of drawing. The teachers ask, Why does she look so? Why does she wear such colors? What English he uses! See his outlines! Why doesn't he practice what he preaches regarding arrangement, margins, illustrations, handwriting, printing?

RECENT outlines are better than those of five years ago, in many cases, but there are few as yet which will be treasured by teachers as works of applied art. There are a few, however, and among them are those of James Frederick Hopkins, Director of Drawing for Boston. His last pamphlet "Artistic Handicrafts" is worth owning, not only for its helpful contents, but for its form and color.

YOU will find more suggestions along the line of simple, possible things to make with few tools, in each grade, in Dr. James P. Haney's "Manual Training Schedule" for the Boroughs of Manhattan and Bronx, New York City, than in any other single volume published. The "Course of Instruction in Drawing" by Wm. A. Mason of Philadelphia, is also worth having for reference. It contains unusually interesting plates of historic elements used in design, and sensible observations about drawing from objects.

BEGIN to collect illustrations for use in plant drawing. You will find them in such papers and magazines as Country Life in America, Outing, Ladies' Home Journal, etc. Let the children assist both in collecting and in preparing the illustrations for use. The clippings may be filed away in envelopes or boxes, or mounted on cards and placed in portfolios.

EVERY school library should contain "The Flower Beautiful", by Clarence Moores Weed. It is richly illustrated with half-tones from flowers arranged in vases. The text will help teachers to use flowers more effectively in the adornment of the schoolroom.

YOUR school library ought to contain the Year-Books of the Council of Supervisors of Manual Arts. A card to the Secretary of the Council, 500 Park Avenue, New York City, would bring you a circular of information giving the tables of contents.

EMERSON is receiving special honor this year. Did he have the ideal teacher in mind when he wrote

"Day by day for her darlings
To her much she added more;
In her hundred-gated Thebes
Every chamber was a door;
A door to something grander—
Loftier walls and vaster floor."

LET us take this as our motto for this school year, whether he wrote it for us or not.

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

North Scituate, Massachusetts

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Contents for October

THE BULLETIN

Do not forget to send to the Editor those examples of schoolroom wit.

The Thanksgiving number will be richly suggestive along the lines of illustrated language work.

The Editor wishes to thank the Supervisors who have sent suggestions for helpful articles.

"A Solitary Summer."

From "The Bartlett Review." See Miss Roberts' Article.

Drawn by a seventh grade pupil.

THE SCHOOL ARTS BOOK

Vol. III OCTOBER, 1903 No. 2

DECORATIVE ARRANGEMENT.

A STUDY from nature should be an expression of character. It is of value in proportion as it presents essential truths of color, form, and structure, and should be so placed upon the sheet as to suggest the natural position and growth of the original.

If it is to serve a decorative purpose, something more is necessary. Whatever beauty it may possess in itself, it must be brought into the best possible relation with its environment. A decorative arrangement then, involves: the adaptation of subject and enclosing form, and such a placing of the subject as will secure a balance of the masses represented, and an agreeable variety in the division of the space. The enclosing form must be consistent with the subject in shape, size, and proportion. See illustrations on page 42.

The apple branch appears to greater advantage in the square 1, than in the oblong 3, but the circle 2 is best adapted as an enclosing form. A comparison of 4 and 5 will show that the space in 4 is not well filled. The square in 5 is a better size for the

1

2

3

4

5

material contained. The effect of 6 is more satisfactory than that of 7, because the oblong is of better proportion for the subject.

The division of space is good in both 8 and 9, but 9 is the more satisfactory because it gives the greatest space where it appears most needed. The end of the branch is too near the lower margin in 8. The other suggests more freedom. So that arrangement is most reasonable which allows most room in the direction in which the subject would grow or develop.

If a spray is to be used in the decoration of a cover, gift card, or calendar, the one consideration which must govern its selection is that of appropriateness. Let the decoration be consistent with its use. The title, inscription, or pad, is an important feature in the balance of the whole, but the initials or name of the designer should not occupy an important place. In the work of the little people, the ues of the initials as an element in the balance may be encouraged, but as our work becomes more dignified, let us be professional. The artist adds

8

9

his name to his picture or decoration in an inconspicuous place; not as a part of the composition, but as a means of identifying his work.

Such suggestions can be appreciated by pupils of the lower grammar grades, and if wisely presented, will lead to intelligent work.

An excellent first step in the teaching of this subject is to show pupils examples of good decorative arrangements. And these should be the best obtainable: drawings, Japanese prints, cover stamps, etc. Foot pieces clipped from old magazines are

10

helpful. Those in 10 are from the collection made by a pupil, and are of the right sort. Such things are incentives to good work. Nothing inspires young people more than to feel that they are engaged in doing the same things as men and women in the world.

After the discussion of whatever illustrations are at hand, fasten several sprays or branches against the wall, or attach them to a background of stiff cardboard and place at a convenient height where they can be readily seen. Have a number of cardboard mats with openings varying in shape, size and proportion. Place each of these so that the opening will enclose the whole or a part of a specimen, and let the class choose the opening best fitted to each subject and decide its position. At another time, have pupils practice on the desks with simple specimens, using four strips of paper or card to make a frame which may be modified in size or proportion to fit the twig or spray. Repeat, using drawings from nature in place of the sprays. Afterward have decorative arrangements drawn in appropriate spaces, using pencil, brush and ink, or color. A drawing which is not wholly satisfactory

A drawing cut down and mounted.

in its arrangement, may sometimes be improved by cutting down the paper on which it is made and mounting it on a sheet of different tone. The result of this treatment is shown in 11.

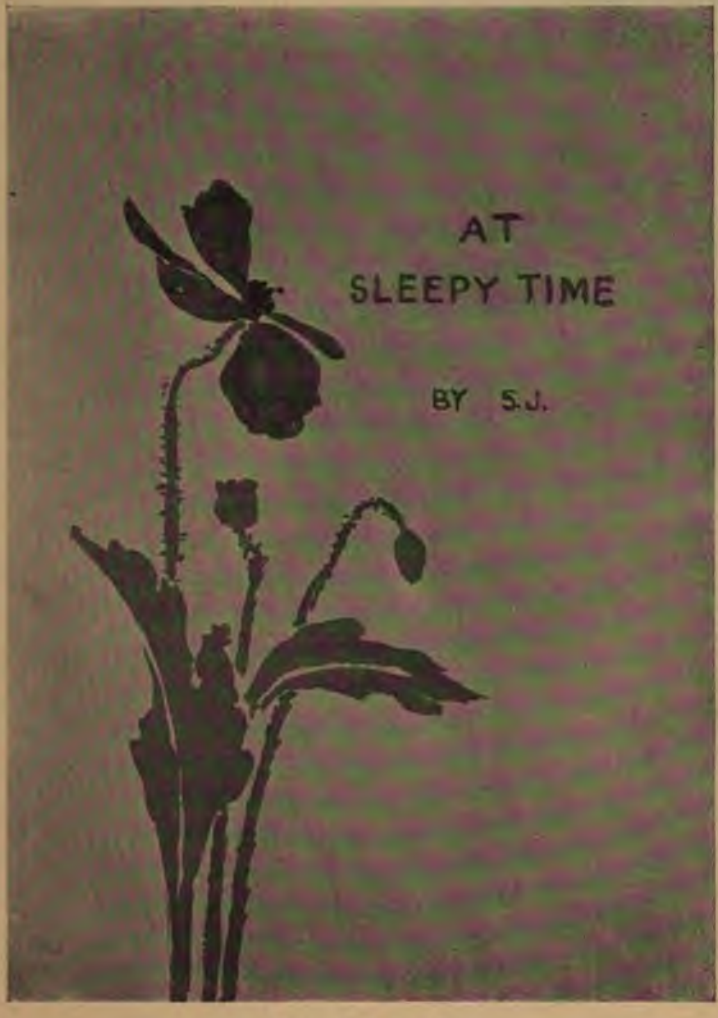
In these suggestions, we have considered only the adaptation of the enclosing form to the material contained. The adaptation of the branch or spray to the enclosing form by modification is a more difficulty problem, to be undertaken in higher grades.

The arrangement in 12, 13, 14, has been repeated by tracing. In 13 a middle tone has been used in addition to black on a white ground, and 14 shows the same tones on a ground of gray paper. Such an exercise gives excellent training in the adjustment of tones.

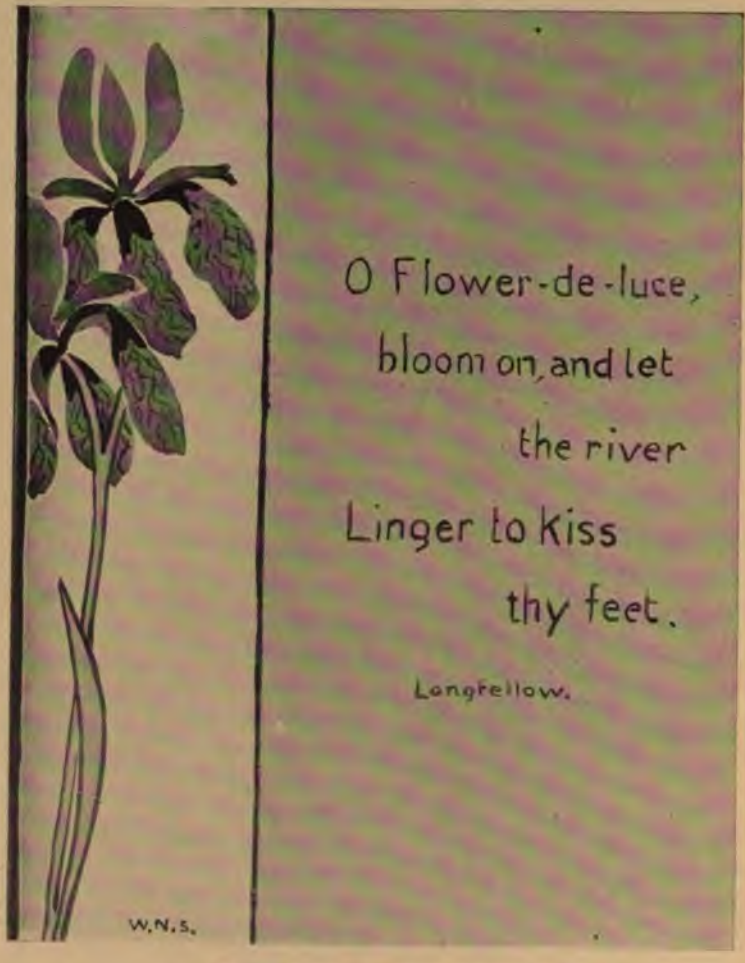
The decoration on the calandar, 15, is appropriate to the month.

The design for a cover, 16, was made from a live poppy, after studying the cover stamp on "Bartlett's First Steps in English." In a fifth grade room, one spring morning, the teacher had been reading to the children from Longfellow's "Flower-De-Luce," and asked them to select lines from the poem which might be used with a drawing of the flower to decorate a cover suitable for a gift book. A large jar filled with blossoms of the blue flag stood on the table. These were distributed. From the covers made by the class, 17 was selected as one of the best.

15



16. Design for a Book Cover.



17. Design for a Book Cover with quotation.

Children readily learn that the important lines in a composition must not divide the space equally, and that the most important mass should not occupy the centre of space; but to lead them to appreciate that subtle variety in the divisions of space, and those relations of masses and tones which result in beauty, requires much patient help by the teacher and continued practice by the pupils. But this work is do-able on the pupil's plane, and it is worth while. If we help to refine the children's taste by leading them to see relations, our work is in harmony with the best that is done.

NATHANIEL L. BERRY,
Supervisor of Drawing,
Newton, Mass.

A SCHOOL MAGAZINE.

THE Preacher said of the making of books there is no end and one need not necessarily depend upon a printer to produce them. A school magizine may be made by the school itself—the children being "printer" and the teacher "binder."

For a long time it was a great problem as to what I could do to improve the written work and also to make it a pleasure to the pupils of my class. I have found a solution to that problem in the School Magazine. Permit me to say that unless one is willing to devote time and thought to the making of the magazine, one should not attempt it. In my case the experiment has proved so successful I would willingly devote much more time to it were that necessary. One evening is all that is required outside school hours to bind the material which has been accumulating during the month.

When I receive my new seventh grade class in September, I talk with the pupils in regard to the making of the magazine and show them the work of the previous class; interest is awakened at once and thereafter everybody tries to do his work well the first time, as only the best is accepted for the magazine.

All teachers complain of the large amount of written work which must be corrected and rewritten.

"The pleasures of spring." Drawings by 7th Grade pupils for the "Bartlett Review."

I find doing the work for the magazine a great incentive. The pupils know that the work is to be used just as it comes from the hand of the scholar and that it must be as nearly perfect as possible; hence the amount of rewritten work is very, very small. Of course, some mistakes are found and the pupil is more careful in his next paper.

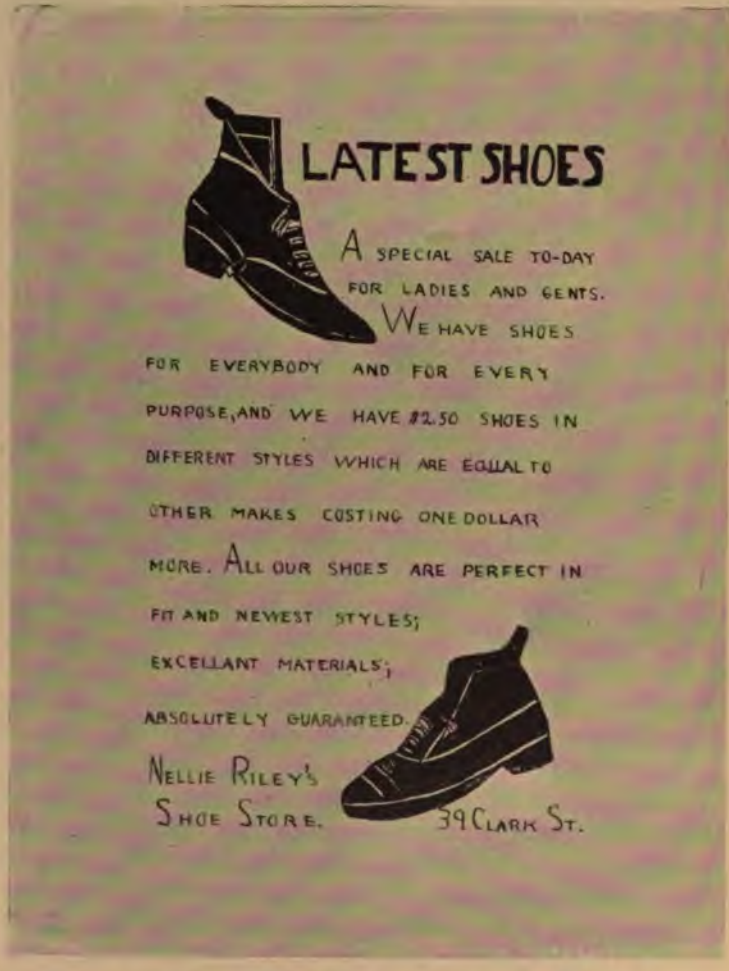
Every bit of written work during the month in all studies is saved; pictures relating to all subjects taught are cut from old magazines and papers and mounted by the pupils, and an appropriate quotation from some poem, studied as a memory selection, is written or printed under each picture.

I have pen and ink pictures made illustrating the month, and also some particular happenings during the month, as: Snow-storm, After the Storm, Valentines, Spring Sports, Rainy Day. After three or four months the pupils become quite expert in making these little figures, or rather people of their imagination, and then they are allowed to color them — which is indeed a pleasure.

Of course, no magazine is complete without its funny pictures. At the suggestion of the drawing teacher we concluded to make our own instead of taking them from the Sunday papers. Practice makes perfect, and after a few trials they were a decided success. Original advertisements are written, then illustrated; after a time some are painted. Sometimes a bit of original poetry creeps in and

surprises us all, even the writer himself, who thought he could never become a "scribbler."

Before the close of the school year some become adepts at writing and illustrating original stories; a form of composition I find my pupils like very much, as it is a kind of work which gives the imagination a chance to take flight into unexplored regions, so dear to the heart of the child. Illustrated geographical letters are another source of



Advertising page from the "Bartlett Review." 7th Grade.

Advertising page from the "Bartlett Review." 7th Grade.

pleasure. A child delights to do the thing he can do well.

The name for the magazine is chosen by ballot. Before balloting several names are presented for consideration, and the teacher by skilful management may succeed in getting just the name she wishes; in our case the name chosen was Bartlett Review; Bartlett being the name of the school.

Each child in the class is required to bring in his design for the cover of the magazine at a stated time; all are carefully examined and the best one selected; if there is more than one suitable for the occasion the pupils are called upon to show their preference by ballot; only one cover per pupil is allowed for the year—so the poor designers have an equal chance with the best.

You ask, "How can one find time to do so much?" The drawing teacher very kindly volunteered to allow the drawing lessons, in this particular room, to be upon the decorative part of the book; by so doing we were able to accomplish much more than we could otherwise have done. The other work came in its proper place as a part of the regular routine.

Each teacher must decide upon the size of her own magazine; all our language and composition work is done on block paper eight by ten; that must of necessity be the required size for us; the

cover enough larger to protect the edges of the leaves.

The pupil takes so much pride in his work for the sake of the magazine that it is bound to be a success.

As a great favor pupils are allowed to take home a magazine occasionally — in that way the parents become interested in the work.

Possibly this article may be the means of helping some fellow-teacher over the "hill of difficulty" which I have been so long scaling; if such should prove to be the case my labor has not been in vain.

MARIA W. ROBERTS,
Lowell, Mass.

A GENUINE EDUCATOR.

Printed by permission of Mr. W. A. Baldwin, Principal of the Hyannis Normal School.

My Dear Mr. Baldwin:—

It seems I never write you except when I need help. My only excuse in asking it is that I need it very much or I should not trouble you, for I know you must have troubles enough of your own.

To explain what I desire I will commence with my arrival here. I found a school building of six rooms, with only five used as recitation rooms and the sixth used as a sort of dump. So I conceived the idea of fitting it up as a recreation room. I explained my scheme to the other teachers and to the janitor and they agreed to help me all they could, but I could see they thought very little of it, as they have since confessed to me.

Well, we gave the room a thorough cleaning, and painted the inside of a small cupboard upon one wall, and brought from the woods and placed in one corner an old tree. I took the children to an old soapstone factory near by, and pretty soon we had our cupboard running over with stones—mostly steatite and granite. The way those youngsters brought in stones was a caution!

The work was divided into four departments—plants, animals, birds, and minerals, with a lady teacher at the head of each, and with me as a sort of board of arbitration to settle any uncertainties which might arise, such as where a bird would

look best, or what color would match most harmoniously with a plant, etc., etc.

We loaded the tree with birds' nests and after a while obtained a few stuffed birds from some friends. Meanwhile one family had become greatly interested and gave us some old magazines which we distributed over the desks in the room. Then a few games came along. I obtained a table from one family and we introduced ping pong. Plants came in. There were some nice lamps in the building and we placed them in our room. We have had it opened a few evenings and have given the children a little social time.

After a while I took out some of the desks. The ceiling was in poor condition so the janitor and I repaired it and tinted it. When finished, it looked so well that the superintendent paid the cost of the materials and gave us some spare tables from another building, so we have removed all the desks and now have a room we are quite proud of.

I haven't said much of the children's part in the work but they did a large share of it. They gathered minerals, nests, plants, magazines, painted, removed desks, and helped in everything being done. Now we have a large jar containing five goldfish, a fine collection of local woods containing thirty-five specimens, several nice specimens of mineral ore, and a large collection of shells from Provincetown.

One day the teachers proposed getting some small pieces of statuary to adorn the walls, and they pay for it. I proposed letting the children contribute, so banks were placed in the different rooms and we soon obtained enough money to buy three small busts and the shelves for them.

Recently the superintendent of the cotton mill gave me the money to buy a case of twenty stuffed birds which I got track of and was telling him about. He is also having made for me a sample case of cotton containing all the different stages from the pod to the manufactured cloth. When I tell you that it is to be four feet long and three feet high and in a nice case, you will perceive that it will be no mean acquisition to our room.

Having described six months' work upon so many pages I will now state my own trouble. The foreman of the mill is interested in our room and proposed raising some money for it, and suggested giving a couple of lectures and charging admission. He said he would procure one lecturer if I would procure the other, so he has made arrangements with Prof. Crook of Amherst College.

I must not let this chance slip, and I thought if I could only get you to come and give a talk, say, upon what other schools, such as Hyannis, are doing along industrial lines, etc., I could also get the citizens more deeply interested in our school work and pave the way for a little manual training,

hammock making, sewing, etc., of which we have none.

The school committee, superintendent and parents are highly pleased thus far with what I have done and have not opposed a single thing. My school is now in such shape that I can afford to take considerable time from the three R's for the rest of the school year.

Our vacation comes from April 3 to April 20 and we propose to have the lectures after then, as soon as we can arrange it.

This is a village of two thousand inhabitants, of a cosmopolitan class. It is in the town of Booth, and the only industry is a large cotton mill which employs eight hundred persons, and there is a wide field for missionary work.

Some of our teachers are interested in summer school work, and I think you will have some of them at the school this summer.

Kindly remember me to all those I know.

Very respectfully yours,

WILLIAM ST. GEORGE.

Battle Hollow, Conn.,
March 20, 1903.

ANNOTATED OUTLINES.

OCTOBER.

CENTRAL TOPIC, NATURE DRAWING.

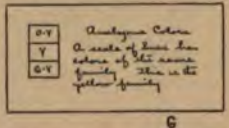
PRIMARY. First Year.—A. Draw rose hips, woodbine berries, or any other brilliantly colored seed-packs of simple form using colored pencils or water color. Give special attention to the arrangement within a circle. Sheets of manila paper six inches square with three inch circles drawn accurately upon them (a) may be prepared by the older pupils for the little folk to use. These sheets may be used in two or three ways: the drawing may be made within the drawn circle; or the circle may be cut out carefully with a sharp knife leaving a frame which may be used over a drawing made upon paper of different tint; or the circle may be used as the field for the drawing and then mounted on a sheet of another tint; the frame may be used as a stencil and other circular inclosing forms traced by the children for other attempts on papers of different tints. On the finished sheet, the circular inclosing form should be lined-in freehand by the pupil with some color already used in the drawing or with gray or black.* B. Make a color chart,

*The teacher will see that herein are suggestions for enough variations in lessons to fill all the time allowed for this topic during the month. Variety will spice that repetition which is necessary if the pupil is to acquire any skill in drawing in this or any other grade.

using colored pencils, water colors or colored papers. Two of many good forms are suggested in the sketches. Observe the autumn colors and make color prominent in the language work this month. C. Continue blackboard drawing. The circular target is a good subject.

Second Year.—D. Draw simple sprays with berries or leaflets, using colored pencils or water color. Frames may be made as indicated above, and used in various ways: as stencils for the tracing of numerous inclosing forms; as a cover or mount for a drawing made on another paper of different tint, so placed that the best part only of the drawing shall be visible; or as a finder before the drawing is made, that is, as a window through which the children are led to discover the best part of the spray to draw, or the best possible arrangement of the specimen within the inclosing form. E. Make color scales, using colored pencils or water color. Two

F



G

simple arrangements are suggested, ea, eb. If colored pencils are used fill the central oblong first with an even tone of full strength; fill the lower oblong next by using alternately the central color and black, until a rich dark tone is secured; fill the upper oblong by going over the surface again and again very delicately until a depth of tint is secured as much lighter than the full color as the shade is darker. Make discriminating use of the terms, shade of red, full green, tint of orange, etc., in the language work of the month. Continue blackboard practice of large geometric figures in combination such as those suggested for color diagrams.

Third Year. — F. Draw the autumn leaves with colored pencils or water color, preferably the latter. Papers may be prepared as suggested under A, with a four inch circle, within which a beautiful leaf may be traced and colored in imitation of the natural coloring. A black background, fa, gives

additional practice in the use of the brush and adds brilliancy, by contrast, to the colors of the leaf. Some pupils may be able to make their own inclosing forms by placing a leaf upon a sheet and sketching an oblong of the right size to inclose the leaf agreeably. Avoid such extremes as fc and fd. Aim at a beautiful outline by careful tracing, purity of color through clean kit and direct handling, neatness of effect by careful following of all outlines and by cleanliness. G. Make color scales, using colored pencils or water color. Lay out a sheet as shown at ea, eb. Color the middle oblong not quite full tone of orange, for example; dilute the tone a little with water and add some of a color which comes next to the selected tone in the spectrum, in this case red; place this in the left oblong; dilute the orange a little again and add some of the color next it in the spectrum upon the opposite side, namely, yellow; place this in the right oblong. Aim to secure three spots of the same value, and a tone on one side as much redder than orange as that upon the other side is yellower than orange. Make frequent and discriminating use of all color terms known to the children in both oral and written work. Continue blackboard drawing, using as subjects for practice simple leaf outlines drawn very large.

INTERMEDIATE. Fourth Year. — H. Draw the fall fruits, using a single characteristic color for

each, well arranged within an inclosing form, with or without a background. One form involves the first step in pictorial composition, namely, the suggestion of ground and background. A single fruit should be selected for the subject, the background finished in black and the ground in a gray half way between the fruit tone and black in value; or, better, having determined the hue and value of the object, make the background a deep shade of the color, and the ground an exact intermediate between the two. Another form of the exercise is illustrated at ha. It consists of a silhouette of the spray drawn in the characteristic dominant color of the original instead of in ink. Strive for the utmost faithfulness to nature in the outline of the object. Continue blackboard practice. Try the graceful curves of fruit contours.

Fifth Year.—J. Draw the fall fruits in simple groups, using characteristic analogous tones of color, well arranged within an inclosing form, with grounds of harmonious tones. Select two fruits, or at most three, of analogous colors; determine the color scale for the group, and extend it to include other analogous tones appropriate for ground and background; draw the group in pencil with great care; when correct, transfer the outlines, if necessary, and finish the sheet in color. For example: If a yellow-green apple and a green-yellow pear form the group the analogous scale for coloring might

include green, the next step one way, or yellow, the next the other way, or both. If the pear is the lighter in value, the apple darker by a certain interval, the ground might be the yellow grayed and, by the same interval, lighter than the pear; the background might be green grayed and, by a similar interval, darker than the apple. The aim should be to produce a whole having a consistent scale of tones both in value and in hue.* Try several different groups in pencil, both for practice in drawing and in composition and to determine the best one to put into color.

Sixth Year. — K. Draw single trees, of characteristic shape and fall color, as seen against the sky or other distant background, well composed within an oblong, using flat or nearly flat tones of color. The ideal way to secure this result is to take the class out of doors

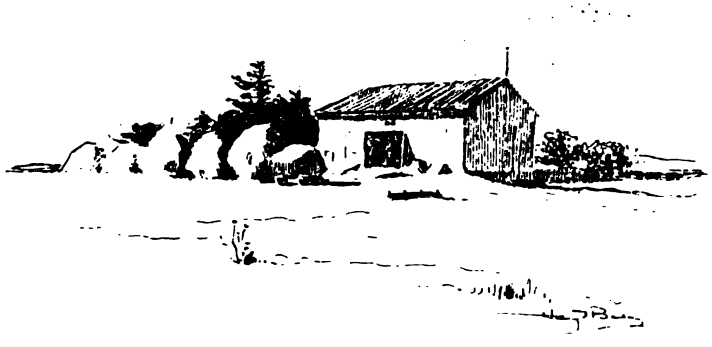
*The Publishers regret as deeply as the Editor and the teachers, that it is impossible, as yet, to reproduce these illustrations from month to month, in color. We hope the time will come when that can be done.

to select the trees to study, to make pencil sketches of their shapes, to memorize their characteristic colors at this season, and to determine appropriate inclosing forms. If this is impossible select a tree or two which can be seen from the school building. The tops of trees, ka, may serve, if the whole trees are impossible. If no trees are visible the teacher must resort to blackboard sketches and discussions of memories of fall colorings. Each pupil should memorize several trees during the month and produce at least two different finished sheets. What has been said about coloring under H is applicable here. The secret of failure is in making the trees too small, kb. They should be relatively large in the panel.

GRAMMAR. Seventh Year.—M. Draw single trees of characteristic fall coloring, with simple accessories such as a rock, a fence, a path, a pond, well composed within inclosing forms, in analogous coloring. The notes for the

sixth grade apply here. The seventh grade pupils should be encouraged to attempt a little more in their compositions, and should be allowed a little more freedom in the use of color. Still the work should be kept as simple as possible. Insist upon faithful drawing. No sloppiness!

Eighth Year.—N. Make decorative arrangements similar to the foregoing but making use of venerable trees and trees of erratic shape which afford such attractive opportunities for fine line drawing. Make careful studies of such trees not only for their general outlines, their scrappy and odd-shaped masses of autumn foliage, but for their anatomy, the result of years of warfare with the storms and ice. Get something of the story of the tree into the drawing. Study complimentary effects of color in nature, a yellow tree against a blue sky, a red



maple against a background of pines, an evergreen against an orange forest-side, and make scales of consistent tones including a complimentary interval of color. In the decorative arrangement the whole of an old tree need not be represented; a part is often better.

Ninth Year. — O. By combining elements carefully studied, compose landscapes which shall say "autumn" to the observer even without the use of color. Determine the characteristic autumn sky, and autumn coloring. When a landscape is composed try coloring it to suggest noon and evening or late afternoon. In the use of color illustrate harmony by means of a dominant tone or value. The autumn haze illustrates the effect of a dominant tone upon all colors of the landscape, softening all, binding all together with a common element.

HIGH SCHOOL. Freehand Classes. — The work outlined for seventh, eighth and ninth grade classes should be repeated in the high school, graded according to the

abilities of the pupils, but made more purposeful through the requirements of illustration. The motive for high school landscapes should be found in literature. For example, Keats' "Autumn" beginning,

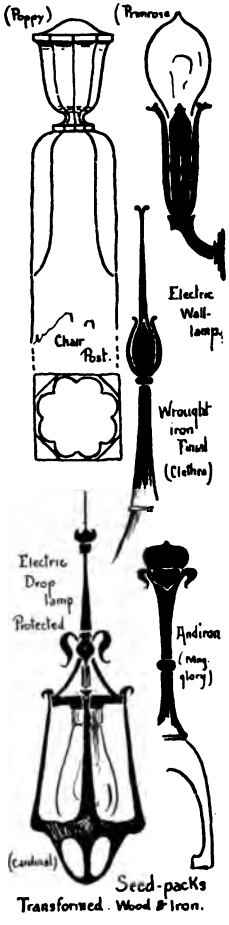
"Seasons of mists and mellow fruitfulness,"

or Spencer's famous characterization in the "Faerie Queene,"

"Then come the Autumn all in yellow clad."

"It is the intention of the artist," says John La Farge, "not his adequate copying, that makes us understand him."

Mechanical Classes. — P. Make careful studies in pencil or pen and ink, and in ink silhouette of the seed pods and fruit clusters of various sorts, so rich in suggestion along the lines of the ceramic and plastic arts, and of turned and wrought work of all sorts. Make drawings showing different views of the same seed-pack. Design interpretations of a given seed-pack into clay, metal, wood.



HELPFUL REFERENCE MATERIAL
FOR OCTOBER WORK.

DECORATIVE ARRANGEMENT.

Balance. Fred H. Daniels. Applied Arts Book, November, 1901.

Frame Lines. Edith Merrill Kettelle. Composition in Fine Art, Chapter II.

Flower Composition. Arthur W. Dow. Composition, Sections XII and XVI.

Space Division. James Hall. With Brush and Pen, p. 23.

Drawings of fruits and other seed-packs. Illustrations in Plant Form and Design, Midgley and Lilley, figures 146, 147, 148, 151; Lessons on Decorative Design, Jackson, Plate XXII; Theory and Practice, Jackson, Plate XXVIII.

Illustrations of good decorative arrangements of plant form, in addition to those in Second Guild Foiio, Plates II, VI, and IX, Mr. Dow's Composition, Applied Arts Book, October, 1901, pp. 20, 21; November, 1901, pp. 19, 20; September, 1902, Supplement; April, 1903, pp. 185, 186, 187, 188; Studio, August, 1901, pp. 110, 113.

Model and object composition, Pictorial Composition, Henry T. Bailey, Year-Book C. S. M. A., 1902, p. 100.

Landscape Composition. Arthur W. Dow. Composition, Sections VII, IX, XIII, XXII, XXIII and XXIV.

Landscape Composition. James Hall. Applied Arts Book, November, 1901.

An Autumn effect without color. Studio, March, 1903, plate, p. 41.

COLOR.

In Landscape, decorative arrangements. The Ipswich Prints. Arthur W. Dow.

Dominant tone in landscape. Illustrations. Studio, December, 1902, Frontispiece. Studio, March, 1903, plate, page 61.

THE SCHOOL LIBRARY.

OOKS of reference are to the teacher what dollars in the bank are to the merchant. Nobody does much business without them. Notwithstanding the splendid free libraries of the country and their cordial attitude towards the public schools, every school should have a reference library of its own. In the second Year-book of the Council of Supervisors, Miss Perry of the State Normal School, Bridgewater, Mass., has an admirable paper on A Working Library for the Supervisor of the Manual Arts. Such a library would be none too large for an eight-room school building. That no public school now has such a library is no reason why a public school should not have one in the near future. Ought not the School Library and Museum to be the next fad? In a discussion of Miss Perry's paper Prof. Alfred Vance Churchill of Teachers' College, New York, selected from the list presented some twenty volumes which might well be purchased first as those most immediately and generally useful to the teacher. After one or two changes suggested by Mr. Hall, Prof. Churchill's list was accepted almost unanimously by the Council. The list has since been submitted to Mr. Berry of Newton, and to Mr. Sargent, State Instructor in Drawing for Massachusetts. The aim has been to select

the smallest possible library which would be fairly comprehensive within the limits of average primary and grammar instruction in the arts, and the number of essential and unanimously approved first books has been reduced to fifteen, as follows:—

Mechanical Drawing. Cross. Ginn & Co.
Freehand Drawing. Cross. Ginn & Co.
Alphabets Old and New. Day. Scribners.
Manual of Decorative Composition. Mayeux. Appleton.
Lessons on Decorative Design. Jackson. Chapman & Hall.
Studies in Plant Form and Design. Midgley and Lilley. Scribners.
Line and Form. Crane. Bell & Sons.
With Brush and Pen. Hall. Witter.
Composition. Dow. Baker & Taylor.
Nature in Ornament. Day. Scribners.
How to Enjoy Pictures. Emery. Prang.
How to Judge a Picture. Van Dyke. Eaton & Mains.
History of Painting. Van Dyke. Longmans.
History of Art. Goodyear. Barnes.
School Sanitation and Decoration. Burrage and Bailey. Heath.

All agree that at least three periodicals should be included in any list of helpful reference material;

The School Arts Book. Worcester.
The Studio. New York.
Masters in Art. Boston.

I am inclined to add two others which are full of suggestive illustrations;

The Craftsman. Syracuse.
The Printing Art. Cambridge.

In addition to the foregoing books and magazines the following are essential in an art library for high schools:

Lectures and Lessons on Art. Moody. Bell & Sons.
Pen Drawing. Maginnis. Bates & Guild.
Theory and Practice of Design. Jackson. Lippincott.
Figure Drawing and Composition. Hatton. Chapman & Hall.
Handbook of Ornament. Meyer. Hessling & Spielmeyer.
Bases of Design. Crane. Bell & Sons.
Modern Painters, and Elements of Drawing. Ruskin. Lovell.
History of Greek Art. Tarbell. Macmillan.
History of Architecture. Ferguson. Dodd, Mead & Co.

When Mr. Berry was asked with which to make a beginning in a grammar school, he replied, "With a periodical, The School Arts Book (!); after that, for children to see, Dow's Composition; and for children to read, How to Enjoy Pictures, by Miss Emery."

Having made a beginning other books will follow.

"Property will brutely draw
Still to the proprietor;
Silver to silver creep and wind,
And Kind to Kind."

And besides, "Where there's a will, there's a way."

Among the books which might come later are

Ruskin's Works.
Considerations on Painting. La Farge. Macmillan.
History of Art. Lubke. Dodd, Mead & Co.
A Handbook of Greek Sculpture. Gardner. Macmillan.
Architecture of the Classic Ages. Buhlmann. Bruno Hessling.
History, Principles and Practice of Symbolism. Hulme. Swan & Sermenschein.

EDITOR SCHOOL LIBRARY

French Art. Brownell. Scribners.

Principles of Architectural Composition. Robinson. The Architectural Co.

Vasari's Lives of the Painters. Blashfield and Hopkins. Scribners.

Hereafter in this department of the magazine will appear discriminating reviews of books and periodicals suitable for the school arts library.

THE CATCH-ALL.

ATURE is the dominant note this month. No one can escape the influence of the changing leaves, the ripening fruits, the shrinking days. Everybody is touched by the autumn silences, the autumn brilliancies, the autumn chill. Nature furnishes the best of material for the teachers of reading, of language, of literature, of science, of drawing, of design, whether in form or color, and that wealth we must utilize in the production of that finer wealth which Henderson calls "human wealth."

WOULD it be too much to expect every finished paper this month to show upon its face what it is, unmistaksbly; that it was planned with reference to its appearance; that it was executed neatly and with all the skill the pupil could command? "What is worth doing at all is worth doing well."

THE course in drawing should become more and more a course in Beauty — beauty in technique, in arrangement, in form, in color — a course in the theory and practice of beauty in all handwork. The application of the principles, the practice of the arts acquired during the drawing periods should be perpetual in all other exercises.

A SCHOOL Magazine, such as Miss Roberts describes in her article, seems to be a most effective instrument for securing co-operation, correlation, co-ordination, contagious enthusiasm, and other good results. These magazines are books of some one hundred and fifty pages. They do not contain specimens of school work, any more than the popular magazines contain specimens of society work. They contain historical and geographical articles, short stories, amusing incidents, funny sayings, letters, evidently from "Our special correspondant" in Luzon, Mexico, Japan and other foreign countries, announcements, advertisements, and the like, and all illustrated in ink or color.

THE few pages and illustrations from these Magazines reproduced herewith give but a faint idea of their richness. In addition to the original drawings there are the geography and history pictures cut from magazines and books and neatly mounted and annotated; clippings from the current newspapers on the important topics of the day; pages of selected poems neatly copied. What wonder the children would only lend copies of their magazine to the editor of this one!

ANYBODY with half an eye can see in these school magazines ample opportunity for spelling, writing, grammar, rhetoric, for mathematics and

geometry, in their applications, for drawing, designing, coloring, lettering, and for no little constructive work in the way of book making; but many people with two eyes do not see the significance of work for children with a purpose that children can appreciate.

SOME sensible psychologist, I forget who, tried the experiment of having one gang of prisoners pile up stones in one part of a prison yard only to remove the pile block by block to another; while a second gang carried an equal weight of stone and built an extension of the prison walls. The first gang was jaded in five hours; the other worked cheerfully all day, and looked forward to a useful day's work on the morrow. And are children so different? "There is all the difference in the world," says Booker Washington, "between working and being worked."

VOL. II of the Applied Arts Book has been beautifully bound in limp leather and can be had of the publishers, The Davis Press, Worcester, Mass., for $2.25. Any subscriber wishing to exchange their complete numbers for the bound volume can do so by sending them post paid to the publisher together with $1.25.

OPTIMISM.

From The Psalm of The West.

SIDNEY LAINER.

For Weakness, in freedom, grows stronger than
Strength with a chain;
And Error, in freedom, will come to lamenting
his stain,
Till freely repenting he whiten his spirit again;
And Friendship, in freedom, will blot out the
bounding of race;
And straight Law, in freedom, will curve to the
rounding of grace;
And Fashion, in freedom, will die of the lie in
her face.

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR
North Scituate, Massachusetts

Contents for November

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THE BULLETIN

Figures 6, 7, 8, 9 in Mr. Berry's article last month were reproduced from pupils' drawings.

The edition of Dr. Haney's Manual Training Schedule is exhausted.

The ornamental initials this month are by Mr. Berry, of Newton.

The December number will contain suggestions for Christmas Work in all grades.

A year's subscription to the School Arts Book would be a good Christmas gift for your friend who is a teacher.

Chandler and Barber's
Folding Work Bench
is all right!

THE SCHOOL ARTS BOOK

Vol. III NOVEMBER, 1903 No. 3

CONSTRUCTIVE DRAWING

THE term Constructive Drawing is employed to designate that kind of drawing which precedes construction or the making of things. Its aim is to express clearly the facts of size and shape of something to be made. A constructive drawing — sometimes called a geometric, mechanical, or working drawing — is not a picture, nor is it a decoration; its test is adequacy. Does it give all necessary facts? Is it accurate? Could a workman produce the thing with this as a guide? In training children to understand and appreciate constructive drawings it is folly to stop short of the thing itself. The thing makes intelligible the drawing. To a novice the drawing means nothing apart from the thing, for a constructive drawing is highly conventional; it is a translation from the language of the muscle to the language of the reason. The first exercises must be very simple, involving two dimensions only, and the drawing and the making as closely related as the drawing and cutting out of a square; but before children leave the grammar school they ought to be able to read a simple constructive drawing such as

the plan of a cottage, or the working drawing for a piece of furniture.

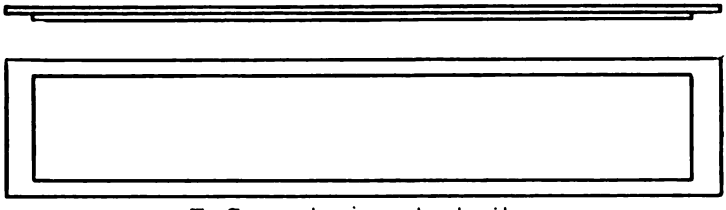
Constructive drawing is the most immediately useful kind of drawing. Almost everything we can find in the schoolroom and in the town started with a drawing by somebody. Trace the history of any one thing backward and see. Take the ornamental initial at the beginning of this article: It is printed from an engraved block, the block came by way of photography from a drawing made by Mr. Berry. Or, take for example the school desk: The iron part was cast in a mold of sand, made from a pattern of wood, made by a pattern-maker, from a drawing by the man who designed the leg. The children will be greatly interested with the history of any detail of furniture, dress, jewelry, books or other objects. They will discover that only living things like flowers and children—things not made with hands—can come to be without the aid of drawing.

Just when in the school life constructive drawing should begin nobody yet knows. We are fairly unanimous in the belief that drawings comprising two or more views ought not to be attempted much earlier than the sixth or seventh grade; but long before that mechanical drawings should be made involving first the use of the ruler and later the compasses.

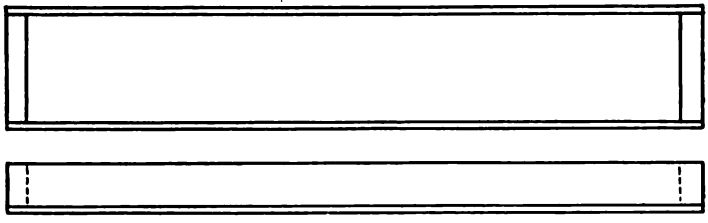
The elementary ideas involved in a knowledge of constructive drawing are those of mathematics;

lines, measurements, dimensions, shapes, solids, etc. The teacher who in "number" has taught her children to recognize inch, half-inch, quarter-inch, to use the rule for measuring lengths and areas, has laid one of the foundations for good constructive drawing. The other foundation has been well laid if the children have had abundant practice in drawing lines and geometric figures freehand, and can recognize a right angle in any position.

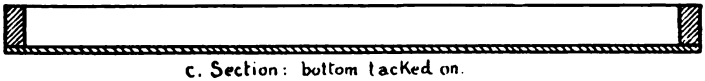
Success in constructive drawing will be assured from the beginning if the children can be led to glory in accuracy. "Accuracy is impossible to children," say the psychologists. True. It is impossible to most adults! Alvin Clark, the most famous maker of telescopic lenses in the world, was once asked if he could make a bar of glass exactly one meter in length. "No," he replied, "but I can make one about right and tell you how many hundred-thousandths of an inch it will vary under given temperatures." By "accuracy" we mean a reasonable degree of accuracy — considering! If a second-grade boy measures within a quarter of an inch, he is doing well. By the fourth grade a boy ought to be able to mark off against his rule a series of dots an eighth of an inch apart, so that the unprejudiced observer would know at a glance what he intended the unit of measure to be. But by the seventh year children ought to know that a rule is not a thing to guess by.



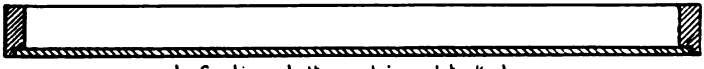
a. The Cover: edge view and under side



b. The Body: top view and side view.



c. Section: bottom tacked on.



d. Section: bottom set in and tacked.

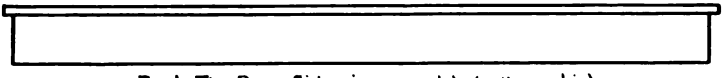


Fig. 1: The Box: Side view, complete (bottom set in).

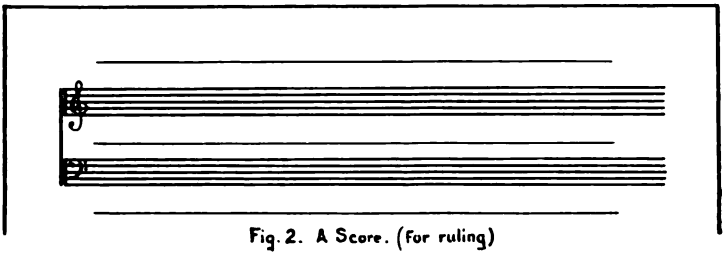


Fig. 2. A Score. (For ruling)

Accuracy cannot be had with poor tools. "A poor workman always blames his tools." Yes; but a good workman never has poor tools. A good workman takes pride in his kit. The system of free supplies and military distribution works evil when it destroys the possibility of pride in one's kit. A boy who has perfected the point of his pencil will not exert himself to keep it in condition if he knows it may go tomorrow to a sloven who will chew it off, or if he knows that he must spend the first part of every lesson in bringing some other fellow's pencil into shape. Every child from the fourth grade upward should have his kit of tools and be held responsible for its condition. A pasteboard box long enough to take a foot rule, and flat enough to pack well in the desk, would do at first, but in the sixth grade one of the first problems in wood should be the making of a kit box,* Fig. 1. The box may be extremely simple in design, made of eighth-inch stock, except the ends, which for convenience in nailing may be three-eighths in thickness. A neater piece of construction, and also more difficult, is shown at d. The cover, a, is made of two eighth-inch pieces, tacked together, one fitting into the top and the other projecting a little beyond the sides and ends of the box. While the

* If this is impracticable owing to lack of tools, the upper grade boys should make kit boxes for the lower grades. The lower grade boys can help get out the stock, perhaps.

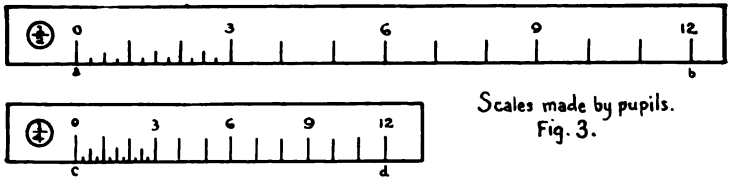
box is in use the cover may be placed in the desk, out of the way. The only tools required for making such a box are a jack knife, a few brads and tacks and a hammer. Of course the workmanship might be improved by the use of a try square, a saw, and a plane.

Another early problem is the making of pencil sharpeners.* In all cases the problem should be thought out, by the aid of blackboard sketches, the drawing made by the children, and the thing worked out from the drawing. Such is the usual order in life — the idea, the drawing, the thing. Every school building, nay, every school room should have its work bench to which pupils may go to do any bit of manual work at odd moments. "Noise?" O yes; there is always an appropriate noise accompanying any healthful work. A school room is not the place to "set an' hear the clock tick a spell," as teachers of an elder day used to request their children to do if they manifested too much life. If we do not learn to mind our own business in the midst of noise in school, we shall have to learn as soon as we work in a shop or in a house with children.

For first practice in mechanical drawing, in the fourth year, there is no better exercise than that suggested in the outline (see Fig. 2). It should be

* A method of procedure is given in detail in the Year-Book of the Council of Supervisors, Vol. I, p. 29.

done in the easiest, most expeditious way. Never teach a child a method not employed in actual work-a-day practice. In life nothing is ever done solely for its "educational value." "Educational value" is a school idol. Let's turn from such vanities and serve a living god. The best way of accomplishing a certain end is always sufficiently "educational."



Scales made by pupils.
Fig. 3.

Drawing to scale is somewhat difficult to teach to certain children. Most of the difficulties will disappear, however, if the children are first led to make their own scales. The problem is to make a miniature foot rule. It may be of cardboard, but wood is better. Upon a piece 3-4″ wide and seven inches long, see Fig. 3, lay off the distance ab, exactly six inches long. Subdivide this as a rule is divided, locating first the middle point, marked 6, then points 3 and 9, midway between this and the ends, and then the others in order. This is the Half-size Scale, and may be so designated, as indicated by the fraction in a circle. A Quarter-size Scale may be made in the same way with three

inches as the first distance, cd. In drawing to scale measure the object with the foot rule, to determine its actual size, but lay it out on paper with the miniature rule. The dimensions read the same in either case. "Three inches" is always "from 0 to 3," whatever the scale. After a little practice the drawing may be made by the aid of the foot rule only, and the terms "Six inches to the foot" — written 6 in. = 1 ft., "Three inches to the foot," and "One inch to the foot," may be used to designate the scale.

The drawings required of children should be such as children require to make clear the form to be constructed. It is not necessary to indicate every invisible edge and outline, to go into the complications which arise through foreshortening, as for example, in the toy chair, Figure U, in the Outline. A top view of this would be puzzling for ninth grade children, and is really unnecessary. The top view of the arm is enough for all practical purposes.

A drawing board with T-square and triangles should be used as early as possible; in the eighth grade, surely; better, in the sixth. These may be obtained ready-made; but there is no reason why the high school pupils should not make them for the lower grades as a part of their training in manual work.

The subjects chosen for constructive drawing should be, in all grades below the high school, usually, those which may be actually carried out

in material by the children. There should be some good reason for the choice of a particular object to be drawn and made. It should be related to the life of the children in school or at home, and should be of such interest that interest will not have to be commanded by the teacher. Things that "go," that "work," that are "useful," that are "pretty," are of perennial interest. Co-operation on the part of several teachers in a building will make possible the construction and furnishing of a miniature house such as may be seen at the State Normal School, Fitchburg,* Mass. A project of this scope includes designing and coloring for flat surfaces, rug weaving, and sewing, as well as wood and metal working. The plate shows toy furniture made by grammar children under the direction of Miss Harriet D. Condon, South Manchester, Conn., for the miniature house mentioned in the foot-note.*

In making such furniture the imitation of full size chairs and tables with their joints and other details of construction is not necessary. The simple and sensible structure of a toy is the problem of the little designer, to be worked out from the conditions — thin wood, small size, unskilled labor, limited time — without reference to "adult" conditions. The successful solution of this immediate problem

* Miniature houses have since been made and furnished at Hyannis, Mass., at South Manchester, and New Haven, Conn., and elsewhere, always with enthusiasm on the part of pupils and with great success from a pedagogical point of view.

is the best possible preparation for the larger problems of the future.

From the foregoing one is likely to conclude that constructive drawing and manual training ought to be closely allied. They must be. They are, inevitably, in their very natures. One is incomplete without the other. The specialist in drawing and in manual training should be one, at least in spirit, in all grades below the high school.

HENRY TURNER BAILEY
North Scituate, Mass.

THE PUPIL AS BOOKMAKER

CHILDREN'S Books: Two words that bring wonderfully fascinating memories and anticipations. But what do they really say? To one, books about children; to another, books for children; and recently they have come to mean, for some of us, books by children — books which the publishers and booksellers cannot show, for to see real books by real children one must go to school.

The great educational cry of today is Handiwork — and it has so far reached the ears of the out-of-school world as to create a certain contempt for machine-made articles. Is it all a fad, this desire for hand-made everything? Did the machine-made book carry with it a subtle mechanical spirit which pervaded school rooms "once upon a time?" Certainly that spirit disappears while the children are making books, for all forget there is such a thing as discipline and "just have a good time." "But are the children to make their own text-books?" Not at all — the machine in its place is good — only there's to be the "little leaven."

How shall we go about it? Select the subject that is interesting both teacher and pupil. In one room it is Greek and Roman history. Find out each child's favorite story — tell him yours. "I like mine so well that I'm going to put it into a book by itself." If we all did that we should have more

Quotations

The little boy said, "I am writing a letter to Papa."

The little girl said, "I am writing a big letter to my Mamma."

"What are you going to write?" asked the little boy.

"O, I am going to tell her I can read," the little girl replied. "How nice you can write!"

From "Early English"
Mary McCafferty, 5th Grade, Bartlett School, Lowell, Mass.

books than the Greeks and Romans ever saw. I wonder why they didn't have books? "'Cause they hadn't any printing presses." Perhaps, though, they had just the same kind we shall use; but at all events they left us very definite directions about bookmaking. A Greek would demand Beauty, Simplicity, Color. A Roman would ask the same but with more ornamentation. In the next room English history is all absorbing. What a royal lot of subjects! for even kings and queens may be that in a book. Just across the hall stories of King Arthur and his Knights challenge the attention. What a book one could make with their aim "to make the world sweeter, purer and more beautiful." Here's a room and a teacher really interested in technical grammar — not a very inspiring subject for a book, yet why not? All other really good structure is beautiful. Here then, writers of books, are "subjects made to your hand."

The next step will be a general talk about books, during which many different ones are examined. We find the illustrated book, the book treated in decorative style, and the one where beauty is entirely dependent upon good general proportions — spacing, margins, writing and printing. What are some of the requisites of a good cover? Serviceable color, in harmony with the inside; a title well printed and carefully placed; decorations, if any, suggestive of contents.

A NOUN MAY HAVE THREE KINDS OF MODIFIERS:-

A. ADJECTIVE.

B. POSSESSIVE.

C. APPOSITIVE.

MY LITTLE DOLLY, NELLIE, IS
B A C

HAVING A NICE RIDE.

From "An Illustrated English Grammar"
Mary E. Coner, 8th Grade, Bartlett School, Lowell, Mass.

Most books have a title page, preface and dedication. Let us understand why, and then plan to have them in our books. The stories are written and subjected to the criticism of the teacher who is proof-reader.

Then comes the decision as to the artistic treatment. A child is apt to think that he must make an illustrated work and that the illustrations must be pictures of people; but the pupil who does not do this can make quite as interesting and attractive a book if he can be made to feel that his own thought is of value and that simplicity is better than elaborate illustration. The story of Cardinal Wolsey (see illustration on page 104) by an eighth grade boy, has only one sketch, a cross and crown, placed at the very end of the tale, but he puts his best effort into planning the sheet and writing well. Perhaps some child will want to copy a picture of a castle or cathedral. Suggest that he use a small oblong opening cut from paper or cardboard and with that select an interesting bit of the picture. This might be drawn in outline, or ink silhouette.

There will be the easily discouraged pupil who will say "I can't think of anything." "What's your story about?" "A Knight." "What did Knights carry?" "A shield, a lance." "Do you know about the device of a shield?" "Can you find pictures of shields and lances?" He lived much out-of-doors, in the woods. Why not make a border

of shields across the top of the page. Put his lance up the side. How would a row of trees look? Do you know his colors? "Red and black." "Good—put red lines about your initial letter and a red line bordering each page."

Still a different scheme was followed in the illustrated English Grammar. The children collected pictures of all sorts, cut them out, sometimes as wholes, sometimes cutting the different figures and rearranging them on the page, perhaps adding a line or two to suggest a background. (See illustration from illustrated English Grammar.) One boy would use nothing but comic pictures, another chose animals, another children, and so on, while some had no limitation save size. Some very effective results were obtained by using the colored pencils, choosing one color and putting this on in various parts of the picture. (See illustration on page 101.) Pictures colored in this way were used by the children in lower grades for cover decoration, the title of their story being printed in color, like that used in the picture.

Having written the story and decided upon the character of sketches each pupil plans the size and proportion and cuts the leaves from a large sheet of paper. Or, a uniform size may be determined upon by the class and the paper prepared by the teacher. This would depend upon the character of the book, the age of the children and the time. All

the books from which illustrations are given, with the exception of the English Grammar, were made within the last month of the school year, the writing being done during the time allotted for English history and the rest of the work in the regular drawing period, though the interest of children and teacher was such that the time line may not have been clearly drawn.

The binding must be thought of next. As we have only needles and a belt punch for tools it, would better be like that of the Japanese books. We may use raffia of a harmonizing color, or if that cannot be obtained, common white twine tinted with water color. Either will be modest and practical.

"Early English", by that fifth grade child, page 94, is a page from one of the regulation blue covered, blue lined note books, in which the children were to keep a record of language work — in other words a language note book; but keenest interest was awakened by a suggestion that they illustrate the work by pictures about which the sentences were written which should show the language part of the day's lesson. Thus the variety of pictures give great originality to the work. The books were re-covered with plain paper of good color upon which were printed the same title, in much the same way, after a class discussion as to the best placing.

Such are some of the books that might be made. The lower grades offer opportunities for many others

— covers for the daily ten-minute papers, and for the stories the children have retold and which have been hektographed for them; while in the High and Normal schools the possibilities are endless. Why shouldn't a written lesson be handed in in book form, even in the high school or the normal school?

What are some of the results to pupils?

1. A wholesome pride in the accomplishment and ownership, as evidenced by their unwillingness to part with the work.

The children who made the "Early English" books were thrice visited by grown ups who at once became desirous of a book. The first visitor offered to give a sketch in exchange. The children looked unresponsive. Finally one little girl agreed to make another just like hers, and give him that for the sketch.

The second man succeeded in obtaining the promise of two books, but the next day one of the contractors came to her teacher, saying, "I've decided I'd rather have my book, and mamma thinks so, too."

The third visitor, a maker of books herself, offered one of her own in exchange, but all in vain.

At exhibition time whole families come to see Tom's book. And a father was overheard saying, "Did you see my Nell's book? She's only a little thing, and she dedicated it to me". "And mamma thinks so, too," always.

A picture cut from a magazine, colored by Lilla Wilson, 4th Grade, in one color only. Picture used as subject for test in spelling.

Those dedications were interesting and cannot fail to add new meaning to that part of all books. Here are a few samples: "I dedicate this book to my mother." "This book is dedicated to all my best known friends." "Dedicated to my grandmother, who made me go to school or this book would never have been finished."

The pupil's only guide at this point was the simple statement, "Dedicate your book to some one you wish to honor; no greater compliment can be given."

2. Faith in his own ability to bring things to pass.

3. A keener sensitiveness to simple beauty.

Why is it worth doing?

1. Because all work "for the joy of the working."

2. It brings teacher and pupil into closer touch. The success of the illustrated English Grammar was largely due to the fact that the teacher in the room made one herself just because she enjoyed it.

3. It is another strong link between the home and school.

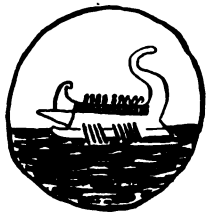
4. It awakens a keener appreciation of the value of books and the property of others, something which is in danger of being forgotten in these days of free text-books and cheap editions.

These are some of the things not made with hands which come to pass because of hand-made books. They will accomplish the hope of one of

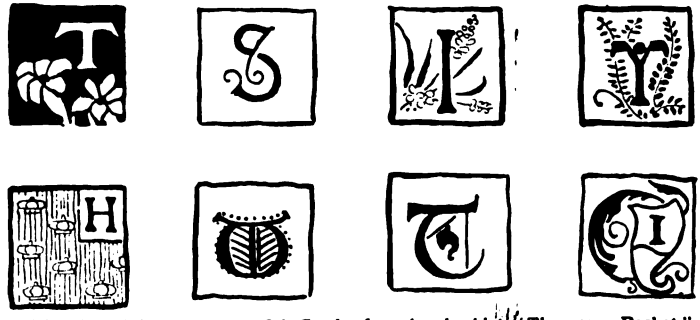
the seventh grade prefaces and "give wisdom to the reader," while

" Done in the spirit of which I have told you
they will inevitably be works of art."

AMY RACHEL WHITTIER
State Normal School
Lowell, Mass.



A tail piece made by a Ethel G. Pendexter, 6th Grade, for her book "The Flight of Helen and Paris"



Initials by Lillian B. Peters, 8th Grade, from her booklet "Thomas a Becket"

abbot who came to greet him. "My father, I am come to lay my bones among you." He died a few days later and his last words were: "Had I served my God as diligently as I have served my king

he would not have left me alone in my gray hairs

Final pages of "Cardinal Wolsey", by F. T. C., 8th Grade

THE STORY OF EXCALIBUR.

went in search
of adventures
and generally
found them, too.
For in those
days were gian
and wicked lords
and the heathen
hosts to overcome
so that every

A page from "Excalibur," by Florence Archibald, 9th grade

ANNOTATED OUTLINES

NOVEMBER

GENERAL TOPIC, CONSTRUCTIVE DRAWING

PRIMARY. First Year. A.* Drill in drawing squares and oblongs, and vertical and horizontal and oblique lines. Practice judging the distance one inch. Upon sheets 6 x 9, draw an oblong an inch smaller all around and within it draw an initial.

Draw the lines lightly at first and go over them again and again until the effect of the whole is right. See aa. The sheets may be turned either way according to the initial; W and M might look better in a horizontal oblong. The margin lines might be in red and the initial in black, or in any color preferred by the pupil whose initial is to be placed within. The initial may be that of the child's first name or last name, ab.

The letters of the alphabet are good subjects for drill. Here are several good games: I am thinking of a letter made with one horizontal and one vertical line. Draw it. (T, or L.) Of one vertical and two horizontals. (F.) One horizontal and two verticals. (H.) Two horizontals and one oblique. (Z.) Two obliques and one vertical. (Y, K.) Two verticals and one oblique. (N.) Two obliques and one horizontal. (A.) Or, I am thinking of a word of two letters with three vertical lines and four horizontals. (HE.) With two verticals and one horizontal. (IT.) Etc. Or, How many horizontal lines in the word HEART? How many verticals? How many obliques? How many curves? The terms horizontal, vertical, oblique, square, oblong, circle, should be known automatically.

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* These capital letters indicate topics. That which follows A in the text is illustrated at A in the margin. If it is necessary to refer to details under A, they are designated as aa, ab, ac, etc.

Menu cover, for practice in tinting a hektographed outline

B. Make a thanksgiving souvenir, using black and colored pencils.

A sheet 6 x 9 folded will make pages as shown in the sketch, bb. On the front cover have the margin lines drawn freehand or ruled. On the back cover have the small circle about an inch in diameter with the pupil's initial inclosed. The inside pages may be few or many according to ability. They may contain a sketch in colored pencil of people going to church, of people at dinner, or of people playing games, or any written words appropriate to the occasion. The drawings would better be practiced upon separate sheets of the right size, and a good one bound in with paste applied as indicated at bc.

C. Draw a fruit or vegetable in color using crayons or water colors. Review color terms.

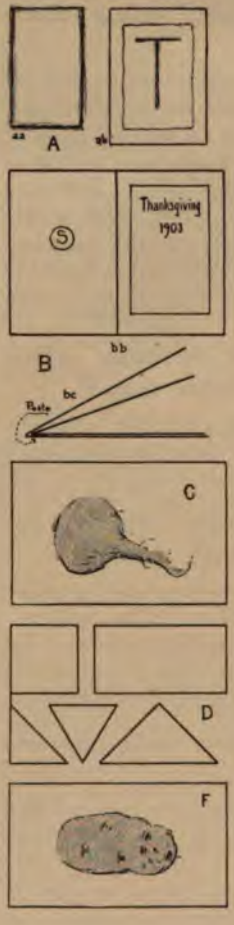
Select a form of erratic outline and strong color like a beet, a crook-neck squash, or a banana. Have one large drawing on a sheet, without margin lines or any other complications.

Second Year. D. Drill in drawing squares, oblongs and triangles, freehand and with the ruler.

These may be large, upon the blackboard, and smaller, grouped upon the paper. Those drawn with the ruler should be one, two, three and four inches in size, accurately measured and afterward cut from colored paper and neatly mounted. The names of different shapes of triangles need not be taught here; "triangle" is enough.

E. Make a Thanksgiving souvenir, using crayons and water color.

Follow the directions given under B, but have more leaves; fasten pages inside the front cover as well as inside the back cover; have two or more pages of writing, a motto — "It is a good thing to give thanks unto the Lord," or a menu of the feast. Have drawings of fruits and vegetables in appropriate colors. Review color terms.



F. Make large drawings of fruits and vegetables such as winter pears and potatoes, using crayons or water colors.

Make the drawings as naturalistic as possible. Perhaps some children can indicate the difference between the light and dark sides of the object.

Third Year. G. Drill in drawing squares and oblongs in any position, one side being given. Add diameters and diagonals.

Select pupils to draw at the blackboard and have their work tested by other pupils. Fold paper to show how these figures are divided by the diameters and diagonals; how to cut from an oblong a square by folding down one corner to show where to cut. Have children make squares and oblongs of colored paper, fold them accurately and mount them flat upon sheets of another color. Use every means to have these made accurately.

H. Make invitations for Thanksgiving with appropriate illustrations in color.

Keep illustrations and text separate; do not interweave them. Leave good margins. Make the invitations genuine if possible. The invitations may be for parents to come to a Thanksgiving exercise at the school. Have upper grade pupils make envelopes for them of just the right size.

I. Make large drawings of fruits and vegetables such as apples and pumpkins, involving the representation of such details as indicate roundness and solidity. Use crayons or water colors. Use color terms with discrimination.

The markings upon the surface may sometimes be touched in while the first wash of color is still wet, but not too wet. Softened edges, delicate markings and blended colors are secured in this way.

NOTE. Intermediate and grammar pupils should feel that all their work in drawing and manual training after the first of November is related directly or indirectly to the making of objects suitable for Christmas gifts or appropriate to the new year. Patient continuance in well doing is easier with a desired end in view.

INTERMEDIATE. Fourth Year. J. Teach measuring distances and writing dimensions (6 in., 1′ 6″). Teach the ruling and measuring of lines. Draw a music score, make a billhead properly ruled, or a checkerboard.

For the music score take a sheet 6 x 9. Place the back of the ruler upon the short edge, at the left, and along the scale edge, ¼ inch in from the edge of the sheet, set of points spaced as follows from the top edge downward: 1″, ½″; ⅛″, ⅛″, ⅛″, ⅛″; ½″, ½″; ⅛″, ⅛″, ⅛″, ⅛″; ½″. Place similar points ¼ inch in from the right hand edge. Connect opposite points with horizontal lines. The first, ruled very lightly, shows where the name of the song should be written; the next five, a little heavier, will form the first staff; the next, very light, locates the words of the song; the next five, heavier, form the second staff; the last, light, is for other words. The sheet may be completed by drawing the cleffs, notes, etc., and writing the words. See illustration,

page 86. The checkerboard may be copied from a real one; the dark squares being colored with ink, ja.

K. Teach the mechanical drawing and making of the simpler geometric figures, square, oblong, and right angled triangle, with simple applications of these such as the cross forms and signal flags.

Cold wave flag, black square on white, ka; pilot flag, Argentine Republic, red and white, kb; national flag of Switzerland, white cross on red ground, kc; pilot flag of Denmark, white on red ground, kd. These are very pretty made of tissue paper and fastened to a splint.

Fifth Year. L. Teach the use of compasses. Drill in drawing circles, first, of any size, afterward, of given sizes. Draw a target, make a puzzle — the labyrinth (tell the story of Theseus and Ariadne in connection with it), or lay out a whirl-i-gig on thick pasteboard or thin wood, and cut it out.

In case of the labyrinth let the pupil try an original one, making the concentric circles increase in radius by ½ inch from the center outward, or he may take his suggestion from the engravings in Ruskin's Fors Clavigera, Vol. 1, Letter XXIII, which letter, by the

way, is worth reading in this connection. If Ruskin is followed the lines might be a $\frac{1}{16}$ inch thick and the spaces between them $\frac{3}{16}$ inch.

M. Teach the mechanical drawing and making of the square on the diagonal, the hexagon, equilateral triangle, and octagon, with simple applications such as the trefoil, quatrefoil, ornamental cross forms and rosettes, or penwipers and push buttons.

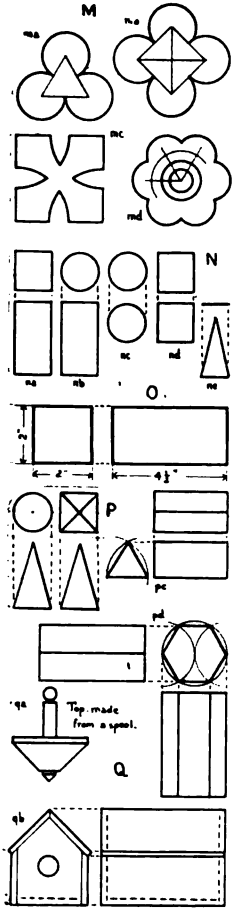
After the geometric figures and foils are well drawn they may be delicately tinted by using a wash of strong coffee. The cross forms may be cut from colored paper and applied upon shields. (For suggestions see "Heraldry" in an encyclopedia.) The penwipers may be made of cloth in such a way that the sewing on of an ornamental button in the center holds the whole together. The push button may be imitated by cutting the ornamental form from colored paper, from sheet lead, or from other thin metal easily worked.

Sixth Year. N. Teach views and their relations, making working drawings of the square prism, na; cylinder, nb; sphere, nc; cube, nd; and a triangular tablet, ne.

The order suggested is a good one to follow. The lesson might be taught from the blackboard, at first, with models to illustrate. Models in the hands of each pupil are desirable. The drawings by the pupils may be first in the form of rapid freehand sketches, with dimensions marked, then with instruments, accurately, according to dimensions. The drawing-board, T square and triangles ought to be used for this work.

O. Make the working drawings for a kit box of proper size and shape to hold the school tools. Construct it of thin wood. See Figure 1, page 86.

The drawing should always be made in such a way that the lines of the object are clear and unmistakable. Connecting lines should be unobtrusive. Dimension lines should be as delicate as possible, the



arrow points accurately located, the figures small and distinct, reading always from left to right or from the bottom upward.

GRAMMAR. Seventh Year. P. Teach views and their relations, making working drawings of the cone, pa; square pyramid, pb; triangular prism, pc; and hexagonal prism, pd.

Have these drawn with the utmost accuracy. Tint the surfaces. Be particular about the dimensions. Place them where a workman would desire them to be for clearness and convenience in working. Do not complicate the drawing by unnecessary dimensions.

Q. Make working drawings for a top, or a bird house. Construct these of wood.

For the top, qa, select a spool, cut off the flange, sketch it in proportion, side view, and design a spindle to fit it. Construct, from the drawing. The bird house, qb, is easily constructed if the ends are made first, each in one piece of wood $\frac{3}{8}$ or $\frac{1}{2}$ inch thick, with the grain running up and down. Make the house, and its door, the right size for the birds in your locality likely to nest in such houses.

Eighth Year. R. Teach views and their relations, making working drawings of the frustums of cones, ra, and pyramids, rb, and of the hollow cylinder, rc.

Be careful to teach which surfaces are represented their full size, and which are not, where dimensions are actual and where they are not. Show the necessity of representing invisible outlines and edges.

S. Make working drawings for wall match safe or for a sled. Construct the object in appropriate materials.

The construction of the sled, sa, might well be studied from a real sled. The pupils will thus discover what they can do and what they cannot do with the means at their disposal. The construction of the match safe, sb, should be thought out by the pupils, starting with a handful of matches and the requirements in the case. The depth of the pocket is determined by the matches, the length of the "strike" by convenience, the two points of attachment by necessity.

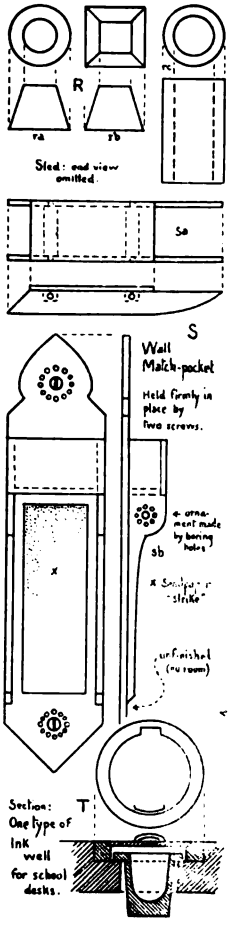
Ninth Year. T. Teach views and their relations, making working drawings of some simple model or object requiring a sectional view.

The corner of the desk containing the ink well is a good subject. The illustration in the margin shows treatment, merely; the wells in your desks may be different. The aim is to teach "sections." The top view is not complicated with "invisible lines."

U. Make working drawings for a miniature piece of furniture, or for a kitchen knife tray. Construct the object in appropriate materials. See illustration on page 118.

The construction of both these objects should be thought out by the children under guidance of the teacher. Make the chair to fit a doll of medium size. Make the tray of the right proportions for ordinary use in the kitchen. Such trays usually hold large and small knives and forks, stirring spoons, etc.

HIGH SCHOOL. Freehand Classes. The outdoor sketching should continue as long as the weather permits, the sketches being conscientious studies from



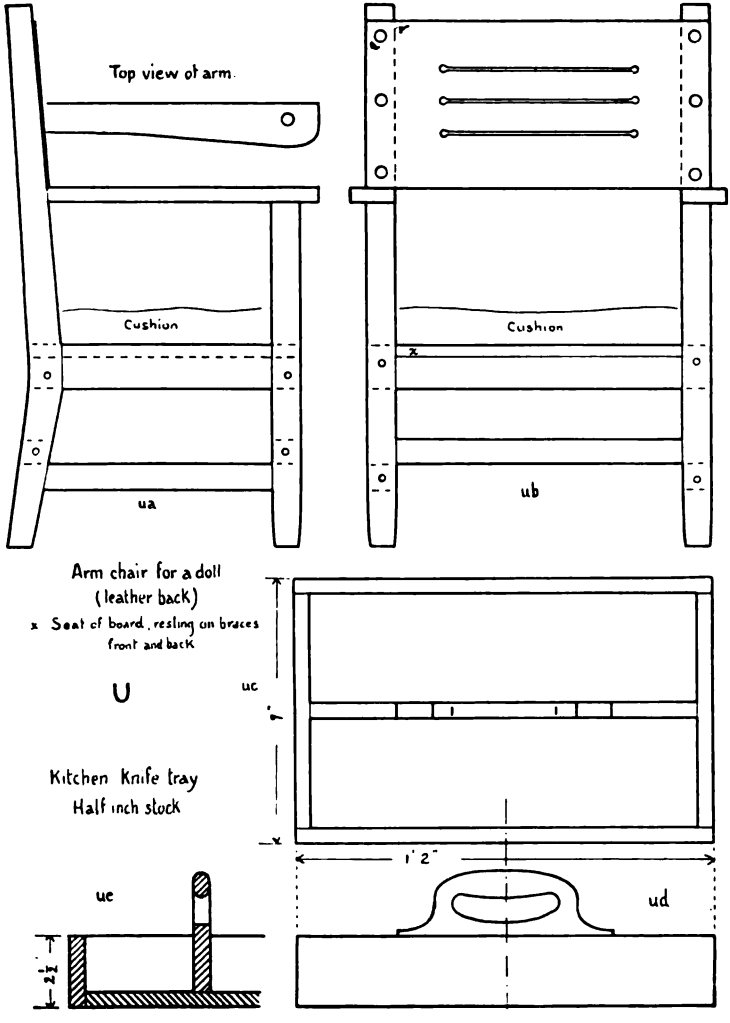
nature, valuable for their truthfulness, and as material for use in decorative compositions upon such subjects as "Harvest," "The Harvest Moon," "Thanksgiving," "The Shortening Days," "The Fading Year" and the like. The indoor work should be the arranging of harvest and Thanksgiving groups, and the rendering of these in flat tones, in light and shade, in naturalistic coloring, or in pen and ink, according to the previous training and the ability of the pupils.

Pupils interested in photography should be encouraged to make photographs of harvest fields, and of harvesting scenes, of trees famous in the vicinity for their size or beauty, of leafless trees, to show branching, and of all sorts of views in the town. All such material will be valuable in landscape composition.

Mechanical Classes. The studies made last month should be the basis for careful studies in structure and the making of adequate structural drawings. This will necessitate preliminary lessons in geometry and projection, the aim of which should be evident to the

pupil, namely, preparation for making clear, accurate, workmanlike drawings.

It is one thing to make a sketch like that for the drop lamp (adopted from the cardinal) and quite another to make a drawing which will enable a workman to produce it in copper, and still another to draft the several pieces in the flat. Still other problems are presented by the requirements of use and manufacture. As an aid in this sort of work, photographs and working sketches of similar pieces of construction in the vicinity, of both bad and good design, will help.



HELPFUL REFERENCE MATERIAL

FOR NOVEMBER WORK

CONSTRUCTIVE DRAWING

Applications of geometric problems. Ruskin. Laws of Fiesole, chapters I to III.

Common objects, drawn. Cross. Mechanical Drawing, plates I to V, and XVIII to XXIV.

Constructive design. Bailey. Year-Book, 1901, p. 29. Illustrated. Mayeux. Manual of Decorative Composition, chap. I.

Development. Cross. Mechanical Drawing, chap. IV. Illustrations plates I, II, III, VIII, IX, XI, XIII, etc.

Flags. Stimson. Gate Beautiful, p. 277. Plates in any unabridged dictionary.

Furniture. Suggestive illustrations. Craftsman, October, 1901; among advertisements, November, 1902; October, 1903.

Geometric problems. Cross. Mechanical Drawing, p. 12.

Geometric figures. Stimson. Gate Beautiful, pp. 119, 122, 123, 274, 276, 281, 282, 283.

Hinges, etc. Craftsman, May, 1903. Illustrated.

Labyrinth. Ruskin. Fors Clavigera, Vol. I, Letter XXIII. Illustrated.

Lanterns. Craftsman, April, 1903. Illustrated.

Materials and their uses. Cross. Mechanical Drawing, chap. I.

Ruling, applications of. Stimson. Gate Beautiful, pp. 289, 291.

Shields. Stimson. Gate Beautiful, p. 277.

Working drawings. Cross. Mechanical Drawing, p. 28. Edwards. Applied Arts Book, December, 1902.

ILLUSTRATIVE DRAWING

Illustrative drawing. Whitney. Year-Book, 1902, p. 92. Applied Arts Book, September to December, 1902.

THE SCHOOL LIBRARY

AMONG the wise maxims of mankind is this: Speak no evil of the dead. Dr. John W. Dickinson used to say, "When a man has written a book, it is time to bury him." In a sense he has put himself into the book. What he has written he has written; it is a record as unchangable as that which a man leaves when he dies. Speak no evil of a man's book is, therefore, a safe rule. The thing is done. "What can't be cured must be endured." The critic comes too late. And yet, if one is asked to give his opinion of a book for the sake of helping a friend, ought he not in simple justice to all to be honest? The author, if he must, may console himself with the assumption that the critic's judgment is worthless; but if it is a dispassionate judgment the probability is that it is not altogether worthless. The other man's point of view is always worth having. The critic who desires to deal honestly with his friends and kindly with the author has ever one expedient. He can omit to write certain lines, that those with eyes may read between the lines he writes and gather from what is and what is not, what really is.

The Editor will be glad to have any teacher suggest books which have proved themselves especially helpful in the teaching of drawing and the allied arts. "It takes all the folks in the world to know all there is known."

The Gate Beautiful. John Ward Stimson. Albert Brandt, Trenton, N. J. 1903. Quarto, cloth bound, 42 plates, 420 pp. $7.50.

That Beauty is a manifestation of the Divine, that the laws of Beauty are universal in their applications, that all Beauty is in the last analysis one, is a doctrine held more or less consciously, more or less tenaciously, by thoughtful lovers of Beauty since the days of Plato. Mr. Stimson has believed this and taught this during many years. This book presents in a fascinating way the mature convictions of a devoted man. "These compact Summaries of Thought," says the Preface, "are the quintessence of a lifetime of earnest and conscientious study, wide travel, and long practical experience in professional teaching and superintendence over many departments of applied art." Pupils of all ages will find the plates and other illustrations full of interest and rich in suggestions for composition and design. There are plates of star forms, snow crystals, germ forms, seed packs, leaves, shells, insects, fishes, reptiles and birds; types of human heads and human figures; abstract motion curves, geometric patterns, units of design, historic ornament; shields, flags, structural elements in cups, vases, furniture and houses; reproductions of drawings by the old masters, of famous works of sculpture, painting and design. The book is a mine of information; the plates contain thousands of drawings. Teachers will find the text rich in suggestions along the lines of teaching, interpretation of works of art, observation of nature; but they will also find hard reading in places. Mr. Stimson's vocabulary is as rich as his gallery — he has exhausted the dictionary — but his thought is as rich as his means of expression, and will richly repay the thoughtful reader who is willing to read, mark, and inwardly digest. The scientist will find here evolution in art, the devout will find religion, the lover of beauty will find poetry and fine art, the mystic will find certain portions transcendental enough; but the logician will find much to criticise, and some mechanical-headed folk there be who will see in it only the intricate vagaries of a crank. One closes the book with a strong desire to quote to the author the last words to the

prophet Daniel: "Go thy way, Daniel; for the words are closed up and sealed . . . . but the wise shall understand . . . thou shalt rest, and stand in thy lot at the end of the days." In a personal letter to me Mr. Stimson says, "The Gate Beautiful is born of my best blood, love, and force. Verily I spared nothing life could give. The issue and cause were too sacred and I have suffered for it too deeply and long. I want it to reach and save where I have already seen thousands of beautiful lives and talents go down. I know wherein I have believed, and have witnessed the 'saving' too often and too blessedly to doubt."

The book stands for the deepest, broadest, and highest conceptions of the functions of art in education.

The Flower Beautiful. Clarence Moores Weed. Houghton, Mifflin & Co. 1903. 8vo, 60 half-tone plates, 138 pp. $2.50.

The cover is attractive. It has a bit of strong decorative drawing of plant forms, well worth seeing. The book is in a sense a pioneer in its field, and therefore to be received thankfully. Conder's "Japanese Flower Arrangement" is good collateral reading. While the arrangements of flowers reproduced in the plates are rarely distinguished, while they lack in many cases "that external perfection which can neither be commanded nor described," they are far above the average "bouquet" in beauty, and can not but prove helpfully suggestive, especially to beginners in the art. The text is readable, and sensible. One who follows Mr. Weed's suggestions as to the uses of flowers in decoration will not go far astray. No one can read his book without a quickened interest in flowers and a keener enjoyment of their marvelous beauty.

Barbara's Heritage. Miss Hoyt. W. A. Wilde Co., Boston. 1899. Crown, 8vo. Illustrated. 358 pp. $1.50.

A person who "sees nothing" in Giotto, Cimabue, and the other early Italian masters, and who wishes to begin to see, will find in this

simple story an artist who will help to open his eyes. It is a good supplementary reading book for beginners in the study of pictorial art.

Art for Art's Sake. Van Dyke. Scribners, New York. 1897. 12 mo., 24 illus., 292 pp. $1.50.

A person who has never painted from nature and life, never tried to produce a picture, but who wishes to be able to appreciate the work of artists, so far as psssible, without such practice, can hardly do better than to begin with Miss Emery's book, "How to Enjoy Pictures"; read next, "How to Judge a Picture," by Van Dyke, and then this book. His next should be John La Farge's "Considerations on Painting." "Art for Art's Sake" will give the reader the point of view from which painters regard painting, so far as it can be assumed by one who is not a painter. The language is sufficiently technical to be definite, and simple and fresh enough to be interesting.

The Craftsman. October, 1903.

One of the richest numbers yet. From the charming decorative frontispiece to the last advertisement it is full of suggestions for teachers with eyes. The sofa pillows are to be taken as warnings. A sofa pillow design ought not to have the "right-side-up-with-care" limitation.

Current Events. Educational Press, Springfield, Mass.

"A Condensed Newspaper, Weekly, for Use in Public and Private Schools," is an admirable publication. Its motto seems to be, "All the news that's fit to print"— for pedagogical purposes.

THE CATCH-ALL

FROM the lowest grade to about the sixth, Thanksgiving will be a prominent topic this month. Not that the little people have any more to be thankful for, but because, alas, they anticipate the day more intensely than children of a larger growth, and because the origin of the day and its observance are both historically and ethically significant, and therefore not to be overlooked in teaching. No mention of illustrations for language work in connection with the festival is made in the Outline above the third grade. Beyond that grade the topic comes more properly under the head of history, and illustrated historical papers might well form a part of the month's work. Pictures of Pilgrims and Indians, of the Pilgrim fort and meetinghouse, of "Pilgrims Going to Church" (Boughton), are more appropriate to the intermediate and upper grades, than pictures of turkeys.

IN North Adams, last year, the fifth grade children, under the instruction of good teachers, produced Thanksgiving Menus, which suggested high thinking as well as high feasting. Inside the attractive cover, reproduced herewith, were pages containing a Thanksgiving Day poem, and President Roosevelt's proclamation. The bill of fare came last.

GREAT enthusiasm has been aroused among the children of Lowell by the bookmaking described by Miss Whittier. Her article ought to have been illustrated by the reproduction of two or three books entire. From title page to tail-piece they are charming. Here is a sample Preface:

"This book is about a Roman Triumph. The writer, a seventh grade boy, hopes that when the winter winds blow and the trees are rocking, that the young reader may nestle close to the fireplace and read the story of a Roman Triumph."

Here is another:

"The aim of this story is to be read by all interesting boys and girls who like to read. This book was written by a boy, who had to work every day in school. His teacher would give one-half hour every day to each scholar to work on his book."

Authors devoted to rambling and long-winded prefaces might sit with much profit at the feet of these children.

HARDLY a day has passed since the fifteenth of September without bringing letters of inquiry concerning those courses of study. To mention the good work of a friend seems to be a doubtful kindness. But speaking of hand-made books reminds me of one which came recently from Mr. Edmund Ketchum of Lowell. It is only an outline for his teachers, but the papers for body and cover, harmonizing perfectly with the hextograph ink, the clear pen work, the good spacing, the neat binding

of raffia, all combine to form a brochure so attractive that I doubt the possibility of a single teacher's losing her outline this year.

THE Outline which we shall follow is substantially that published as an extra supplement for September, 1902. Animal and figure drawing, water color work from objects, and various phases of design, about which questions have been asked by subscribers, will be considered in due time.

"CAN you suggest helps in water color work?" asks a teacher in New Jersey, and another in Iowa, and yet a third in Kentucky. Yes; "A Course in Water Color," Prang Educational Company, New York. The best book on the subject for beginners.

"HOW may pupils be taught so that they will remember (alas! How?) to foreshorten both receding faces of a box seen at an angle?"* There are occasions when all one can do is to quote Scripture: "Line upon line, line upon line; here a little, and there a little." And again, "Thou shalt teach (margin, whet, or, sharpen!) them diligently

* Have each pupil make a picture-frame of paper or card and observe the object through the opening; the frame being held vertically and so near the object that the edges may be compared with the vertical and horizontal lines of the frame.

unto thy children, and shalt talk of them when thou sittest in thy house; . . . thou shalt write them upon the posts of thy house and on thy gates."

EVEN the best of teachers, I fancy, has to console himself occasionally with the cheerful observation of the French, "While human genius has limits, human stupidity has none."

EVERY supervisor of drawing, and every teacher who loves beauty, within reach of Boston, should secure a free ticket to the Museum of Fine Arts. One may be had for the asking. Every museum in the country ought to be equally generous.

READ Mr. Whistler's "Ten O'clock." "Listen! There never was an artistic period. There never was an Art-loving nation." Do you believe it? "Art happens — no hovel is safe from it, no Prince may depend upon it." It might happen in a schoolroom. "To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit on the piano."

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR
North Scituate, Massachusetts

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THE BULLETIN

The awards for the best examples of Schoolroom Wit, to October 31st, 1903, are as follows:

Five Dollars to Miss Caroline E. Holway,
Spring Hill, Barnstable Co., Mass.

Subscriptions to the School Arts Book,
A. R. Merrill, Saco, Maine,
E. D. Seldis, Eliot School, Boston
Susanne Melziam, Bremen, Germany
S. C. Peabody, Waltham, Mass.
M. B. Grubb, Davenport, Iowa.

Mr. Leslie W. Miller of Philadelphia will have something fine for us in the January Number.

An illustrated article on Hammered Metal will appear in the next issue.

Lettering is to be discussed in January or February.

THE SCHOOL ARTS BOOK

Vol. III DECEMBER, 1903 No. 4

THE GIFT

AT LAST the goldsmith finished the box. The hinge, the clasp, the jeweled lid and the sides worked with pilasters and winged lions, expressed his utmost skill. Not conceiving how he might further embellish it, he placed it with his wares, where it shown among armlets and anklets, brilliant helmets and mirrors of burnished metal.

"Truly," said he, "it is a gift for a king."

This saying pleased the golden box; and it waited, in the roar of the great bazaar, for its fulfillment.

Day by day the stock of the goldsmith changed hands. Eunuchs, appraising, bargaining, fingering the jeweled ornaments and the metal mirrors, wrapped them in linen and carried them away. Warriors, with nude limbs under their embroidered tunics, bore off the helmets and the storied shields. And one day the wise man, passing by, stopped to examine the box. He weighed it in his hand, he opened and shut the clasp, he looked long at the engraved gems set in the lid, he turned all its four wrought sides to the light, and said:

"It is a treasure for a king."

Then with no more ado, he paid the goldsmith his price, wrapped the box in a scarf and took it home. Here he filled it with frankincense from east Africa on the backs of camels, with ivory and the bright skins of leopards. Filled to the lid with brittle drops of gum, pale and sweet scented, the box waited its destiny. More than ever it knew itself to be desirable and a princely gift.

Presently it appeared that the wise man with two of his friends was to go on a journey. No word of their destination came to the box, but much rumor of a great new star that shone in the west — a tongue of flame in the heavens, that told of the short appearing of a hero or a mighty king. God might not say so plain a word from the sky and the wise men not take heed. Hidden in the sash about the man's middle the box set about a journey to the west.

The season was late Autumn. For days the three friends, mounted on camels and followed by their servants, passed through a country but just delivered of a great agricultural yield. Here, too, were vast cities, clamorous within their mighty towered walls, and visible to the travelers where brazen gates gave entrance. Presently leaving this rich country and coming to a desert, they were encompassed by a great silence; no tree gave voice to the wind, nor was any running water there. Only the sand-muffled beat of the feet of burdened

beasts stirred the quiet, and by night, when these slept, there was no sound. Then very clearly from the populous heavens the star spoke to the wise men, who looked up from their rugs beside the aspiring smoke of their camp-fire.

From the desert the wise men came to a country of vine and olive tree; many shepherds were there, who took note of the train of camels and of the travelers, musing upon them as we do upon ships from unknown mysterious ports. And coming to the gates of a city, the strangers passed in.

Now, thought the golden box, I shall be presented to a king. And truly, the wise men sought audience of the ruler of that country. But, though they made seemly obeisance to this potentate, the man kept the box of frankincense hidden in his sash, and made no move to offer it to any. And having inquired of Herod — for so was the ruler called — where might be found the King of the Jews, whose star they had seen in the east and whom they had come to worship, they were directed by him to the village of Bethlehem. "Go," said he, "search diligently for the young child; and when you have found him, bring me word again, that I may come and worship him also." This Herod said with cunning, hoping to discover the child and slay him.

So the wise men left the house of Herod and passed out from Jerusalem by the Bethlehem gate. In the dusk of the day they took the highroad to

Hebron; and ever as the night closed in the star blazed the more clearly, and ever as they moved the star led the way. Coming to a fork in the road, and the tomb where many hundred years before one Jacob had buried a beloved Rachel, they made off to the left along a narrow way which followed the lead of a ridge. The plains in the valley below, lit by the lambent flame of the marching star, were packed like the golden box, with the frankincense of memorable events. Here the perfect Ruth had gleaned after her kinsman Boaz; here their descendant Jesse had reaped his harvest; and here David, the son of Jesse, that youth of fair and ruddy countenance, had tended his father's sheep. And here, only a few nights before, certain shepherds who watched their flocks had looked up from the lesser light of their camp-fire to behold an angel, very bright and glorious, who bade them:

"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, who is Christ the Lord. And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, lying in a manger."

Then was with the angel a multitude of the heavenly host, praising God, and saying:

"Glory to God in the highest, and on earth peace, good will toward men."

All the floor of the plain was starred, and the valley was as full of the glory of God as a cup may be of water.

But the three wise men saw none of these things — only the shadow of night in the valley, and presently, ahead of them the white village of Bethlehem. And lo, the star which they had seen in the east went before them, and stood over a house in Bethlehem. The golden box hidden in the sash felt the heart of the wise man leap, for very plain to the seekers was the word of the star, and they rejoiced with an exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him.

Then the majestic visitors unwrapped the treasures of gold and myrrh which they had brought; and the man, undoing the sash about his middle, brought forth the golden box. How strange appeared the barren room of that Jewish inn, suddenly sweet with the scented gums of far dim forests — suddenly bright with Tyrean dyed garments and jeweled turbans and gifts of precious metal! How strange to the tired eyes of the girl mother the stately obeisance of these great gentlemen — this homage to the babe against her breast! And when the wise men had withdrawn, and the lamp was quenched, and the silver night filled the place where Mary lay with the child, still she pondered these things in

Plate I. The Adoration of the Magi. From a drawing by Hofmann

her heart; and ever, as she mused, her arms elosed about the little Jesus.

Thus was the golden box brought through rivers and deserts, great cities and palaces, to an inn at Bethlehem, where it was presented to the King. Very long ago was this treasure laid at the feet of the Lord Jesus, yet, as to the wanderer far out at sea, is wafted the scent of flowers and of his native fields, so to this far country and in this far time, is borne, at the Christmas season, an odor of frankincense.

JEAN KENYON MACKENZIE.

BEAUTY AS AN INCENTIVE IN SCHOOL WORK

SAID Plato, "The true order of going is to use the beauties of earth as steps which mount upward for the sake of that other beauty."

Can we make the order of going on our educational path any better by using some of these beauties of earth in our daily work?

Arithmetic, one of the earliest subjects of the day, first comes to our mind and we wonder what Art can have in common with the exact science of mathematics. Since we all agree that if a thing is worth doing at all it is worth doing well, let us do this by insisting upon neatness in work and good spacing in the arrangement of the examples on the paper, and not only will you be surprised at the results attained but also at the added interest shown by the children in the work.

One of the best methods for dividing the paper is that shown in Plate II. The first column for the number of the example, the second for the example, and the last for the answer. Here then is Art in Mathematics, for one of the first laws of art is good arrangement.

What is better for an occasional language lesson than to reproduce the reading lessons of previous days; illustrated by drawings, or blue prints, or making use of water colors, as did the monks of old, by illuminated initials for the paragraphs?

George Thackeray — Oct 19. 1903

			Ans.
1	$5,000 A. 4,000 B. $9,000	9.000 : 4.500 : : 5.000 : x $\frac{4.500 \times 5.000}{9.000} = 2.500$ A 9.000 : 4.500 : : 4.000 : x $\frac{4.500 \times 4.000}{9.000} = 2.000$ B.	$2.500 A. $2.000 B.
2	$8.000 A 4.500 B. 3.500 C. $16,000	16,000 : 3.200 : : 8.000 : x $\frac{3.200 \times 8.000}{16.000} = 1.600$ A. 16.000 : 3.200 : : 4.500 : x $\frac{3.200 \times 4.500}{16.000} = 900$ B. 16.000 : 3.200 : : 3.500 : x $\frac{3.200 \times 3500}{16.000} = 7.00$ C	$1.600 A. $900 B. $700 C
3	(4+3) : 7.700 : : 4 : x (4+3) : 7.700 : : 3 : x	$\frac{7.700 \times 4}{7} = 4.400$ A. $\frac{7.700 \times 3}{7} = 3.300$ B.	$4.400 A. $3.300 B.
4	$4.000 A 6.400 B. 5.600 C $16.000	16.000 : 3.200 : : 4.000 : x $\frac{3.200 \times 4.000}{16.000} = 800$ A 16.000 : 3.200 : : 6.400 : x $\frac{3.200 \times 6.400}{16.000} = 1.280$ B 16.000 3.200 : : 5600 : x $\frac{3.200 \times 5.600}{16000} = 1.120$ C	$800 A. $1.280 B. $1.120 C.

Plate II. An Arithmatic paper, Grade IX, Lincoln School, Fall River, Mass. An example of good arrangement.

In Plate III, figure 2, we have a cover for that beautiful poem Evangeline. The title is printed in gold on satin ribbon drawn through cuts in the paper cover. The cover is re-enforced by another sheet pasted inside this, so that the ends of the ribbon do not show.

Another form of booklet, figure 3, upon the same subject was illustrated by blue prints and put within a cover made from ordinary wrapping paper such as butchers use. The ragged edges were made by filing an old copper plate into irregular teeth and pulling the paper over these projections. We selected blue prints which had for general tone the blue which is the exact complement of the straw paper and produced booklets which were the pride of their maker's hearts.

So too, we treated the geography, physics, physiology, history, civics and other studies by the use of illustrations appropriate to the subject matter. How strongly an historical campaign has been fixed by some map drawn to show the route passed over!

While our method of picture study is not entirely new, nor yet original, it may interest some.

As soon as the particular school to be studied has been determined, a list of the artists to be taken up is sent to the Public Library, where we have been fortunate in having the hearty co-operation of the head of the reference room, who finds all there is about the life and works of the artists

Plate III. Examples of Covers and other school work, Grade IX, Lincoln School, Fall River, Mass.

and has it ready for the children to gain their notes, without delay. On Friday morning from these notes, given in place of the Current Events, a paper is written. One week a teacher will select what is best from the pupils' notes as read, and write it upon the board for all the pupils to copy, as the claim is that so few can copy correctly. This copy may be used as a dictation lesson for Monday's spelling. The next week the composition must be the pupil's own. The picture is purchased by each pupil, studied for its composition, mounted, and put away until all the artists have been studied, and we are ready to bind the book. The cover design must have some relation to the school of art studied and the letters selected to fit the same style. Thus we correlate art, composition, writing, drawing, spelling and language in this one subject.

The question may be asked, "Do the pupils like to do the work?" Emphatically yes. If home work is needed for this purpose it is willingly done, and besides this the attendance is greatly helped. Moreover, if a boy is good in drawing and slow in history or geography, he will work harder on those subjects in order to have his paper as good as his neighbor's. The same holds true in the case of the boy who thinks he cannot draw. The beauty of the prospective result leads him to determine not to be outdone by his fellow workers. These are not idle statements, but are based upon the

results of a trial of over three years with different sets of children. In some cases boys, who had never been in the habit of reading good books, have, through their fondness for this work, purchased and read many books.

This love of making something beautiful lies in the heart of every boy and girl. If, by aiding them to express themselves beautifully we can at the same time more acceptably help them to get the facts necessary for their education, are we not guiding their steps towards happiness and better things? As Emerson expresses it, "A man is relieved and gay when he has put his heart into his work and done his best."

GEORGE H. SWEET

Lincoln School, Fall River,
Mass.

DESIGN FOR CROSS-STITCH EMBROIDERY

VERY ancient is the art of cross-stitch embroidery on hand-spun, hand-woven linen. Specimens of early Byzantine, Coptic and Egyptian work have come down from past ages all possessing the quaint charm that comes from the angularity of the patterns employed. This angularity is a characteristic of the work arising from the nature of the material used and from the manner of working and because it is a natural outcome of these conditions the result is artistic and pleasing.

The revival — at the present time — of many of the Arts and Crafts of earlier days has attracted attention to this art that was so much in vogue in the days of our grandmothers, and there is no reason why it should not be adapted to modern requirements.

It offers an opportunity by means of which design can be made attractive to many to whom design would not otherwise appeal. High school boys have constructive and decorative design in connection with their manual training, it is no more than fair that high school girls should have original design applied to something distinctly feminine. It will give them a chance to add a touch of individuality to their apparel and belongings that will always be interesting to themselves and others, and may open the way to a wider field.

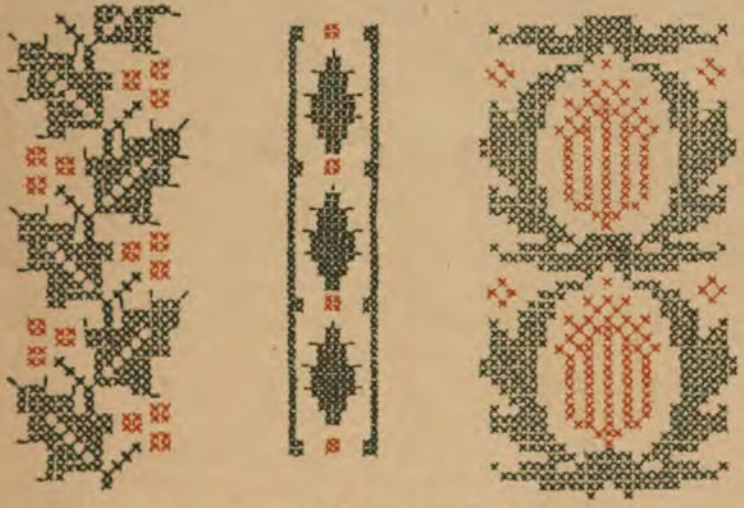
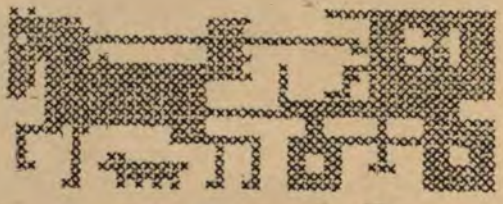


Plate IV. Designs in Cross-stitch with Christmas Coloring

1



1b

Cross-stitch embroidery is one of the most available arts for this purpose as it is easy of execution when once the design is complete, and the uses to which it can be applied are many and varied.

The general principles of design for cross-stitch embroidery — or for bead-work, where the conditions are similar — are the same as for all other designs. It is simply, in addition, a question of recognizing the limitations of the materials in which the design is to be rendered and of adapting the design to the conditions. In one respect at least these very limitations are an advantage: it is often difficult to secure conventionality of treatment — in cross-stitch

Plate V. A Mexican Sampler. Cross-stich embroidery and beadwork, Eighteenth century

or bead-work it would be difficult to secure anything else. Everything must be represented by more or less angular outlines; even the circle can be successfully squared in cross-stitch as may be observed in the case of the wheels on "Squire Tile's" vehicle, figure 1. No small amount of artistic knowledge and feeling is required, however, to render forms satisfactorily by means of these angular outlines and to select forms that can be well expressed.

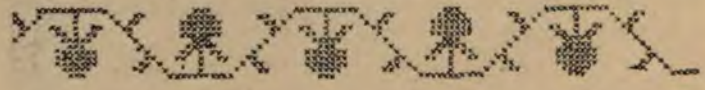
Some of the designs found on old samplers — which were really collections of patterns to be worked on garments, draperies, etc., when desired — meet the demands of the case so perfectly that they might be called classics of their kind.

The rose pattern and the strawberry pattern (see colored plate) are good examples. These designs were taken from the sampler illustrated in Plate V, which was found in the city of Mexico in the spring of 1903, and is probably 150 or 200 years old. It is curious to note that a piece of cross-stitch embroidery from far off Smyrna contains a rose pattern very similar to the one on the Mexican sampler, while the same rose is found repeatedly in English work of the seventeenth and eighteenth centuries.

These old samplers often present very beautiful color schemes which it would be worth while to study in connection with the design work. Their

tones have been mellowed by time into harmonies of color that are often very delightful and it would seem appropriate to carry out the cross-stitch embroidery, that we associate with the samplers, in the colorings found in the best specimens.

The characteristic increment of cross-stitch patterns along horizontal, vertical, or forty-five degree lines is very noticeable in the examples given.

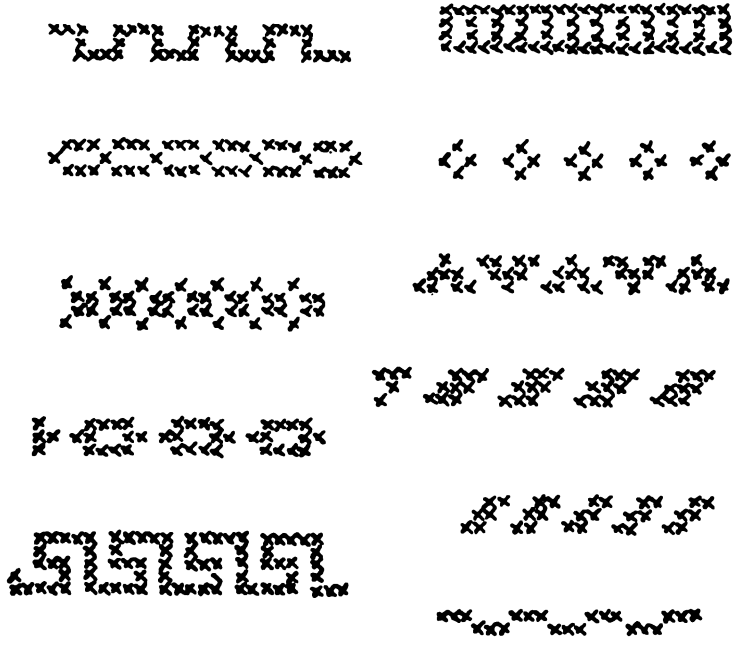


The motives for cross-stitch design may be as varied as individual taste demands, provided they are not too intricate. Whatever motive is selected must be treated in an exceedingly broad manner—all minor details must be utterly ignored and much thought bestowed upon the problem of how to best represent the essentials with the limited means at command.

The uses to which cross-stitch design may be applied are many. Among them may be mentioned bands of various widths for shirtwaists or designs in given spaces to fit the front, collar and cuffs—belts, either bead or cross-stitch, bead chains, fobs and bracelets—bags of many kinds, table mats, stand spreads, sofa cushions, etc.

A working design must be carried out on cross-ruled paper, which can be obtained at art stores. The paper is divided into tiny squares, a certain

number to the inch, and each square on the paper when filled represents a cross-stitch in the embroidered design. It is much easier to work on material that has a canvas weave — where four threads form a square — but linen of the ordinary weave can be used in the same way counting four threads usually as a square — and burlap, also, that comes in a variety of pleasing tones, has been used for coarser work.



Twelve squares to the inch is a good size for shirt waist material. Much of the cross-ruled paper comes ten squares to the inch and the design must therefore be made a little larger than required on the cloth. It is very easy, however, to allow for the variation whatever it happens to be for it is only a question of counting a corresponding number of squares.

Experiments can be made directly upon the cross-ruled paper, when planning a simple pattern, but in more elaborate work a different plan must be followed. Take for example one of the chair-back cushion designs illustrated — "Peter, Peter, Pumpkin Eater" — page 147, in which the problem given was to design a chair-back cushion, suitable for a child's room, using a Mother Goose rhyme as a motive.

The method pursued was as follows. Several small, rough sketches were first made embodying different ideas and subjects from among these the most satisfactory one was selected. The size of the cushion was next to be decided upon and a suitable width set off for a border; an experimental drawing was then made of the border and centre designs. All the knowledge that one possesses concerning balance, harmony and rhythm can be well applied at this stage, remembering also that the design is to be carried out in cross-stitch and that, "Artistic design is always expressive of its mode of workmanship."

The experimental drawing having been corrected and refined was next transferred to a sheet of tracing paper, which was in turn placed over a sheet of cross-ruled paper and the work of interpreting the design into cross-stitch was then begun.

It was evident at a glance that the lines of the design did not coincide with the squares on the cross-ruled paper and there was considerable chance for selection as to which square it would be best to use in any given case. Experiments for expression in the face of Peter, are shown on page 144.

Every cross-stitch design is really a mosaic made up of tiny squares and the addition or loss of one or a change in its position — in many cases — makes a decided difference in the result.

When the design was satisfactorily rendered into cross-stitch on the tracing paper it was easily transferred to the final cross-ruled paper by counting the squares in the design and drawing them in the colors decided upon. The design was then complete upon the cross-ruled paper, every stitch to be worked upon the material being represented in its proper color in its proper place.

The colored crosses may be drawn upon the final paper with either a brush or a pen. If the latter is used, the water color can be mixed as usual and the pen filled as required from the brush.

The stitches in representation as well as in execution should all be made first slanting in one

direction and then crossed in the opposite direction as the result is then much more regular in appearance.

This description may sound rather complicated but the actual work will not be found so; although like everything else that is worth doing it requires care and patience.

Other interesting subjects from Mother Goose are, "Little Jack Horner," "Bopeep," "Old King Cole," "Jack and Gill," "Mary, Mary, How does your garden grow?" and "Old Mother Hubbard."

The band designs, Plate VI, and designs for given spaces — bags, mats, etc. — are less complicated but can be planned in the same way: first a sketch of the idea, next a careful drawing of the design in the required size, then its interpretation into cross-stitch.

Historic ornament will suggest motives, also Indian and Oriental work when accessible, as well as flowers, fruit, birds, trees, etc.

The Oriental work shows a few simple stitches besides the regular cross-stitch that are usually employed to give greater delicacy to the design. They can be seen on page 149 and on the holly band in the colored plate. Vertical bands are rarely found on the old samplers but they will be required in such places as the front of a shirtwaist.

Illustration 8 shows a vertical design adapted from the horizontal rose border in the colored plate.

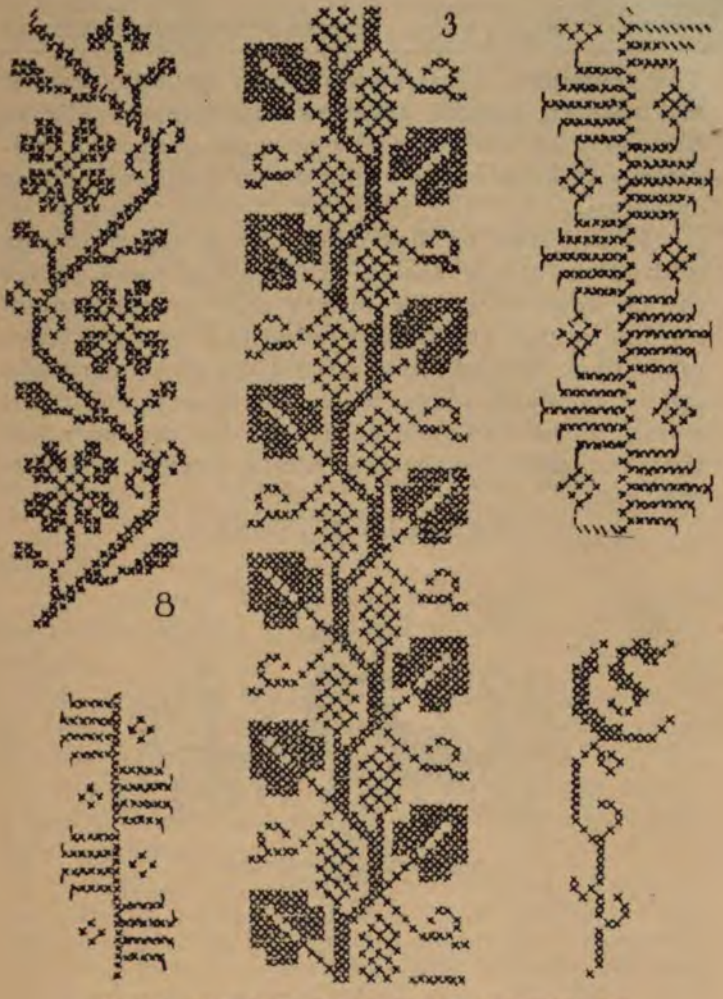


Plate VI. Designs for vertical bands, and an ornamental initial

The remaining illustrations given include original and adapted designs together with others selected from various sources. The peacock used as a tail-piece was adapted from one on an English sampler dated 1742.

It will soon be discerned — when experimenting with cross-stitch design — that while some things can be done, there are others that cannot; but, if its limitations are frankly admitted, and no effort made to go beyond them artistic and pleasing results can be obtained, made more satisfactory and interesting when they are successful by the very fact that the path to success was a straight and narrow one.

ISABELLE H. FERRY

ANNOTATED OUTLINES

DECEMBER

GENERAL TOPIC, CONSTRUCTIVE DRAWING

PRIMARY. First Year. A. Make from paper of appropriate thickness and color, a pennant, a toy kite, a book mark or a match-strike.

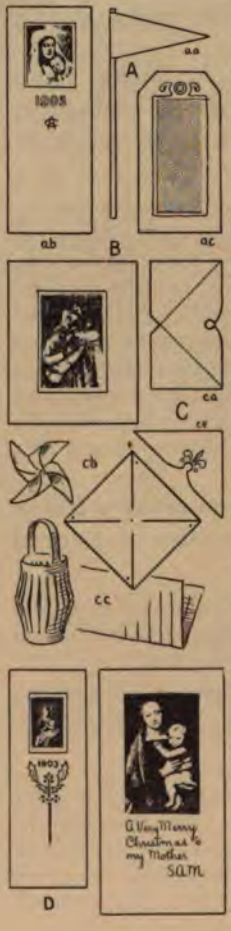
The pennant, aa, may be of colored paper, or better of white paper colored by the children. A great variety of forms will be found in an unabridged dictionary. The kite may be made upon two flat splints, or by merely cutting from paper. Small scraps of paper may be knotted into a thread to form the tail. The book mark, ab, may be ornamented with a little picture cut from a magazine, or by means of a drawing. The match-strike, ac, may be made most sensibly by cutting a piece of "No. ½" sandpaper the right size to look well on a "oak tag" 1½x4½ inches. A border line of colored crayon will give sufficient finish.

B. Select a Christmas picture and make a frame for it of cardboard ornamented by means of colored pencils.

The mount should be gray or some subdued color appropriate to the picture. The ornament should consist of the very simplest pattern of dots and lines, in red and green, the Christmas colors.

Second Year. C. Make from paper of appropriate thickness and color, a book mark, a windmill, or a toy lantern.

The book mark, ca, may be made by folding and cutting paper 4x2½ inches as indicated, and pasting the lap. The mark may be ornamented by cutting the edge or by drawing, ce. The windmill, cb, based on the square is most effective when the two sides are tinted with complementary colors, a red and green, a blue and orange, a



yellow and violet. Bring the dotted corners together and pass a pin through them and the center into the end of a stick the size of a penholder. For the lantern, cc, take a piece of paper, colored on one side only, 6x3 inches. Fold it lengthwise and make cuts ½ inch apart, from the folded edge in to within ½ inch of the single edges. The strip for the handle is 4x½ inches.

D. Make a Christmas Card combining a picture and a salutation. Use colored pencils.

The spacing of the card should receive as much attention as its color. Keep everything simple. Use the Christmas colors. If a spray of holly is embodied in the design repeat the colors somewhere else on the card. The picture may be outlined in red, and the salutation may be written in green.

Third Year. E. Make from paper of appropriate quality, a scent packet, or a cash envelope, or a "flying serpent."

For the scent packet take a 6 inch square fold and cut as indicated at ea. Tint the outside and add the simplest form of ornament. The cash envelope, eb, should be made of tough manila paper. The flying serpent, ec, cut from stiff paper and suspended in a current of rising air will fly. It goes best if the dot is an indentation only and the support is the sharp point of a lead pencil.

F. Make a Triptych, containing three Christmas pictures.

Select three pictures which have some relation: a cherub, a Madonna, a cherub; an Annunciation, a Nativity, an Adoration. Design a mount for them which shall be in good proportion and of the right gray. Fold the mount as indicated. On the first cover print "Christmas, 1903," on the second, "To Papa" (or someone), and on the back of the middle section place your initials. Make the margin lines uniform on these three pages. Use the Christmas colors.

INTERMEDIATE. Fourth Year. G. Make from paper an envelope of original design, and from cloth a penwiper. A table mat of raffia might be attempted.

Take any envelope and study its construction as the basis for the original envelope. Great variety is possible in the treatment of the laps.

In making the penwiper decide first upon the right size and material for the useful part, and cut out several circular pieces, ga. Then design the cover, gb, pleasing in form and in color, composed of three parts, the rosette, gc, the cap, gd, and the button. The sewing on of the button holds the whole together.

H. Make a Christmas folder which shall contain a Christmas picture, a quotation and a salutation.

Select the picture, for that will determine the size and shape of the folder. Select the quotation and the salutation. Make uniform margin lines on all four pages. Design a title page, write or print the quotation on the second page, mount the picture and give the salutation on the third page, place your initials on the fourth page.

Fifth Year. I. Make from thick, tough paper, or leatherette, a pocket case for tickets, library card,

or report card, and from cardboard and cloth a pin shield with initial or monogram. A whisk broom holder might be made of raffia.

Study pocketbooks and cases to discover appropriate construction. Make the case to meet the requirements as to size, shape, opening, lap, etc. The case, ia, was made by fifth grade children in Everett, to hold a collection of geometric figures which they had cut from oak tag. The edges offer opportunity for original design, A gummed label was placed inside the flap with the pupil's initials or monogram, well designed, for identification. The pin shield, ib, is made of two pieces of cardboard, covered with cloth, upon one piece the monogram, designed by the pupil, is worked or painted before the cloth is stretched upon the circular card. The front and back are fastened together by over-and-over sewing the edges.

J. Make a Christmas card using a picture, and a motto with an ornamental initial in colors.

Select the picture and then decide whether the card shall be arranged as shown in ja, or jb. Decide upon the size of the ornamental initial. Select quotation and print carefully. Sign your name effectively.

Sixth Year. K. Make from manila paper a book-cover for a bound book, or from cardboard a candy box of original design and

ornament. A simple basket of raffia might be made from a good model.

To cover a bound book begin with a piece of paper 2 or 3 inches larger all around than the book to be covered when opened flat. Fold the paper tightly over the edges of the covers and hold in the left hand as indicated at ka. With scissors cut as indicated by the dotted lines; first, in to within an eighth of an inch of the cover joint; next, at a similar angle, to the corner of the cover. Take off the paper and spread it out flat. Turn in the pieces, 11; place the back of the book upon them; turn 22 over the covers as before; tuck 3333 in outside the covers; paste 4444 down upon 22. (You will have to practice!) The best way to make the candy box is to study one from a candy store and imitate its construction.

L. Make a Christmas booklet. Use a Christmas picture in the cover design.

The story may be original, or it may be a careful copy of the story as found in the Gospels, or some other Christmas story. Let the cover be simple in its ornament but rich in color. Have a fly-leaf, a frontispiece, a title page, a dedication and an introduction. Make the text in two colors, black and red, or black and green, using the brilliant color for margin lines or initials.

GRAMMAR. Seventh Year. M. Make from tough paper a conical or

pyramidal cornucopia of pleasing proportions, color, and ornamentation.

After having made a sketch of agreeable proportions, ma, lay out the "flat" with instruments, mb, and cut it from "oak tag." Design the ornament and complete the flat using harmonious colors. The ornamental fringe of tissue paper, may be added if desired. The handle, m, may be cut out with the flat, or made afterwards from a strip of the same material, or of ribbon.

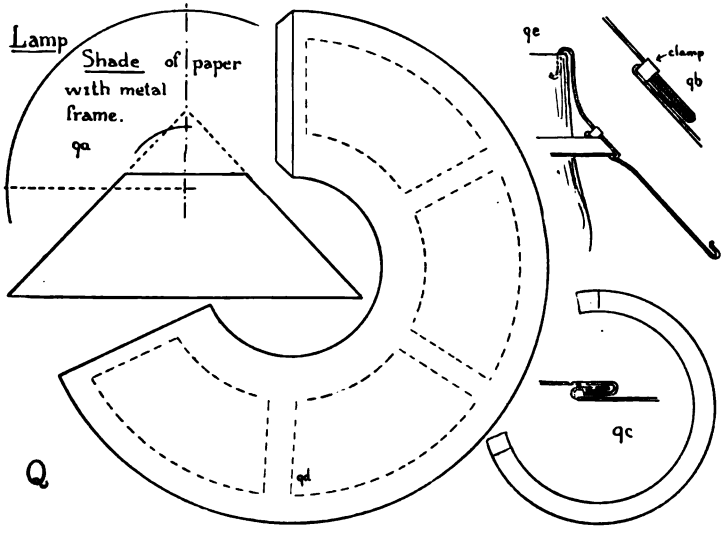
N

N. Design a picture frame appropriate for a Christmas picture. Make the frame in wood — a single piece, less than a quarter of an inch in thickness.

Select a rectangular picture, and design the frame to fit it, using manila paper first, then thin wood. Let the ornament be extremely simple, a single row of dots or lines (see illustration). It may be applied in colored pencil, or water color. Be sure to have a proper width of margin. Bevel the edges of the opening.

Eighth Year. O. Make from wood or paper, or thin sheet-tin or brass, a candle shade or a lantern of ornamental form.

The candle shade may be made as follows: Within a four-inchcircle draw a hexagon; concentric therewith draw a circle 1¼ inch in diameter; this describes the shape of the base, oa.



Next design the three wooden brackets, b, whose sharpened vertical sides are to grip the candle. These are to be fastened to the base in just the right place (determined by size of candle to be used) by means of fine brads. The sides, oc, may now be laid out to fit the base; height, character of ornamentation, etc., according to conditions and taste of designer. The sides may be fastened to the base by means of small "gimp tacks," whose hemispherical heads may be utilized as a part of the ornament.

P. Make a picture-frame in wood appropriate for a circular picture to hang upon the wall.

The Madonna of the Chair is suggested as a suitable picture. Design the frame in manila paper, then work it out in thin wood. The ornament may be applied in colored pencil, water color, or by means of the pyrograph. Keep it simple. See illustration.

Ninth Year. Q. Make from wood or metal and paper, or from metal, a serviceable lamp-shade of ornamental form.

The shape may be that of a frustum of a pyramid or of a cone, ga. Its size will be determined by a study of the lamp for which it is to be made. The shade may be made of thick manila paper or oak tag, and ornamented by painting, by perforating or by cutting the edges. If of brass or tin, perforation will be easiest. After the shade is completed its frame may be made of five pieces of tin or thin strap iron, held together by four clamps, as indicated at qb. Four of the strips will be straight, and ½ inch wide; the fifth must be laid out carefully to fit the top of the shade, as at qc, the two ends overlapped and secured by a clamp, or clasped, as at qc. The upper ends of the "rafters," following any graceful curve, may be bent over to hold into the chimney top, qe. The lower ends may be turned upward and ornamented, if desired, to clasp the lower edge of the shade.

R. Make a triptych in wood, containing Christmas pictures, the frame to stand upon a table or mantel.

Select pictures which are related in idea. See illustration. A frame to stand should have a base and a crown. Strive for beauty of proportion and grace in outline, rather than for richness in ornament.

HIGH SCHOOL. Freehand Classes. From the studies of fall flowers, seed packs, trees, etc., and from the studies of autumnal coloring material should be selected to serve as suggestions for decorative design. The principles of pure design, Balance, Rhythm, and Harmony, and the law of applied design, Adaptation, should be studied and illustrated. The knowledge thus gained may be

utilized in designing and making ornamental collars, cuffs, yokes, sofa pillows, and other embroidered or stenciled things, or book covers, gloves boxes, collar boxes, or objects of paper, cloth, or wood.

The preliminary studies in the principles of design should be thoughtful and painstaking, and the illustrations abundant. The class would better agree upon one or two objects as subjects for applied design. The objects should be of interest and use to the pupils, and the designs well thought out from the conditions of use and manufacture. See illustrations, page 166.

Mechanical Classes. The previous studies of the pupils ought to enable them to select some useful object, which may be constructed in wood or metal, and make that the subject of study and practice for the month. Book racks, book shelves, corner brackets, wall-cupboards, foot-stools, knife-trays; Paul Revere lanterns, dark lanterns, fire screens, pokers, shovels, hinges, buckles, and such common utensils are suggested.

To outline a definite course here is impossible. Conditions vary too much. The course must be determined by the special teacher or supervisor familiar with local possibilities and limitations. The aim should be work which is at once interesting, practical and disciplinary.

HELPFUL REFERENCE MATERIAL

FOR DECEMBER WORK

Bookmaking in School. Title pages, De Vinne. The Century Co. Rich in suggestions.

Cabinets. Illustrations in Studio, July, 1903, pp. 26 and 66.

Christmas Story. The Bible, Luke 2:1-20; Matt. 2:1-12. The Twentieth Century New Testament puts the story into modern English, which will challenge the attention of the older pupils. The story told by Gen. Lew Wallace, Ben-Hur, Book I; by Henry Turner Bailey, especially for public school use. Applied Arts Book, December, 1902.

Christmas Pictures. Illustrated catalogs of Perry Picture Company, Malden, Mass. Casmos Picture Company, 296 Broadway, N. Y. Brown's Famous Pictures, Beverly, Mass. Good prints may be had of Prang Educational Company, New York, Chicago, etc. The best inexpensive prints in color are the "Colorgraphs," by the W. A. Wilde Company, Boston.

Christmas Pictures Interpreted. Life of Christ in Art. Book V, chap. II. Life of Our Lord in Art, Hurll, chap. III.

Christmas Symbolism. Applied Arts Book, December, 1901. The Blackboard in Sunday School, chap. IV. Bailey. W. A. Wilde Company.

Christmas Souvenirs. Applied Arts Book, December, 1901; December, 1902.

Embroidery. Suggestive illustrations in Studio, November, 1902, pp. 41-46; June, 1903, pp. 279-283; September, 1903, pp. 225-227; October, 1903, pp. 258-263.

Envelopes and other objects in paper. Manual Training Schedules. Haney, plates 1A, 1B, 2A, 2B, 3A, 3B, 4A, 4B.

Household Utensils. Suggestive illustrations in Studio, March, 1903, pp. 38-40; August, 1903, pp. 150-151; October, 1903, pp. 270-274, 307-310.

Initials. In books of Alphabets, by Day and Strange. Studio, April, 1903, p. 154. Guild Folio of Initials, Davis Press.

Jewel boxes. Suggestive illustrative in Studio, April, 1903, pp. 151-153.

Jewelry. Suggestive illustrations in Studio, January, 1903, pp. 208-214; September, 1903, p. 223. Handbook of Ornament, Meyer, pp. 478-499.

Lettering. Guild Alphabet Folio. Davis Press. Blackboard in Sunday School, Bailey, chap. VI. Manual Training Schedule. Haney, plate for May, 1902. Alphabet books, by Day and Strange.

Symbolism in Color. Blackboard in Sunday School.* Bailey, chap. V.

Woodworking. Knife Work in the School Room. Kilbon. Milton Bradley Company.

Wrought Iron. Vanes. Studio, April, 1903, pp. 128-132; July, 1903, p. 75.

* This reference only is given because the busy teacher will here find the whole in a nutshell. If one wishes to study the subject the standard books are Audley's Handbook of Christian Symbolism, Clement's Handbook of Christian Symbols, Hulme's History, Principles and Practice of Symbolism in Christian Art, Allen's Early Christian Symbolism, Knight's Ancient Symbols, Vermeuil's Dictionaire des Symbols, Emblémes et Attributs.

THE SCHOOL LIBRARY

BOOKS are masters who instruct us without rod or ferule, without angry words, without clothes or money. If you come to them they are not asleep; if you ask and enquire of them, they do not withdraw themselves; they do not chide you if you make mistakes; they do not laugh at you if you are ignorant.* (But what an arraignment of teachers!)

Industrial-Social Education, William A. Baldwin. Milton Bradley Co., Springfield, Mass., 1903. Fully illustrated. 148 pp. $1.00.

This book is a faithful record of the experiences of a group of earnest teachers at the State Normal School, Hyannis, Mass., in transforming the "old school" into the "new school." The new school is a workshop, a laboratory, a place for expression, for enthusiastic co-operation, for doing things with a definite immediate aim recognized by the children themselves. The book is charming in spirit, readable, stimulating. Those who want to do something along the new lines, but do not know how to begin, will find these pages full of suggestion. Nowhere in the country are mental and manual exercises more happily and healthfully combined than in the schools described in this book.

Great Masters of Decorative Art. Art-Journal Office: London, 1900. Quarto, cloth bound, fully illustrated.

This sumptuous volume deals with the decorative art of Burne-Jones, William Morris, and Walter Crane. The text is readable, the illustrations in color are excellent, and enough of the work of each man has been reproduced to enable one to appreciate its style and to

* From the Philobiblon of Richard de Bury, 1281 to 1345.

compare it with that of the others. The book is full of suggestions for both decorative and constructive design.

A Treatise on Title-Pages. Theodore Low De Vinne. The Century Co.: 1902. Crown, 8vo. Illustrated. 486 pp. $2.00.

Although this scholarly book is intended for printers, teachers of drawing will find it a storehouse of information. It contains beautiful initials, handsome type faces, quaint monograms and ornamental devices, borders, tail-pieces, house marks, and numerous other suggestive illustrations. The examples of beautiful title-pages ancient and modern, the discussions of such problems as widths of margins, spacing, composition of pages and ornamentation by means of florettes, borders, etc., make the book invaluable to one who would produce beautiful school work.

The November magazines are here reviewed from the standpoint of the person interested in the school arts and crafts. The aim will be to present each month that which will help the busy teacher to know what the leading magazines contain directly helpful in school work either as reference material or as supplementary reading along art educational lines.

Booklovers.

Reproductions in color, or perhaps one should say attempts to reproduce the color, of Ethel, by Ralph Peacock; Portrait of An Old Woman, Rembrandt; Industry, by H. S. Hapwood; The Vigil, by John Pettie; Chichester Canal, by J. M. W. Turner; and Off Valparaiso, by Thomas Somerscales. Of these the first and the last are most successful. The Rembrandt, as dimly as it reflects the original, is to be received gratefully, for it does suggest, what those who know Rembrandt's work through photographs only are in danger of forgetting, that the master's work is rich in color qualities. The illustrated

article on Charles Grafly, Sculptor, presents the work of this promising American artist in an attractive manner, and emphasizes what may be called exposition sculpture.

Century.

Italian Villas and Their Gardens, by Edith Wharton, should be seen by every drawing teacher because of the illustrations by Maxfield Parrish. They have a richness of color combining strength and delicacy to an extraordinary degree. Ernest Thompson Seaton's drawings in black and white for Fable and Woodmyth are to be studied for their simplicity. They vary greatly in excellence. The best are the chic-a-dees under the initial. The Tropical Sunsets, by F. W. Stokes, are revelations of what clouds and sun can do—and of what three color printing can do. The art students in Rome say that the greatest portrait in the world is Pope Innocent X, by Velasquez. Timothy Cole's engraving of it leaves nothing to be desired except the color. The World's Congress of Lions contains two fine animal drawings in color by Charles R. Knight, a tiger, side view, and a jaguar, face view. The pen and ink drawings by Frederic Dorr Steele in The Missing Exequatur are as simple and direct in handling as one could wish for high school students to study.

Craftsman.

The translations from the French by Irene Sargent are always worth reading. They are translations which transmit, not only the thought but something of the spirit of the author. Two such bits of good work appear in the November number, The Silversmith's Art of the Twelfth Century, and A Belgian Decorative Artist. The illustrations which accompany these articles are in antipodal contrast to others in the magazine which are supposed to reflect the approved taste of the present moment. From Merton Abbey to Old Deerfield throws light on the Deerfield industries. The Prize Competition, with its money prizes, may be of interest to the more advanced high school pupils and certainly ought to be of interest to art school students everywhere.

Harpers.

The Ten Temples of Abydos, by W. M. Flinders Petrie, is for those interested in Egyptian art. The photographs by R. Eickemeyer, Jr., for Edward S. Martin's Winter in the Country, are just right for the freehand classes in the high school to study for composition and notan.

McClures.

Admirable illustrations of artificial light and shade, by Castaigne, and of the rendering of textures in black and white, by Edmund M. Ashe, in the first two articles.

New England.

Whistler's Father, by Gardner C. Teall. A bit of information not to be overlooked by one interested in the character and work of "the greatest etcher since Rembrandt." Mondamin, the Spirit of the Indian Corn, by Helen W. Davenport, is valuable as supplementary reading and for its excellent photographs full of motifs for design.

Outing

Has a splendid Turkey cover worth saving for next Thanksgiving. Within are interesting photographs of Ibises, by Herbert K. Job, and strong studies in pencil of Antelopes, by Carl Rungius. The Seasons, by Henry McCarter, are "different" and therefore worth looking at a second time.

St. Nicholas.

For Roman and Barbarian war costumes, the drawings by Varian for a A Day With Hadrian are not to be overlooked. The photographs for The Cunning Mouse will help in mouse drawing. Willard Bonte's pen and ink drawings of The Poison Bubble are excellent. Notice especially how the effect of transparency is secured in the giant bubble.

Scribners.

John S. Sargent, a richly illustrated article by Royal Cortissoz, would be of value for its reproductions alone. The text shows intimate knowledge and generous appreciation of Mr. Sargent and his work.

Studio, for October.

Whistler and his art is discussed bv A. L. Baldry and Mortimer Menpes. If to the illustrations be added that which appeared in the Studio of March, 1902, one may gather from them a fairly good idea of the more delicate phases of Mr. Whistler's art, but to know his whole range one must have seen his portrait of his mother in the Luxembourg Gallery, and some of his nocturnes with fireworks. The National Competition of Schools of Art has illustrations of needle-work and various other forms of decorative design, drawings from life, and designs for common objects. Phil May's irresistable sketches in pencil and ink almost give the lie to the old motto "Ex nihilo nihil fit." They are marvels of simplicity in handling. The results of the Clock Case competition show the influence of L'Art Nouveau and furnish suggestions for pupils in high and manual training schools.

THE CATCH-ALL

RELIGION in the sectarian sense is never for one moment to be tolerated in our public schools, but religion in the larger and deeper sense must be in them, cannot be kept out of them. Their very existence, their whole plan and spirit depends upon an essentially religious idea as fundamental as that of the Fatherhood of God and the brotherhood of man. A healthy school without fresh air and sunshine is inconceivable — and one without religion.

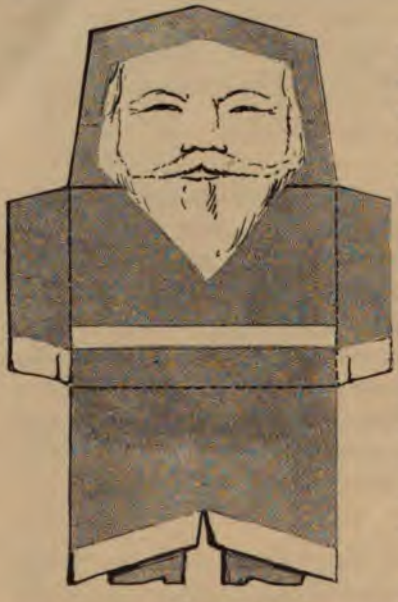
RELIGION: re-ligo; to bind back, to fasten up, to bind fast. Or perhaps from re-lego, to gather again, to go through again in thought. As time is bound to the sun and the tide to the moon, so is a MAN bound to God. Religion is the squaring of every thought, word and deed by the eternal standards of truth, beauty and goodness.

CHRISTMAS is a religious festival. If you are religiously akin to the sun worshippers and the Germanic barbarians you will celebrate it as the feast of the sun, the pledge of another spring and summer for the earth. If you are religiously akin to those who look for one to come who shall do for world what no one has yet done, you will celebrate it as the feast of Man, the pledge of the One to

Come. If you are religiously akin to the Christian, you will celebrate it as the feast of Immanuel, the pledge of a perfected life for every man and woman of us.

THE sweet story of old is retold this year by Jean Kenyon Mackenzie, a woman of rare spirit and an artist in words. How real she makes the craftsman and his precious box! And ever the craftsman old or young who lovingly does his best for the sake of the best will find his work worthy of uses of which he never dreamed. Mr. Sweet's pupils work in that spirit, and are surprised to find their work made known to others, that the gospel of Beauty may be spread abroad.

THE Christmas work this year must be better than ever. Upon the colored plate, page 162, are a few Christmas symbols in Christmas colors, all simple enough for children in grammar grades to reproduce as ornamental details for their language papers. Many of the children will be able to design modifications of these — trees of different shape, holly ornaments of similar or more complex form. Mrs. Ferry's article on the Cross-stitch will help the applied design in needle work, and the illustrations in the Outline ought to have a good influence upon the knife work of the boys.



Here is a Santa Claus envelope invented by two little chaps about ten years old. The inner side of the flat, shown in the illustration, is tinted with a wash of green. When folded on the dotted lines, and with the shoulders tucked under the toes, the envelope is complete and ready to be "backed" with the address. Such things are vastly entertaining to children.

If you have some Christmas work this year which you think especially good let us all know about it, that the next December number may be richer in suggestion than this one is. The Davis Press will acknowledge such contributions to the commonwealth in a manner quite to your satisfaction.

SEVERAL teachers have expressed a desire to ask questions to be answered by the Editor in print. Ask them. There is room in the Catch-all

for answers to reasonable questions. Here is an example:

I wish that you would tell me whether "burned wood" is artistic or not. If you say that it is, perhaps I can modify the very violent dislike that I have for it at present. WISCONSIN.

Answer:

No medium is artistic or inartistic of itself. All mediums may be used with artistic effect and all may be used with inartistic effect. A medium, "burnt wood" for example, is usually "inartistic" when one is forced to think of the medium instead of the idea expressed. The universal defect in pyrographic work is too much background. The kind of design which appears to best advantage in "burnt wood" is illustrated by the border which was used upon the back cover of magazine a half dozen times beginning with October, 1901. In "burnt wood" the less background the better, the less fine detail the better. In other words, the less burnt wood there is the better.

THE School Room, an attractive little pamphlet by Alice E. Reynolds and Frederic Lynden Burnham, with designs by pupils in the public schools of New Haven, Conn., contains sensible suggestions for beautifying the school room. But better than that, it is an example of correlated work to some purpose, worthy of emulation elsewhere.

THE announcement of the Prize Competition in the Craftsman for November should enlist the co-operation of supervisors and teachers of drawing everywhere. The soul of the United Crafts and of the Craftsman is Mr. Gustave Stickley, a vigor-

ous, genuine sort of man, dead in earnest in his fight against sham. That such a man shows such an interest in the public schools is a matter for congratulations.

FRANCE leads the world in art education. In the city of Paris are eight schools for men and six for women, preparing their students to be furniture makers, printers, dressmakers, potters, and artist-artisans in a dozen crafts.

UNDER the head of "general training," students in these schools have drawing and modeling three hours a day, six days a week, for three years.

LAST year these schools cost the city of Paris $325,000. The Parisians think the money well invested.

L'ART Nouveau was prominent in the work exhibited by these schools in July. It has vitality and promise.

"YOU are merely playing at art education in America," said a Parisian. "It is not serious!"

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR
North Scituate, Massachusetts

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THE BULLETIN

The initials last month were by James Hall of New York. This month they are adapted from Day's Alphabets Old and New. The originals were found in books printed near the end of the 16th century.

The designs for jewelry, in the December number p. 166, were made by pupils in the Newton High School.

The Drafts will not lay a heavy tax upon your time, and their use may help us all.

The February number will have an illustrated article on Valentines.

THE SCHOOL ARTS BOOK

Vol. III JANUARY, 1904 No. 5

NOT HOW MUCH, BUT HOW WELL

AMONG the throng of visitors from other lands who have so eagerly studied our institutions, and especially our schools, for the last few years, I suppose very few have impressed those with whom they have come in contact as keener observers or cooler judges than the former minister from China, Mr. Wu Ting Fang. He was a visitor, too, whose intelligence was quite equalled by the frankness of his criticisms of what he saw, and it is very much to our credit that he seems to have won his way to the high place which he certainly attained during his residence here in the estimation of those who came to know him best, quite as much by his courage and candor as by any of the other good qualities which he undoubtedly possessed.

I had the pleasure of conducting him through the School of Industrial Art, and of explaining the aims and methods which characterise it, and in which I hope I may be pardoned for feeling a certain amount of professional pride, and I shall not soon forget the perfectly frank opinion which he expressed as he began to realize the scope of the

work which was under examination. It came without a word of that kind of qualification or modification which occidental stewards of politeness regard as indispensable. "You try to do too much."

I thought at the time, and I am still inclined to think, that the plain-spoken Celestial's appreciation of the school's aims and objects was hardly as cordial as it well might have been, but I am not at all sure but that he was more than half right in his main conclusion.

I believe he was accustomed to say much the same thing regarding the work of other schools which he visited, and of our educational system generally, and the worst of it is, I am inclined to think that his judgment is rather generally shared by the students of our methods from the outside, from whose observation and reflections we have most to learn. We do try to do too much in most of our schools. Let us admit it frankly, and begin to think about correcting a fault which has been growing a good deal too fast in recent years.

Not only do we try to teach a whole lot of things which we do not more than half understand ourselves, but we try to teach them under conditions that would make our instruction of very little account, even if we teachers were personally much better equipped for the work than we are.

I am speaking of elementary education, not of high schools and colleges, and while I have no

doubt that plenty of illustrations of what I mean might be taken from other studies, I am at present especially concerned with the work which has come to be included under the head of Drawing. It is true that much that is so included is not drawing at all, but it has crept into the schools under the guise of being related to that subject, and the drawing teacher has been charged with the duty of directing it. It is not that there is any very serious objection to the branches which have been introduced in this way considered in themselves; it is only that their introduction means too much division of energy and effort; that effort is frittered away by being directed into too many channels, the "too much" in these cases meaning "too many." I am aware that to some this very diversity is in itself a distinct advantage. I have heard it warmly praised very recently as a distinguishing characteristic, and conspicuous merit, of present-day American methods; that the pupils in our elementary schools are introduced to a whole lot of things instead of being drilled with considerable persistence in a smaller number of subjects, but for my part I am convinced that it is in this direction of diversification and multiplication that our danger lies, and that we would accomplish a good deal more than we do if we did not undertake so much.

But it is probably not through the mere multiplication of subjects that we are going wrong so

much as in our readiness to take up and push into prominence phases and forms of application of which the teachers themselves cannot possibly have more than the merest glimmering of a comprehension. This is the unpardonable sin, after all. It is bad enough and foolish enough to bother the heads of young pupils with matters which we have not the slightest grounds for believing they can get any profit out of, but it is ten times worse for teachers to try, or to pretend, to teach something of which they have not the slightest comprehension themselves. It is quite true that there are some studies that can, and that do, manage to get themselves taught in fairly presentable fashion by teachers who know mighty little about them, because they are such as adjust themselves readily to the bookish method, and so are made to fit, without undue friction or violence, into the mechanical systems which are so much in vogue among us to-day. For if the age in which we live worships one idol more than all others, it is the automatic machine, that does all sorts of things with the least possible interference of human intelligence or individual will, and I am very much afraid that the educational machine on whose construction so much ingenuity and energy is in process of being expended, exemplifies all too plainly this same tendency to perfect the method, rather than to develop the master.

There are, as I have said, some studies that lend themselves readily enough to this kind of treatment, but art is not one of them, and the more ambitious the aim that accompanies the attempt to treat it dogmatically, or from any literary standpoint whatever, especially that represented by the hand-book, the text-books, or the official syllabus, the more dismal is the failure. Art in the schools? Yes, by all means, all we can possibly get! Only let it be good art, and let the manner of its presentation be dignified and in good taste.

Let the children see all the good pictures you can, of course, but remember that the influence, in the school-room, of one good picture or cast, large enough and important enough to really challenge the children's attention and command their admiration, is worth more than any number of dozens of little things, by the very multiplication of which it is so easy to cheapen and dissipate the interest which we seek to cultivate.

Explanation and discussion of the aims of the artist and the spirit in which he works—all this that comes under the head of "picture study?" Yes, certainly if such discussion can really be intelligent and appreciative, and not a mechanical reproduction of the mushy sentiment about the old masters and Barbison, and all that with which the hand-books are filled on the one hand, or on the other the vaporing about impressionism or any

other passing craze which happens to be current in the studios of the fledglings of whom there is always a flock to reckon with.

Handwork and the use of tools? Yes, anything that brings young minds into contact with real things, instead of the miserable books which have monopolized our attention and twisted our judgment so long, but not to the exclusion of subjects which enlist and demand a certain amount of seriousness and the exercise of other powers beside the impulse to play. The methods of the kindergarten are doubtless great fun to a considerable number of little folks, although it is perfectly apparent that to many others they mean very little except an insult to their intelligence, but in any case there is no reason for continuing them as long as school age endures, nor is there any good reason why the time that is devoted to these "gifts" and "occupations" should be taken from the drawing time any more than from that assigned to arithmetic or geography.

Besides, I am not at all sure that the case is so very different with the work which is in the strictest sense to be regarded as instruction in drawing. The place of the study in general education is now assured. The battles in its behalf have all been fought and won, but anything like definite aims and settled convictions regarding the manner in which it should be pursued, seem about as far off as ever,

and no study is more at the mercy of the faddist. This is not the place to discuss these aberrations in detail; the main thing to say now is that the wasted energy which they represent is largely chargeable to the unreasonable extent of the ground which we try to cover. To reduce this would in itself mean concentration of effort, and would increase the chances of success.

Why not start the new year with some such resolve as this: to look over our stock in trade and resolutely weed out the things which either our own zeal, or what we have regarded as the pressure of our needs has led us to collect, but for which a little experience has taught us we have no real use; to devote our energy and enthusiasm to doing better the things which we feel reasonably sure that we are doing fairly well already; and to hope, and pray, and work, for the time to come when quality shall count for more than quantity, and when something beside the encyclopædia shall set the standard and dominate the ideal by which the teacher is guided to the end, that he may write over his door, and in the hearts of his pupils, "Not accumulation, but development."

LESLIE W. MILLER

HAMMERED METAL

I

THERE is something about working in metal that appeals to boys; something eminently masculine and peculiarly interesting in forming the hard material into beautiful and lasting forms.

Several kinds of metal working have been introduced into the public school manual training courses in the last few years, all interesting, and all of considerable educational value.

The heavier processes, such as casting, turning, and wrought iron work, have, on account of the expense of equipment, been mostly confined to the high schools with considerable money at their disposal. Probably it is best that this work should remain in the upper schools.

Venetian or bent iron work has been placed in the 6th and 7th grades, and has doubtless proved a godsend to fill in the manual training course at that difficult period. Yet I do not feel satisfied with the results in this line of metal work. There are so few useful objects that can be made without using wood or sheet metal as a basis, especially where binders instead of rivets are used, that the work often proves to be very flimsy, children lose respect for it, and I question its educational value compared with that of other things. Where rivetting is tried the result is certainly more permanent yet far from satisfactory.

A simple form of stamped or repousse cold sheet metal work may be carried on with an inexpensive equipment and much more satisfying results, although it cannot be conveniently done without benches and vises.

I shall speak of this work from a successful experience with 7th grade boys in the Oak Park, Ill., public schools.*

Our first problem is a small tray. The stock should be cut to 6″x7″, one piece for each student.

It would be better for the teacher to flatten each piece of metal himself, before the class begins, by placing it upon a large block of hard wood and striking it with the side of one of the smaller blocks until it lies perfectly flat. If the boys are allowed to do this the noise will be frightful. Avoid beat-

* The equipment required for a class of twenty boys is as follows:

INDIVIDUAL EQUIPMENT. A bench or at least a vise is the first requisite; then a block of hard wood (oak, hickory, iron wood, 12″x3″x3″); a small block of steel or iron for rivetting (very often these may be obtained from the scraps of some foundry at a very small cost. They should have at least one flat surface and one right angle and ought to be 1-2 inch or not more than 3-4 inch thick); a block of soft wood, pine or cypress, free from knots, 9″x12″x2″; a pair of trimmer's shears, No. 6, cost 30 cts.; a small brad-set used as a rivet punch, 10 cts.; a half round file, medium, 15 cts.; a hard wood mallet, 25 cts. (this must be ground off on one end to present a rounded or hemi-spherical shape); a ball pein hammer, 40 cts.; a pair of flat pliers, 20 cts.; a pair of round nose pliers, 20 cts., and a small screw driver, 15 cts.

GENERAL EQUIPMENT. Four pair metal shears, large, cost of each, 50 cts.; 10 rat-tail files, 10 cts. each; 5 wood rasps, medium, 15 cts. each; 3-4 inch steel round head screws; wire brads, 20d, 10d, 6d; 12 sheets fine emery paper; 5 small rivet sets, 20 cts. each; some scraps of soft wood; a roll of soft sheet brass, gauge 23, 12 inches wide, costing at wholesale 18 to 20 cts. per lb., or some sheets of soft sheet copper, gauge 23, costing 20 to 25 cts. per lb.

Fig. 1

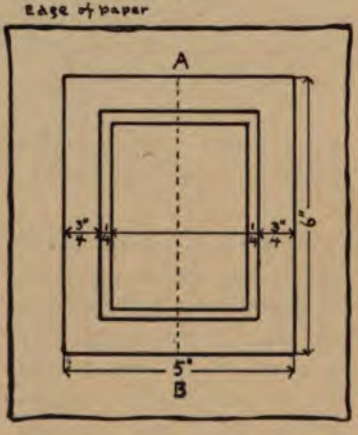
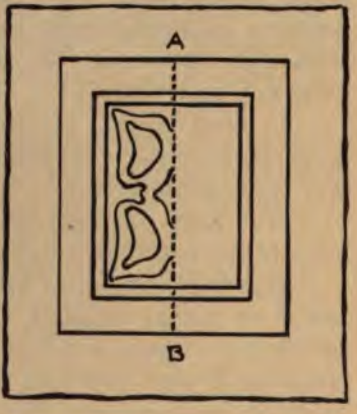


Fig. 2.



ing metal with metal. The contact of metal stiffens brass much more than contact with wood, and it is desirable to keep it soft as long as possible. Copper is much more tough and pliable than brass. consequently it will stand more working before it becomes brittle.

Every well-equipped shop should have a drawing outfit for each student consisting of a drawing-board, T square, 30° triangle, 60° triangle, compasses, ruler, thumb-tacks and paper.

Each boy should place his paper in the centre of his board and draw the diagram, figure 1. The teacher must insist on accuracy. A student should not be allowed to go on until this is correct. A good

margin of paper should be left around the whole, say one inch.

Upon one side of the line ab, within the smallest rectangle, draw any simple floral or conventional design, avoiding small spaces, as shown in figure 2.

This should be a pattern that will form a good two part or four part symmetrical design (see figure 3 for illustration). Explain to the student the difference between the pictorial line and the line of a designer. The first should be a free sketchy line suggesting the play of atmosphere, but the latter should be clear and single though not necessarily black or hard. Now fold upon ab with drawing inside the fold, and by rubbing on the back with a smooth, hard surface, transfer the lines making a symmetric pattern, figure 3; with the metal shears, which will cut paper as well, trim the drawing as shown by heavy lines (figure 3), leaving a flap at the top as shown. The design is now ready for transferring to the metal.

Upon the sheet of metal, which should be cut exactly 6″x7″, draw a diagram as shown in figure 4, and with a nail set punch holes as indicated, large enough to take the small screws. Do this punching upon one side of the hard wood block. More holes than this are unnecessary; fewer will not be sufficient to hold the metal firmly. These holes should be in the middle of the 1-2 inch margin.

Fig. 3.

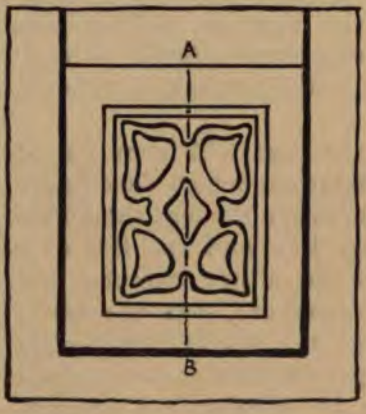
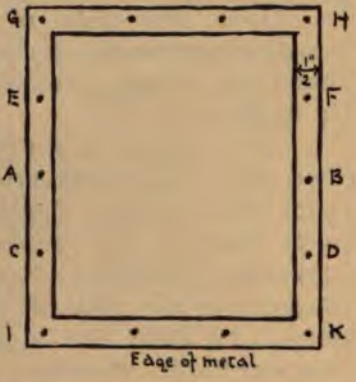


Fig. 4.



We are now ready to screw the metal upon the block. Metal chasers and engravers use a bed of warm pitch beneath their work, but the clear, soft wood will do excellently for our purpose. Locate the metal in the centre of the block and mark around it with the pencil. Start holes with the punch at points A and B, figure 4, and set in the screws way to the head, being sure that the metal lies flat between. Then put in the other screws working from the centre toward both ends as CD, EF, figure 4, pressing the metal perfectly flat as you go. Should you put in screws G, H, I, K, first the sheet might buck up in the middle as in figure 5 making a surface that would vibrate under the tool.

Now fit the drawing as shown in figure 6 within the rectangle on the metal that represents the edge of the tray, and attach the flap with three thumb-tacks to the end of the wood block (figure 6), slip a piece of carbon paper under the sheet and transfer the drawing by going over the lines with a hard pencil. The carbon line, however, will not be sufficient, as in working over the metal the hand is likely to rub off the line.

At this point we need to make a scratch awl from one of the small wire brads by filing it to a point with the half-round file (flat side). This should be done by placing the nail in the vise between two chips of soft wood to avoid scarring the vise. Using this point scratch in the lines of the design and border.

We are now ready for forming the relief. Take a 10d brad and file it as shown in figure 7 making a small square stamp on the end. Hold this upright in the left hand as shown in figure 8 and tap it with the hammer held in the right hand. Practice this first on the outer edge of the metal between the screws, being careful not to run over the lines of the design. Do not try to set the metal in deeply or the tool may go through. Avoid uneven depths like this (figure 9a). Try to keep the stamping of about equal depth, b.

After a little practice for control of the tool, begin to stamp the background of the design. As a rule

Fig 5

Fig. 6.

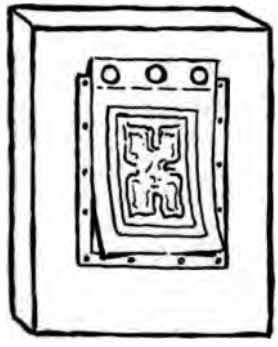


Fig. 8.

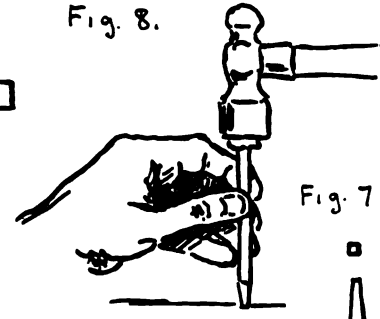


Fig. 7

Fig. 9.

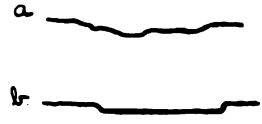


Fig. 10

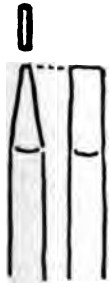


Fig. 11.

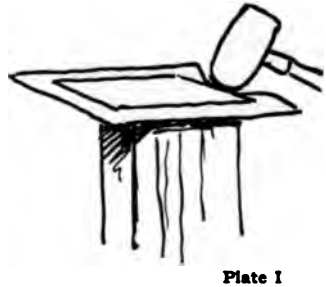


Fig. 12

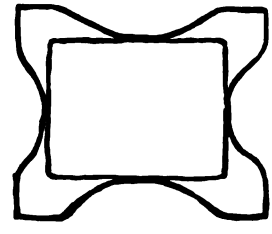


Plate I

the work looks better if the background, rather than the design is stamped. Deep stamping, high relief, is not desirable and may result in perforating the metal with the tool. As the stamping progresses the pattern rounds up in a pleasantly embossed design, showing a contrast of roughened background and smooth relief. On a small piece of work it is better if the stamp be rather small.

No student should be allowed to leave his work until the stamping is clean and sharp to the line.

When this is accomplished file a 20d wire brad to a screw driver edge as in figure 10, and polish it smooth with emery paper. Be careful not to get a sharp edge which might cut the metal.

This little chasing tool is useful for accenting the lines of the design where it seems to need it.

Now remove the screws and with the shears trim off the outer edge of the metal which contains the screw holes. Cut always near the joint of the shears, not at the point, and thus accomplish the most work with the least energy.

Upon the back of the metal draw the border all around just 3-4 inch from the edge.

This may be left as a pencil line. Set the hard wood block in the vise, end up, and placing the metal, raised surface downward, beat the middle of each side over the square edge of the end of the block using the round end of the mallet as shown in figure 11. Bend down only the middle of each side

Fig. 13. INCORRECT

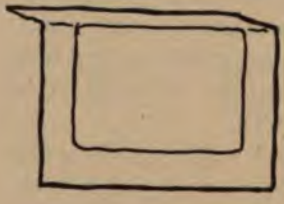


Fig. 14

Fig 16.

Fig. 15.

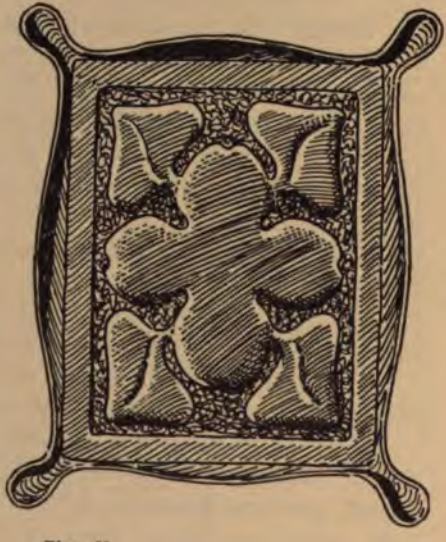


Plate II

(figure 12) for if one side is beaten way to the corners as in figure 13 it will be impossible to get a nicely finished corner.

After the four sides are beaten, as in figure 12, begin to work the corners up smaller from two sides, as shown in figure 14, working up carefully first from one side and then from the other. A very little practice with the mallet will enable you to do this quite easily if it is held properly. Never grasp a mallet or hammer rigidly or force it down with the whole weight of your arm. Hold it in the hand loosely, allowing the weight of the head to do the work.

The tray should now look somewhat like figure 15. The corners are sharp and should be trimmed off carefully with the shears. If the edges are rough, smooth them with the rat-tail or half-round file, and finish with emery paper.

To relieve the straightness of the sides and make the tray more ornamental, set it on the end of the hard wood block and with the mallet beat out the sides to an even curve as shown in figure 16.

The tray may now be polished bright or colored by heating slowly over a gas jet, or flame. Very beautiful color tones may be gotten on copper in this way, but the metal should first be made perfectly clean by the use of whiting or salt and vinegar.

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THE TEACHING OF LETTERING

UPLIFTING is the purpose of all teaching. Its accomplishment calls for an ideal. Ideals are products of the imagination; creations resulting from new combinations of known facts. Education recognizes that one possesses those things only which he gives away: that the growth of the creative power is in proportion to its expression of itself. The recognition of growth through expression suggests an ever-moving ideal — a greater intensity of struggle — a farther reaching onlook.

I. IDEAL. The teacher truly educates when he lives in the feeling that within himself and within his pupil lies an infinite ideal, enriched by facts, developed by expression, moving with irresistible power to a larger onlook.

This possession of the life of feeling, the soul-life, is the determining power which distinguishes the work of the master of the art of teaching from the superficial so-called teaching which deals with tangible results only. The former is in harmony with universal order and unity, the latter is a collection of isolated experiences.

Every new subject or phase of a subject introduced into public school work offers a temptation to superficial teaching because of the small proportion of time teachers find for thorough and original thought.

Lettering often means merely a search for a copy to be used in an exercise to-day. The pupil has a claim to more: to the knowledge of underlying principles which will aid in the freeing of his power of independent and original thought. Given this fundamental knowledge, the special exercise of to-day possesses new meaning.

II. FACTS. The reaction against the old-fashioned "written paper" made with no respect for beauty is bringing booklets into prominence. This demands a knowledge of the printer's art and presents the following subjects for thought:

1. What are the principles underlying the construction of any object?
2. Wherein are they evident in the art of book making?
3. What are the most important events in the evolution of the book?
4. What styles of booklets are most suitable for public school work?
5. What are the most important events in the evolution of the alphabet?
6. What are the fundamental alphabets?
7. What exercises will give pupils a worthy ideal, necessary facts, opportunity for expression, a larger onlook?

This article is concerned with the last three questions. Excellent replies may be formulated by any one who will consult the following authors:

Miss Edwards on "The Hieroglyphic Writing of the Ancient Egyptians" to learn of the birth of lettering: Strange on "Roman Lettering and its Derivatives," "The Middle Ages" and "The Beginning of Printed Letters," to feel the life which was active in originating forms: Day on "Art in the Alphabet."

Filled with interest and inspiration by the above authors, turn to Daniels for a definite study of form, to Reinhardt for practical suggestions on easy, convenient freehand lettering and to Bailey's "Gift of the Printers," for many helpful hints.*

The following is one arrangement of a series of exercises calculated to serve as a foundation for intelligent printing in harmony with the thought to be expressed and the place for which it is intended.

The competent presentation of the subject of lettering requires the recognition of many details not mentioned in the following exercises because they are so clearly illustrated in Mr. Daniel's book.

EXERCISE I. Proportions.

Sketch rectangles or spaces indicating heights and widths of letters.

Capitals: If the space allows, those of a pleasing rectangle, e. g., 2 to 3 : 5 to 8.

If the space is noticeably high or wide, elongate or extend the rectangle to be in harmony with it.

Lower Case: Retain the proportion adopted for capitals. Heights should be 3-5 that of capitals. Long letters follow the rule for script.

* Pharaohs, Fellahs and Explorers. By Amelia B. Edwards. New York, Harper Bros.

Alphabets — pp. 298. By Edward F. Strange. London, George Bell and Sons.

Alphabets, Old and New. L. F. Day, pp. 39, plates 178. New York, Charles Scribner's Sons.

Freehand Lettering, — pp. 34, plates 13. By Frank T. Daniels. Boston, D. C. Heath.

Lettering — pp. 23, plates 8. By Chas. W. Reinhardt. New York, D. Van Nostrand Co.

The Blackboard in Sunday School, — pp. 132, fully illustrated. The Gift of the Printers, Chapter VI. Boston, W. A. Wilde Co.

EXERCISE II. The Gothic Alphabet.

1. Determine proportions of rectangle.

2. Determine width of members (Daniels suggests that it be 1-7 of the height of the letter).

3. Notice the letters whose stability is partly secured by placing their horizontal member above the middle: B, E, H, R, S.

4. Draw the letters which just fill the given rectangle: D, F, H, L, N, P, U. See figure I.

5. Draw the letters which, to avoid a top-heavy effect, are narrower in their upper part: B, E, K, R, S, X, Z. See figures II, VI, VII. (The condition applies to C and G but their drawing is better included in the following group.)

6. Draw the letters whose curved outlines reduce their apparent size so that they must extend beyond the given measures: G, C, O. See figure III, VII.

7. Draw the letters whose inclined lines cause them to appear contracted hence which need a slight increase of height and width: A, V, Y.

8. Draw the letter T whose vertical member shortens the appearance of the horizontal member so that it is necessary to extend it beyond the given limits.

9. Draw the very narrow letters: I, J (3-4 width).

10. Draw the letter M, which is wider than the given limits. See figure V.

11. Draw the letter W, which is much wider than the given limits.

NOTE: All letters which vary from the given proportions are dependent for their beauty upon the judgment. The variations must be slight.

EXERCISE III. Spacing.

Aim to secure unity in the appearance of a word and of a sentence.

Suggestions: The space between the letters of a word depends upon the forms of the letters, e. g., contiguous vertical lines demand more space as in H E. Contiguous curved lines demand less space, as in O C. Adjacent letters whose forms create much space need to be brought nearer, as in L Y.

Between words the space is about twice that between letters.

Between lines, the space often equals the height of the shortest letters in either line. Aim for clearness.

EXERCISE IV. Modifications* of the Gothic Alphabet.

The following modifications are intended first, to suggest variety; second, to lead gradually to an appreciation of the intricacies of the Roman alphabet.

Exercises should group the letters as in the study of the Gothic alphabet and emphasize the facts obtained from its study.

Modifications: 1. By the use of narrower members, e. g., H N.

2. By the addition of ceriphs. See figures IV and V.

EXERCISE V. The Roman Alphabet.

A study of chapter nine of Daniels, of Bailey's "Gift of the Printers," and of page 32 of Day will reveal the following refinements characteristic of the Roman alphabet:

1. The use of broad and narrow members. See figures VI and VII.
2. Gradations in the width of some broad members. See figure VII.
3. Ceriphs — observe their curved union with members. See figures VI and VII.

Exercises should give practice on the letters in the groups previously suggested and should emphasize the facts learned in the study of the Gothic alphabet.

EXERCISE VI. Lower Case Letters.

These are subject to the same principles which control capitals. Pupils should become familiar with a lower case alphabet which is in harmony with each of the three alphabets above mentioned. Simplified forms of the a and g are better in practical work.

EXERCISE VII. Lettering Mechanical Drawings.

The skeleton form of the Gothic alphabet with or without ceriphs is a foundation. By the substitution of straight lines for the curves the entire construction may be mechanical. See page 46 of Cross's "Mechanical Drawing."

* These modified forms are termed by printers "antique."

EXERCISE VIII. Freehand Lettering.

The above studies supplemented by an adoption of the many hints given by Reinhardt make possible an intelligent, useful, easy form of expression. The following suggestions are offered:

1. The details determined by previous exercises must be strictly adhered to in spite of the disregard of some of them by Reinhardt.
2. The value of the book lies in the careful attention given to the means of avoiding common errors and in the definite directions for the best order of forming the letters.

III. EXPRESSION. The illustrations accompanying this article suggest large copies to place before pupils that details may be evident.

Media used in the following order gradually bring skill: crayon on the blackboard, large crayon on paper, pencils with large soft lead, medium pencil, the pen, the brush.

Beginners (first grade) are entitled to the help of prepared spaces within which to place their letters.

Helps in acquiring skill in freehand and lettering are:

1. Use of Japanese tracing paper over a set of ruled lines giving seven spaces.

2. Gradual reduction in the number of the spaces until no guide is necessary.

The opportunity for the struggle for accuracy (truth); for the continuous search for Beauty of form; for the expression of harmony between the printed matter and its position; — these with the pupil's consciousness of his growing skill may be

made a powerful factor in a child's education if the spirit of the teacher is intent upon the elements in the subject which are worth while.

IV. ONLOOK. This fundamental study leaves us with the possibility of understanding some variations of the letters and opens the vision to an interest in Old English, in German text, in Ecclesiastical forms. It leads us into the study of the beauties of illuminated manuscripts, and of the use of ornament with initial letters.

The pupil feels a dignity attaching to his booklet as he realizes his ambitions are similar to those of many persons whose lives have been devoted to beautiful printing. The effort is to him an experience which connects him with the life about him and brings him a sense of the strength and inspiration found in working in harmony with universal thought.

ELIZABETH H. PERRY

State Normal School,
Bridgewater, Mass.

ANNOTATED OUTLINES

JANUARY

GENERAL TOPIC, OBJECT DRAWING

PERHAPS the first week or more in January might well be given to the making of calendars for the new year, especially in the middle and upper grades. Calendar pads may be had for about one cent each, for which appropriate mounts may be designed and made, as simple or as elaborate as the conditions suggest. Whatever ornament is added should be appropriate to any and all the months, unless the calendar is for one month only. The whole should hold together as a unit. A calendar pad and a picture, or a pad and an abstract spot, is not necessarily a good design. The mount must not be too elaborate; the calendar must hold first place without a struggle. In all cases it is well to have the design worked out first in manila paper to insure good form and good proportions, and well placed parts. The material for the finished product may then be selected, and the color scheme fixed.

A calendar such as might be within the powers of a fifth grade is shown at 1 on Plate III. The color and shape of a calendar pad in this case determined the size, shape, and color of the mount. The motto — that of many a successful business man — is printed upon a piece of paper fastened to the mount like the pad. The top furnishes opportunity for original design.

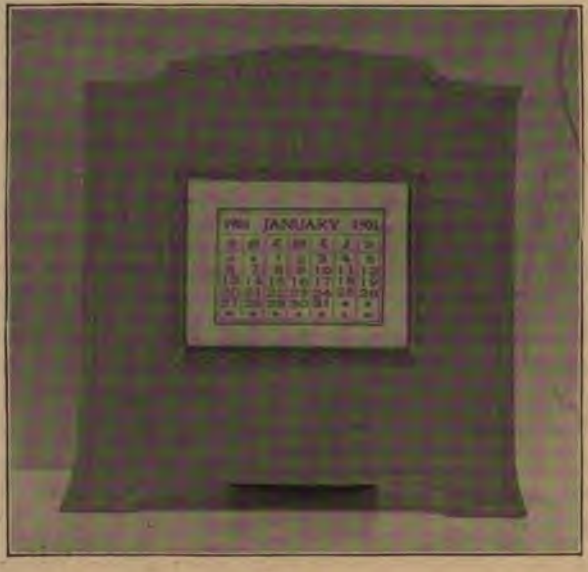


Fig. 4a

This calendar is here reprinted, for convenience, from the January number for 1902. It was made by a seventh grade boy, Everett, Mass., but might be made as well in a good sixth grade. The order of steps is as follows:

1. The calendar pad, with the size and shape of the mount sketched around it upon manila paper.
2. Study of the outline for modifications for crown and base.
3. Ornament, equally appropriate for all months.
4. The making of the mount from stiff cardboard of appropriate color.
5. The designing and making of the support at the back.

Plate III

This is the business calendar which first appeared in the January number, 1902. The original was made by an eighth grade boy, Everett, Mass. The average ninth grade will find it sufficiently difficult. The sizes of the rolls were figured out by the class and the rolls ordered from the mill as dowels. The knobs and bearings (the knobs cut down) were designed by the class and ordered in bulk from the mill.

A sixth grade calendar might be like Fig. 4a, page 204, or 4 (margin) but with simple ornament. This involves the designing of a foot and crown, for the calendar is supposed to stand upon a mantel or desk. Both 4 and 2 (Plate IV) are appropriate to seventh grade.*

In the seventh grade and above, the pupils are interested in perpetual calendars. Three styles are illustrated here No. 7, Plate IV, is the simplest, and is made by piercing the card mount with two horizontal slits. through which the strip of paper bearing the names of the months may be moved up and down, and with vertical slits, through which the strip of paper bearing the figures may be moved back and forth. The only trick is to arrange the figures so that they will read properly, no matter under what day the month begins. The right arrangement is as follows:

1 2 3 4 5 6 7
2 3 4 5 6 7 8 9 10 11 12 13 14
9 10 11 12 13 14 15, etc.

The size of this slip determines the width of the mount, which must be wide enough to hide the slip, wherever it is set. The length of the strip

* No. 2 came from Quincy, Mass. Miss Lillian Dearborn, Supervisor.

for the months may be shortened one-half by having six months on one side and six on the other. The length of this strip determines the height of the mount. The three inevitable spaces about the calendar suggest, by their position, a motto and two ornamental panels.

Another form of the perpetual calendar is shown at 5. This is like an old-fashioned clock without a case, such as were common in those German engravings in childhood days. The three strips may be of paper or ribbon. The central one may be double-faced, or the ends may be sewed together and the band endless. In this case an ornamental weight shaped somewhat like a T, with the top pierced with a slit for the ribbon, and the stem enriched with ornament, would be desirable. Tassels might ornament the ends of the others. This calendar should be supported on the wall at two points for convenience in changing the dates.

Ninth grade pupils should try a business calendar (Plate III). This calendar furnishes a group of most interesting problems both in construction and design. All these perpetual calendars offer splendid opportunities for original design, for thinking out a thing, from given conditions, for working under severe limitations. It is great fun!

PRIMARY. First Year. A. Make illustrative drawings for Christmas and other mid-winter stories, using colored pencils.

The primary children will come to school after the holidays full of vivid memories of Christmas. Have them draw The Christmas Tree, Hanging the Stockings, The Coming of Santa Claus, Christmas Eve, Christmas Morning, etc. Let them draw freely, using such colors as they wish, telling the stories after their own sweet will. This is the beginning of that fearful topic "Model and Object Drawing." Let us all set out merrily at least. After the drawings are made, have them exhibited to the class and discussed. Have the best trimmed and mounted. Try again. When interest in Christmas gifts begins to wane, try the winter sports.

Second Year. B. Make drawings of toys, using color.

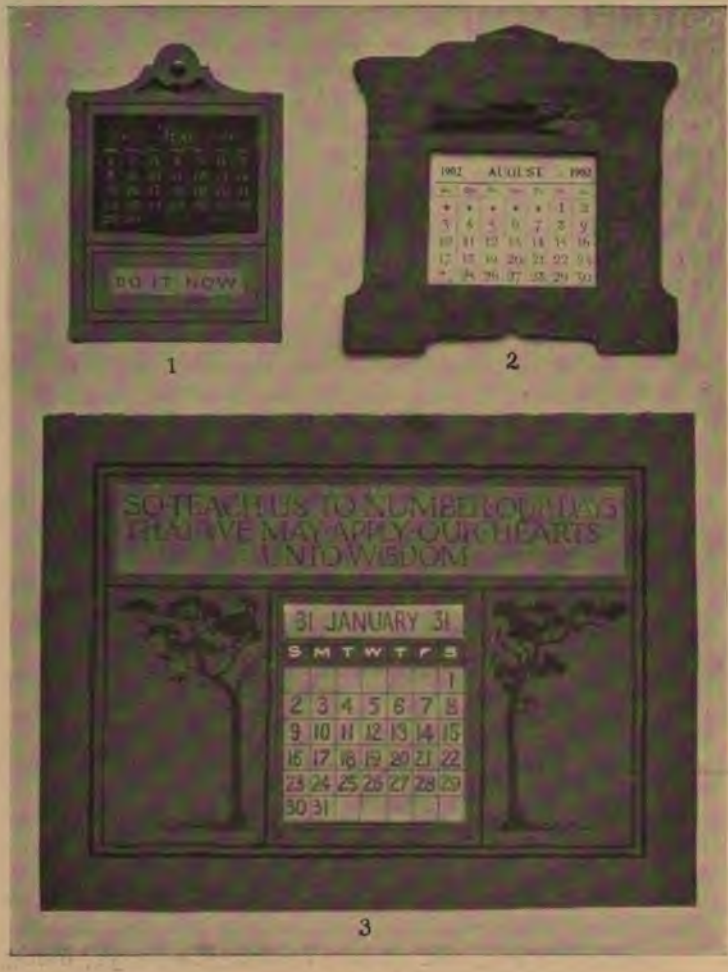


Plate IV

Christmas presents will be brought to school and exhibited with great readiness. These are exactly right for the drawing lesson. Any interesting toy will do, provided it is bright colored and complex. If the children wish to weave a story about any toy and illustrate that, the toy being but an accessory, let them do it. Expression, not repression, is the aim.

Third Year. C. Make drawings in color or ink silhouette of common toys or other objects of rather simple, but striking form, such as jumping-jacks, trumpets, swords, oil-cans, ink-fillers, etc.

The pupil's attention should now be concentrated upon form rather than upon story or action, as in previous grades. Avoid objects of subtle proportions and commonplace outlines. The odder the outline the better. Insist upon constant comparison of the drawing with the object. The one question is, Does the drawing look like the thing? If the details confuse, place the object in the sun behind a curtain and draw the shadow.

INTERMEDIATE. Fourth Year. D. Make drawings in color from objects of striking shape, including vegetables, such as a beet, carrot, crookneck squash, gourd, and the like.

The coloring this year may be in water-color, more naturalistic in treatment. Japanese

lanterns suspended singly or in groups are delightful subjects. It is safe to say that taking the country over, no other subject is so well drawn, on the average, by middle grade children. The proper placing of the drawing and its size should be carefully considered. The pupil's initials may be given a somewhat prominent place, as a part of the arrangement.

Fifth Year. E. Special topic, The Representation of Solidity. Make drawings with the brush and pencil of such objects as oranges, potatoes, apples, etc., represented with ground and background.

Give special attention to the significance of a change in *level on the paper* as related to a change in *distance in the object*. Discuss the inter-relation of the three elements of a picture, object, ground, background.

For the first lesson, let the desk-top be the ground, the back of the pupil in front, the background, and an orange, an apple stem down, or a ball, be the object. Cut from stiff paper or card a frame with an opening of about 2 x 3 inches. Sitting well back in the seat, view the object through this frame, using one eye only, until it can be seen *as a picture drawn within the frame*. Then note the proportion of ground to background, and how it may be varied. Note how the apparent size of the object within the frame may be varied by moving the frame nearer to the eye or farther away. Notice where the shelf-line (the

line where ground meets background) appears to come against the outline of the object. Draw the object in outline, with the brush, add any characteristic markings. Indicate the background by a wash of black or gray.

Sixth Year. F. Special topic, The Foreshortening of the Circle. Make drawing with the brush and pencil of such objects as a half orange, half apple, saucer, or other hemispherical object represented with ground and background.

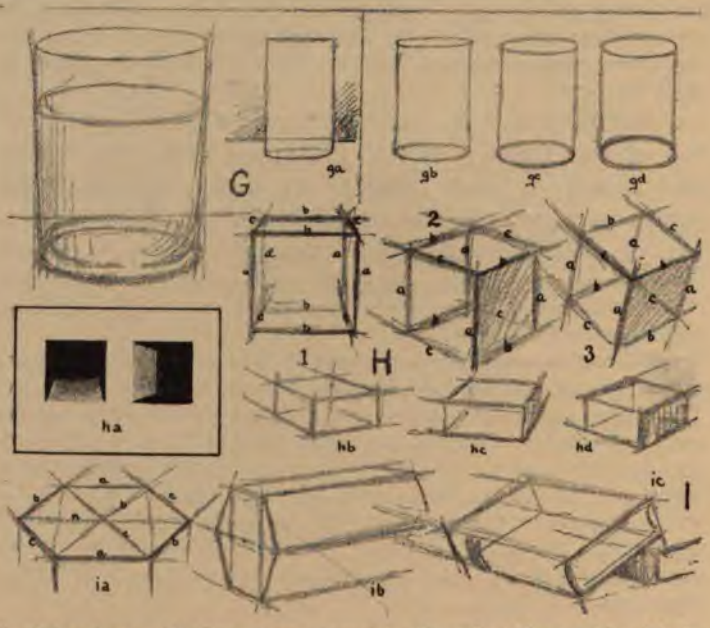
After an introductory elucidation of the topic, have the pupils collect illustrations of foreshortened circles — pictures in advertisements and the magazines.

The first lesson might be the holding of hemispheres in positions indicated upon the board by sketches such as those at fa, fb, fc, etc. The teacher can hardly make too many illustrative drawings for the pupils to interpret. In first practice in drawing let the pupils work with the brush and a dull yellow wash, if the object is a hemispherical model or a half apple. Begin with the foreshortened circle. Put a streak of yellow on the paper and widen it, extend it, push its outlines out with the brush until they form an ellipse like that shown by the foreshortened circle. Add the semi-circular part, and indicate the background.

GRAMMAR. Seventh Year. G. Special topic, The Effects of Changes in Level. Make drawings with the pencil of such objects as glass tumblers, cylindrical boxes, bottles, jars, tubs, pails, barrels, etc.

At first make many rapid sketches illustrating the principle, and have the pupils collect illustrations from the magazines, etc.

In the rapid sketching think of the solid as transparent, and sketch the whole of every edge or outline each time. Make sheets of three-minute sketches, such as those shown at ga, gb, gc, etc. Finish the



final drawings with three tones consistently selected, as white, black, middle gray; light, dark, middle gray. Color may be substituted for gray.

Eighth Year. H. Special topic, Convergence. Make drawings in pencil of rectangular objects involving one and two sets of converging lines.

Teach convergence as a result of distance and foreshortening; make "vanishing point" entirely subordinate, at first. A useful device for purposes of illustration is a card with a "door" in it, ha. Collect illustrations. In sketching think of every rectangular object

as presenting to the eye three sets of parallel lines, and three only, but always three, sometimes two sets actually parallel, 1, sometimes one set, 2, and sometimes none, 3. Make dozens of rapid sketches similar to hb, hc, etc. Finish final drawings in three values of color or gray.

Ninth Year. I. Special topic, Convergence. Make drawings in pencil of objects involving simple elements under unusual conditions, as, for example, books tilted up at an angle, bottles and vases upset, chairs tipped back against the wall, etc.

In this grade all the principles previously taught are to be reviewed, and the typical forms so thoroughly known that they may be sketched in any required position without the model. The hexagonal prism is a good test of ability. Nothing new is involved in the drawing of the objects suggested, merely new phases of elements already known demanding closer observation and greater skill in sketching. Aim at drawings correct in principle, if somewhat crude in execution.

HIGH SCHOOL. Freehand Classes. The principles of model and object drawing, as outlined for the lower grades, should be reviewed, and much practice given in sketching common objects from memory. The grouping of objects for pleasing effects should be studied and practiced, and the groups drawn in pencil for good outline, in charcoal for light and shade, and in water-color.

Charcoal drawing. High School, Medford, Mass.

Water color drawing. High School, Newton, Mass.

Lectures or topics for study bearing upon the history of art should be given by the supervisor or special teacher, and illustrated note-books or topic-books should be kept by the pupils. Pictorial art would best come first, as directly related to grouping and composition — the work in hand.

The method pursued must of necessity be determined largely by local conditions. Suffice it to say the history of painting should be closely related to other history, and to a scale of time, so that important events and painters may be grouped properly. The year 1500 is the high-water mark in the Renaissance in Italy. How many masters were alive and in their glory at that time!

Mechanical Classes. The more complex problems in geometry, practice in inking, and in tinting connected with the working out of a set of plans for a simple building — some structure in the vicinity of the school, which may be sketched and measured, are appropriate at this time; or such work in mechanical drawing as may be necessary to fit for some higher institution.

A series of plates will soon be published as a supplement to the Book by Miss Lillian Dearborn of Quincy, giving the requirements in mechanical drawing for admission to the Massachusetts Institute of Technology and institutions of similar grade.

Lectures or topics for study bearing upon the history of structural art should be given by the supervisor or teacher of drawing; and illustrated note-books or topic-books should be kept by the pupils.

In these lectures emphasis should be placed upon the lives and works of the great craftsmen, Cellini, Morris and the like, as important, in their way, as the great masters in painting.

HELPFUL REFERENCE MATERIAL

FOR JANUARY WORK

Calendars, illustrated. Applied Arts Book, Jan. 1902, pp. 30, 31. The Calendar Mount. Daniels. Jan., 1903.

Convergence. Sargent. Applied Arts Book. April, 1903, p. 239, etc. Cross. Freehand Drawing, p. 58, etc.

Cube, in perspective. See Convergence. Also Cross. Freehand Drawing, p. 59, etc.

Cylinder, in perspective. See Foreshortening. Also Cross. Freehand Drawing, p. 62, etc.

Foreshortening. Sargent. Applied Arts Book, March, 1903, p. 193, etc. Cross. Freehand Drawing, p. 56, etc.

Hemisphere, in perspective. See Foreshortening.

Hexagonal prism. Cross. Freehand, p. 64, and plate p. 75.

Illustrative Drawing. Daniels. Applied Arts Book, Oct., 1901, p. 12, etc. Cremins. Graphic Expression in Childhood. Year-Book, C. S. M. A., 1903, p. 46, etc. Illustrated.

Lettering. Hall. The Making of Good Letters. Applied Arts Book, Sept., 1901

Light and Shade. Cross. Light and Shade. Ginn & Co.

Model and object drawing. Sargent. Applied Arts Book, Feb., March, April, 1903.

Mounting drawings. Parsons. Applied Arts Book, April, 1903, p. 225, etc.

Object drawing. Tadd. New Methods in Education, p. 173, etc.

Outline drawing. Cross. Freehand Drawing, chap. 1.

Pencil Drawing. Berry. Applied Arts Book, May, 1902, p. 1, etc.

Placing, within margin lines. Bailey. Year-Book, 1902, pp. 100-112.

Plans of buildings. Edwards. Mechanical Drawing, Applied Arts Book, March, 1903, p. 205, etc.

Tilted objects in perspective. Cross. Freehand Drawing, pp. 78, 79.

Tones, use of two and three. Dow. Composition, sections XVIII to XXII. Kettelle. Composition in Fine Art, Chap. V.

Toys, drawing of. Sargent. Applied Arts Book, Feb., 1903, p. 173, etc.

THE SCHOOL LIBRARY

BIBLIOGRAPHIES of such a live subject as Art Education are out of date almost as soon as they come from the press. They must be revised every year, or be relegated to that state of the sonorous name, innocuous desuetude. Every drawing teacher in the country will be increasingly indebted, year by year, to Miss Louisa Pierce of New York, who has undertaken the task of recording annually, in the Year-Book of the Council of Supervisors of Manual Arts, "The Year's Progress in the Manual Arts." The first record as it appears in the Third Year-Book, just issued by the Council, is well planned for ready reference, discriminating in its statements, and surprisingly complete and accurate. It brings the bibliography of the subject up to date.

Year-Book; Council of Supervisors of Manual Arts. 1903. Size 7x10, 160 pp. Illustrated. $3.00. Dr. James P. Haney, Secretary, New York.

The appearance of this unique volume is always awaited with interest. This year it contains ten papers. Two are upon supervision. Dr. Haney writes upon supervision in cities, and Mr. Bailey in states. Two are upon drawing in high schools. Applied Art, Miss Mabel E. Stock; Drawing, Mr. Harold Haven Brown. Two are upon Design. Mr. Ernest A. Batchelder writes upon the Principles of Pure Design, and Mr. James Hall of Applied Design. Two are in the nature of bibliographies; Miss Pierce's article, to which reference has been made, and Prof. Churchill's on The Meaning and Aim of Art in Education. Miss Julia C. Cremins treats of Graphic Expression in Childhood,

and Mr. Frederic L. Burnham of the Psychology of Drawing. On the whole, the articles are well-written and valuable.

Pictorial Composition. H. R. Poore, A. N. A. The Baker & Taylor Co. 1903. Size 6 1-2 x 10, 256 pp. Illustrated. $1.50

Probably the best book upon the subject for pupils in high, normal, and art schools, as well as for "the student of painting, the amateur photographer and the professional artist." Mr. Poore's style is clear, direct, readable, and all his illustrations are to the point. He speaks with the authority of one who knows a subject from the inside. His plates showing the "Fundamental Forms of Construction," and the "Fundamental Forms of Chiaroscuro," are invaluable. The book is full of quotable sentences. Here are a few: "Between the life class, with its model standing in academic pose, and the pictured scene in which the model becomes a factor in the expression of an idea, there is a great gulf fixed." "Good art of the gallery is the best guide to a trip afield." "There is always a rebellious member in every picture which continues unruly throughout its whole construction." Speaking of the necessity of consistency in the parts of a picture he says: "The haymaker creates a sensation on Broadway, but no more than Dundreary crossing a plowed field in Oxford ties." His characterizations are suggestive. "The message of impressionism is *light:* the effort of the early painters was *to secure light.*" Part II, which treats of "Breadth versus Detail," is especially valuable to high school pupils. Part III, "The Critical Judgment of Pictures," strikes at the heart of the matter in the opening sentence: "Art is a middle quality between a thought and a thing."

The inexcusable fault in the book appears in its imperfect references. Usually there are none sufficiently definite and one has to hunt through the book for the illustration cited. Where for once, on page 174, the author is definite, and says, "See page 39," he is wrong, for the cut referred to is on page 43.

But there is usually a fly in the ointment. The book is invaluable. It should be in every school library.

Lettering. Charles W. Reinhardt. Van Nostrand Company. 1903. Size 11 x 8, 34 pp. text, 12 plates. $1.00.

A clear, practical treatise on "Freehand Lettering for working drawings," valuable to all who have to do with lettering for any purpose whatever. It is abundantly illustrated with Gothic and Roman alphabets, upright and italic, and with examples of their use in headings and in running text, and in connection with maps and other complicated drawings. The order and direction of strokes in drawing letters and figures are given with unmistakable clearness, but the refinements of thickness and proportion are overlooked. The chapter on "Lettering for Photo-reproduction" adds to the value of this sensible book.

Freehand Lettering. Frank T. Daniels. D. C. Heath & Co. 1901. Size 7 1-2 x 6, 34 pp., 13 plates. 75 cents.

A reliable, little manual with an arrangement of plates which allows of their being constantly in sight for reference when the book is opened at any page. The Gothic alphabet is emphasized as the simplest and best for first practice. The Roman has been slighted, and the examples given, Plates 8 and 9, are not especially attractive. The refinements of size, proportion, and spacing of Gothic letters, are well explained and exemplified.

Basket Making. T. Vernette Morse. Art Craft Supply Co., Chicago 1903. Size 5 x 7, 32 pp. Fully illustrated. 25 cents.

Bead Work. (The same).

These are the first and fourth in a series of "How to Do It" manuals. It would be difficult to find pamphlets which give more information (and fewer words) for the money. They give all directions required by a novice, and a progressive series of exercises, clearly described and fully illustrated.

Teachers' Memory Gems. Priauex and Welch. W. M. Welch Company, Chicago. Size 5 x 7 3-4, 64 pp. and interleaves. 40 cents.

Brief biographic notes are given of eleven American and fifteen English authors, all recognized masters, with quotations from their works. There are also twenty-two pages of miscellaneous quotations. Blank interleaves give opportunity for additional quotations from each author, according to individual taste. Nothing could be more charming than the Model Lesson where an author is introduced to the children. The quotations are mostly for upper grammar and high school pupils.

The December magazines are rich in reference material along art educational lines.

Booklovers.

The frontispiece is a good three tone print of Raeburn's Sir Walter Scott. The "Pictures and Art Talk" department gossips entertainingly and presents eight color prints, The Stream by Frederic Ede; Idle Moments by Joseph Bail, and Sunset by Bruce Crane being the most consistent. The Child in Art by Estelle Hurll, possesses the usual good qualities of her work to recommend it, with eleven illustrations which would appear excellent were it not for such reproductions as one finds in Masters in Art. No teacher of Geography can afford to overlook The Frost King at Niagara with its superb half tones. A brief article on The Art of Paul Helleu by Fitz Roy Carrington, reprinted from the Metropolitan Magazine and accompanied by a picture of the artist in his studio, is valuable because so little is available concerning this new maker of a "type."

Century.

The frontispiece in color is not so successful as the pictures by Maxfield Parrish, illustrating Miss Wharton's Sienese Villas. The "Vicobello" poplars are ideals for children to study. Alfred Brennan's pen drawings of Chrysanthemums are at once delicate and vigorous.

The drawings by Charlotte Harding in Temptations to be Good, those by Fanny Cary in a Christmas Rescue, and those by Ellen Thompson in Children of the People, furnish suggestions for pose drawing. Timothy Cole's wood engraving from Murillo's Adoration of the Shepherds is a charming frontispiece for the interesting article on Christmas Mangers by Emma Ernestine Porter. Present day children will enjoy You at School. The pen sketches by F. D. Steele are wholesome bits of work for high school pupils to see. One on the Barber by E. W. Blaisdell, is a clever bit of animal caricature. Among the advertisments an original note in decoration is struck by the Metrostyle Pianola.

Craftsman.

An unusually rich number from our point of view. The Sacred Ciphers, a well illustrated article by Caryl Coleman traces the history of the X P and I H S ciphers in Christian art. Miss Sargent's fine translation from the French of Jean Schopfer, upon The Silversmith's Art is continued with profuse illustration. Pictured Poesies by Edith Moore touches a phase of art not often considered, but of great interest, especially to children of grammar school age. How to build a Bungalo, will furnish suggestions for Manual Arts High school teachers. The wood working teachers will find Ancient and Modern Chests and Cabinets by Grace L. Slocum worth careful reading, and the metal working teachers will enjoy both the text and illustrations in An Appreciation of the Work of Robert Jarvie. The Hingham Arts and Crafts by C. Chester Lane contains fine illustrations of baskets, embroideries, and netted fringes. Needlework in Newcomb College and Stenciled Fabrics in combination with Peasant Embroidery have other suggestive illustrations. The ABC of Decorative Art, is the first of a Series which promises to be of great interest. The article which above all others teachers of manual training in elementary grades should lay to heart is that on Simple Toys for Children. It is richly illustrated. Craftsmanship in the New York Schools by Jacob I. Milsner shows how successful the correlation of drawing and manual training has been under the leadership of Dr. James P. Haney.

Harpers.

Of the full page illustrations in color by Howard Pyle for Peire Vidal, the second and the fourth are best as harmonies of color. The atmosphere and the feeling of movement in the Train of King Alfonso are especially good. In the Playground of Paris a difficult subject is wonderfully well handled by A. Castaigne, p. 42. Henry Wolf's wood engraving from The Wood-Gatherers by George Inness, is worthy a frame by itself. It is as atmospheric, almost, as a Carot. The Masterpiece, The Journey, and the Mystic, by Elizabeth Shippen Green, are well composed and drawn with outlines which are at once bold and delicately responsive to the embodied idea. The camels in The Lords of Sahara should be placed in the annual box for use next Christmas by the Wise men.

House Beautiful.

A decorative margin design in two tones of gray for The House Beautiful and that for Our Colonial Room in one tone of gray and white are good bits of work for grammar school pupils to see. A Word about Japanese Prints by Olive Percival is instructive and well illustrated. A Swiss Chalet in New Jersey by Joy Wheeler Dow, will be found of interest to the teacher of wood working, and Structural Style in Cabinet-Making by Gustave Stickley, of such importance that it should be "laid to heart." The Decoration of a City House by John Ednie is an example of L'Art Nouveau outré! The "unit of design" appears at first sight to be a knot of electric light wires and broken lamps! but it is not really so bad as that.

McClure's.

The delicate pen drawings by Ernest Haskell illustrating The Song of the Saw-mill, will show high school pupils what a pen can do in the hand of one who is its master. Compare their handling with that in the sketches by F. R. Gruger in the Pimienta Pancakes, by Charlotte Harding in Ellie's Furnishing, and in that yet more vigorous sketch of Rockefeller by George Varian, — a masterpiece of simplicity and force. An invaluabie series of articles by John La Farge dealing with One Hundred Masterpieces, begins with Portraits of

Civic Life, with illustrations from Van der Helst, Frans Hals, and Rembrandt.

New England.

Six madonna pictures form the fourfold frontispiece of this Christmas number. In The Revival of Fireside Industries Katherine Louise Smith sketches the principal centres of influence of the art-craft movement of our time. John H. Tarbell's Experiences in Photographing the Negro in the South furnishes admirable suggestions for pose drawing in costume. The United States National Museum, by Randolph I. Geare, makes the Government collections at Washington so attractive that every teacher of drawing, nature study and history who reads it will be sure to visit the museums when next in Washington. The illustrations furnish suggestions for both decorative and constructive design.

Outing.

Excellent photographic pictures of English Gun Dogs, Hunting Horses, and Indians. Charming sketches of boys in winter by B. Cory Kilvert, as full of life and character as boys themselves. Henry S. Watson's pen drawings for The American at Play are good examples of what can be done with the least possible amount of black. His full-page illustration, page 331, shows that he can manage the brush as well. Notice the light in the sky and the treatment of the reflected light upon the water. Compare the reflections with those on page 335. Dan Beard's article on Snow Houses and Snow Men will "go to the right spot," with every live boy.

Scribner's.

Rich in color printing. The diversity of styles here comparable makes this number especially valuable. Penfield's Holland Sketches are in almost flat tones in mosaic; The charming Child in a Garden pictures, by Jessie Willcox Smith, are bold and wet in handling, with soft edges and strong contrasts of color; the frontispiece, by Maxfield Parrish, is as soft and rich in its subdued tones as a Rembrandt might be if thus reproduced. The two Venetian subjects in black

and white could not have been better if Parrish had made them for high school pupils to study for composition and handling. The decorations by G. Alden Peirson for the Ode to Music are sufficiently odd and cold! The article on Buda and Pest is enriched by a masterly set of drawings in pen and ink and wash by Peixotto. That called "A Café facing the Danube," is especially fine in its values. The appreciations of Sargent's Dogma of the Redemption in the Boston Public Library, by Russell Sturgis and Frank Fowler, must not be overlooked by one who would enjoy the decorative art of his own country.

St. Nicholas.

Happy Days contains illustrations in black and white and in pen and ink, which in their subjects will please primary children, in their composition and handling will instruct high school pupils, and in their figures will be suggestive for pose drawings in upper grammar grades. A Christmas Evening Party in ye Olden Time is beautifully soft and rich in values. The Three Caskets has four full-page illustrations, valuable in the history of art, to show the characteristic architecture and costume of the Egyptian, Greek and Medieval epochs. St. Saturday is a good bit of decorative pen work. The Signs of Old London has curious information and illustrations of quaint signs, not to be despised by manual arts boys. A Nonsense Calendar for December has a border of holly leaves quite fresh and original in treatment, and worthy of emulation. There are two live blue-jays, pp. 171 and 172, worth putting in the bird box.

THE CATCH-ALL

RETURN to hard work after the holidays ought to be easy, if the holidays were well spent and the New Year's resolutions were adequate. But easy or not, let us say with Odysseus of old, "Bear up, my heart!" And may it be with us as it was with him; for in "obedience his heart held firm and steadfast, though he himself tossed to and fro with thinking how he might accomplish his end."

MR. MILLER'S sensible article, saturated with the wholesome spirit of the man who has given his life to doing one thing well, and has done it, ought to brace us as we start, more effectively than any stirrup cup. "Not how much, but how well;" let that be our watchword for 1904.

BECAUSE this number contains an article on Hammered Metal, it is not necessary for you to lie awake these long nights thinking how to introduce that into your school, or regretting that it is impossible for you to do everything. Do what you can do as well as you can do it, and don't worry. Mr. Sanford's simple, clear exposition of how to begin will be just what somebody is looking for. I hope it will not disturb anybody who is not ready for it. The second part will appear in the February number.

LETTERING, as a school art, is becoming prominent in these days. It is worth acquiring. I have ever remembered with thankfulness one grammar school teacher (with whom we had a two-ring circus all the time for two years), because she discovered that I could be kept out of mischief by lettering. She bought a book on lettering for me to study, and invented occasions for me to do lettering upon the blackboard. Whenever I mark an express package, plan a title page, or draw an ornamental initial, that long-suffering teacher comes before my mind, and I have to say "thank you" again.

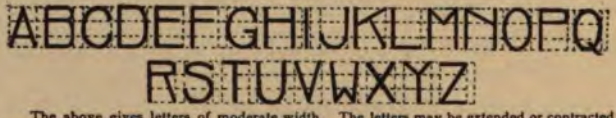
GOOD lettering is not so hard to get if one goes at it thoughtfully. The great temptation is to begin at once trusting to luck to come out right. The better way is to print quickly, and merely in skeleton, the words you wish to use, upon a slip of paper, making the letters about the size you think will do. This will furnish a basis for planning the lettering in its right place. It will show whether the letters must be made larger or smaller to fit the space; where to begin that the end may be right; how to modify the spacing between letters and words.

THE chart for the teaching of lettering in the New York city schools, as published by Dr. Haney, is, with his generous permission, repro-

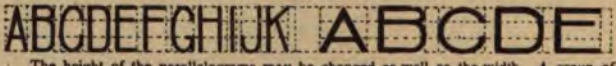
A SYSTEM OF LETTERING

PREPARED FOR USE IN CONNECTION WITH SCHOOL WORK IN DESIGN.

ALL LETTERS WITH EXCEPTION OF I ARE FORMED WITHIN EQUAL PARALLELOGRAMS. FOR I ALLOW A HALF SPACE ONLY. HORIZONTAL DIVISONS ARE IN THIRDS. THE CROSS LINES OF B, E, F, R, S ARE ONE-THIRD FROM TOP, OF A, ONE-THIRD FROM BOTTOM. NOTE PARTICULARLY THE SHAPE OF K, M, N, W AND Y. C, G AND Q ARE FORMED ON O.
ALL LINES FORMING LETTERS ARE TO BE KEPT OF EQUAL WIDTH, NO SHADING BEING INTRODUCED.



The above gives letters of moderate width. The letters may be extended or contracted horizontally by changing the width of the parallelogram.



The height of the parallelograms may be changed as well as the width. A group of letters may thus be made to fill any given space.

Titles in school work should be lettered in capitals. The small letters are not necessary.

To letter any word as "Composition" the following steps should be taken :—

1. Decide width and height of title and draw this oblong very lightly in pencil in place where title is to appear. The margin on right side should be about ¼ in. (one-quarter the width of a letter space) less than on left. This difference is later adjusted in the spacing.

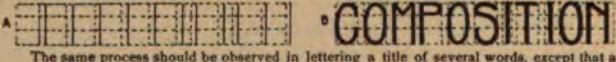
2. Divide the space for title into three equal oblongs by two horizontal lines.

3. Divide the space for title into parallelograms by vertical lines, making as many spaces as there are letters in the word and all of equal width save that intended for letter I, which should be but half as wide as the others.

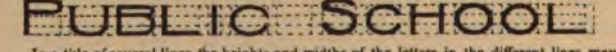
4. Space title by subdiving each vertical space for a letter by a light line on the right hand side of space, cutting off one-fourth of width of space. The narrow spaces thus formed will fall between the letters. The one at the right hand end of title will not be used.

5. Sketch in letters with pencil, then line in with ink.

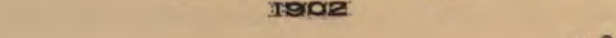
NOTE.—The first three steps are shown in A. The 4th and 5th in B.

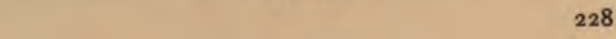


The same process should be observed in lettering a title of several words, except that a space equal to a letter should be left between words. For Public School allow twelve full spaces and one half space for I. To give variety the initial letters of important words may be made larger.



In a title of several lines the heights and widths of the letters in the different lines may be varied as well as the thickness of the stroke used in making the letters.





duced herewith. It is simple, and adequate for lower grade pupils. In the high schools (possibly in the last grades grammar) something of the refinements of good lettering should be taught. Miss Perry's article deals with this subject. The chart which she has prepared, published as a supplement this month, will enable teachers to bring to the attention of their pupils the characteristic elements of letters and some of those nice adjustments of part to part which distinguish excellent lettering.

THE Outline this month gives the initial work in model and object drawing in all grades. In some respects it is different from the usual outlines for that topic. On the one hand, the findings of such investigators as Sully, Leukens, Barnes and O'Shea upon what should be done have not been disregarded; nor upon the other have the almost equally important findings of the grade teachers and supervisors as to what can be done in a grade in a month. The aim is to teach thoroughly one principle in each grade each year, after having trained the child to focus his attention upon the elements of form. The order briefly stated is this:

I Forms in use, as the child sees them.
II Forms for use, as the child likes them.
III Useful forms as they are.
IV The proportions of forms as they appear.
V The representation of the third dimension.
VI Foreshortening.
VII Convergence.

IN following such an outline too much stress cannot be laid upon illustration, repetition, drill. Facility in drawing, like facility in language, comes only through practice. Ten illustrations to one description, ten sketches to one drawing, ten different things in one hour instead of one thing for ten hours, will be the method. The high school is the place for that prolonged searching for detail which characterizes the master who would intend much in his drawing. Intelligible English should be the early ambition, elegant English the later ambition; but, after all, the chief amibition throughout should be to have something worth saying to say. Likewise the order is intelligible drawing, excellent drawing, and always purposeful drawing.

A SUPERVISOR asks: "What can be done in constructive drawing and design in a small town where no provision is made for manual training, where no time can be given to manual training in school hours, and where from two to six grades must be taught at the same time." Mr. Walter Sargent, State Supervisor of Drawing for Massachusetts, will answer that question before long in an illustrated article. It is an important question, especially in view of a recent remark by President Eliot: "Any kind of manual training is worth more than nine-tenths of all the work in the public schools that comes under the head of arithmetic."

"SEND a stamp and get a dollar's worth"—that oft repeated injunction of the advertising sharp—for once will come true. Send a stamp to Prof. Edward S. Morse, Salem, and ask for a copy of his address, "Can City Life be Made Endurable," and see for yourself.

AMONG the special topic magazines which come to my desk none has a more self-respecting, trustworthy, companionable appearance than the "Journal of Geography," from Chicago.

THE Perry Magazine is more attractive, at first sight. I always look a new number through with great satisfaction, and recall again what an educator it has been.

THE Manual Training Magazine is more scholarly in appearance than either of the others. It has the Chicago University manner, so to speak. One cannot keep posted without it.

HANDICRAFT is almost too aristocratic. It is faultless in appearance, but coldly reserved. I cannot find upon its face a hint of the good things inside! But like other aristocrats, it is well worth knowing.

MASTERS in Art is a prince among them. The educational world holds nothing finer in the way of periodical literature.

OUR subscription list has nearly doubled since the first of September. Excellent! But there are thousands of teachers who do not yet know about the School Arts Book, and who will be glad to have it brought to their attention. Every subscriber can help to advertise it by using our drafts.

ENLARGE our constituency and we can enlarge your magazine.

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

Contents for February

THE DAVIS PRESS
Worcester, Massachusetts
1904

THE BULLETIN

If you want to find a helpful article in the February number, 1905, on illustrated papers about George Washington, send to the Editor samples of what you do this month.

Each for all and all for each.

☞ Use the drafts.

The second part of Mr. Sanford's article on hammered metal will appear later.

The supplement for March will give eight sheets in Mechanical Drawing covering the points required for admission to "Tech" and other institutions of college grade.

The March number will be devoted to the drawing of animals, birds, and the human figure.

Matsuki's Public School Art Room is unique.

THE SCHOOL ARTS BOOK

Vol. III FEBRUARY, 1904 No. 6

THE DRAWING SUPERVISOR

FROM THE VIEW-POINT OF A GRADE TEACHER

ARE the aims of the Drawing Supervisor and the class teacher identical? What part of the Supervisor's work is essential to the success of the class teacher? How does the class teacher supplement and render effective the work of the supervisor? So much depends upon the goal we seek, that before attempting to answer these questions, were it not well to ask, "What is the aim of all our teaching — to what end?" If we make answer "To the making of broad-minded and noble men and women," then we must view any subject taught as a means to that end. What else can give unity to the work of a teacher? To her the state has said, "Take this child and train him for me."

The aim of elementary instruction in the fine arts is not the making of artists, or even of beautiful drawing sheets. In the class in History there may be a Prescott or a Motley, but we train the rank and file for intelligent American citizenship. There may be a Sargent in the drawing class, but

for the rank and file, our aim must be a cultivated eye, that takes pleasure in refinements of color and form, ability to express ideas by drawing as well as by language, written or oral, and that ethical result which comes through perseverence and patient effort on the part of the pupil.

The first of these aims is largely conserved by the Supervisor when he plans a course in Art that opens to the child the door to the great world of beauty. The Supervisor should be an artist who possesses technical knowledge of his subject, the result of years of training. In such a Supervisor only can teachers have full confidence. So keenly alive should he be to the spirit of the age that he claims no infallibility for his course, but, on the contrary, has a kind of flying goal, determined by the progress of the best thought of the day. The teacher who most successfully uses such a course, studies its underlying purpose and logical sequence with loyalty.

The second result cannot be secured in an hour, nor by the Supervisor alone. The grade teacher is here more largely responsible. Fortunate are those teachers whose drawing supervisor adds to his knowledge the subtle skill of the teacher, and who can give in the class-room a lesson that is in itself a work of art—a lesson that makes so attractive some Hill of Difficulty, that, to the pupils, it becomes "The Land of the Heart's Desire."

After the most inspiring lesson by the Supervisor, there remains the task to be done — the Hill of Difficulty to be climbed. A Scotch couple were returning from the kirk one Sabbath morning when the wife exclaimed, "Weel, Rob, that sermon is done!" "Na, lass, it is only said; we maun gae hame now and do it." Even enthusiasm does not always make clumsy fingers skilful. The pupil often needs help to be patient and to persevere. The teacher should find in the Supervisor a friendly ally, who is ready to help her acquire the power to say to her pupil, "Do it this way!"

Whether or not the ethical result shall be gained from this training in æsthetics, depends largely upon the grade teacher who, in classes not overcrowded, can know all the children intimately as individuals. The lesson may have as great value for the pupil of less than average ability, as for the more gifted one, if the teacher lets the personal element enter into the equation. Why should we always compare the work of the mediocre pupil with that of his talented classmate? Were it not better that we should frequently compare it with his own previous effort? If each effort does not show some progress, then the work loses its zest, and to a large extent its ethical value to the pupil. Have you ever seen the expression upon the face of a boy as he rests from his labors and surveys the best thing he ever did? You might not care

to show it to an art critic, but its value lies in the fact that the boy is the stronger for the doing of it. Let us reckon with the talent possessed by our boys and girls, than with the sure rewards of hard work.

The Supervisor is to furnish ideals; the grade teacher is to help realize them. The child must have ideals toward which to work. The teacher of music takes his seat at the piano, plays the Moonlight Sonata, and says to his pupil, "It should sound like that." But he knows that while he has given to his pupil the ideal toward which to strive, it is only by much practice that the pupil will reach that ideal. The Supervisor of Drawing should be able to present ideals in his realm. Impotence here may well invite from the teacher the challenge "cui bono?"

Do you recall "A Writer's Request of His Master," which prefaces one of Dr. Van Dyke's more recent books? It might as suitably preface the daily task of the grade teacher. "Give me an ideal that will stand the strain of weaving into human stuff on the loom of the real. Keep me from caring more for books than folks, for art than for life. Steady me to do my full stint of work as well as I can; and when that is done, stop me, pay what wages thou wilt, and help me to say, from a quiet heart, a grateful "Amen."

EMILY J. DYER
Newton, Mass.

TEACHING CONVERGENCE

IXTEEN years I have faithfully tried to lead pupils to see the convergence of lines in a two-inch cube. I have never succeeded. I want to tell you what a relief it is to hear it said that I need not again attempt it." Thus spake a teacher at the close of a teachers' meeting, and teachers and supervisors all over the land say "Amen!"

We have tried all sorts of devices to aid us in seeing this convergence in small cubes, and all have, in the main, failed. It is possible to see the convergence in the side lines of the top horizontal face if two pencils are held against the near vertical edges, but when the vertical faces are drawn it becomes evident that the fact of convergence in the top face has no relation, in the pupil's mind, to the fact of convergence in the vertical faces. The principal of convergence is not understood, hence such teaching is unsatisfactory.

The reason for failure has at last dawned in the fog of theory. Place a two-inch cube before you, so turned that you can see the top face and two vertical faces. There is scarcely a teacher in the land who can SEE the convergence of lines in the retreating edges. Just try it. The convergence is too slight in the meagre two-inch lines of

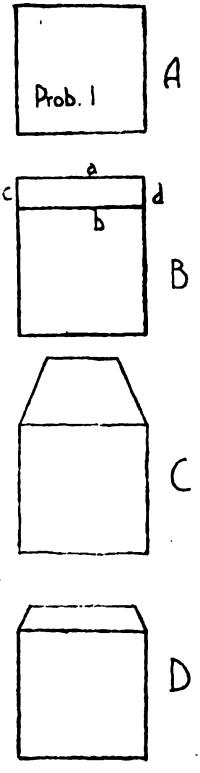
the cube. Is it not absurd to ask grammar grade pupils to see what we ourselves in our infinite wisdom only pretend to see?

You and I can draw a small cube correctly because we understand the PRINCIPLE of convergence. If we learned this principle through the use of our eyes, it was not from feasting our vision upon the cube. We saw convergence out-of-doors, in the railroad track, the row of houses, the sailing ships and floating clouds, for convergence depends upon the very simple fact that distance decreases the apparent size of objects.

It is inconvenient to take our class out to study a railroad or to carry a track into the school-room, but we can, at the board and on paper, make a fairly good substitute. We will first draw a long horizontal line (Figure 1, A), the teacher working at the

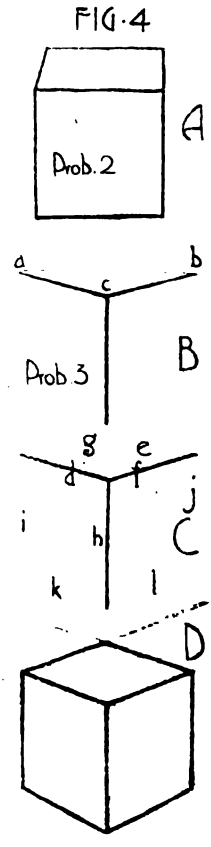
board, the pupils at their desks. From the center of this line draw four oblique lines below and two above. Figure 1, B. Add the two short horizontal lines at b and c. Be sure that they are horizontal; it is difficult to make them so, for we are confused by the oblique lines. Up to this point it is well, perhaps, to have the class work without a definite idea as to the final outcome.

FIG·2



Now the pupils may stop work and watch the always interesting growth of the drawing. Draw the remaining railroad ties, making them lighter and nearer together as they recede from the eye. The telegraph poles and the horizontal pieces at their tops are drawn in a similar manner, and finally the steel track is increased in value as it approaches the spectator.

In this drawing are embodied all the principles of perspective which we care to teach. Grammar grade pupils will readily see and describe



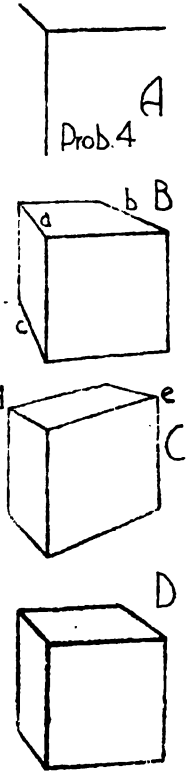
them. In fact, the rapid completion of the track appeals to them as a species of legerdermain, and they delight in seeing through the "trick," by which the teacher has produced a drawing which makes one think he can see a mile or more down a track which actually exists only in the imagination.

The final wording of these statements may be jotted down on the board as follows: 1. Distance increases the apparent size of objects. 2. (A result of 1). Parallel retreating lines appear to converge. 3. Distance diminishes the values of objects. (Distant objects appear lighter than those in the foreground.)

The first two principles are readily embodied in the pupils' drawings. Sometimes the third one is missing. To further emphasize this diminution of values, draw one telegraph pole in the middle distance of a value equal in strength to those in the immediate foreground, and

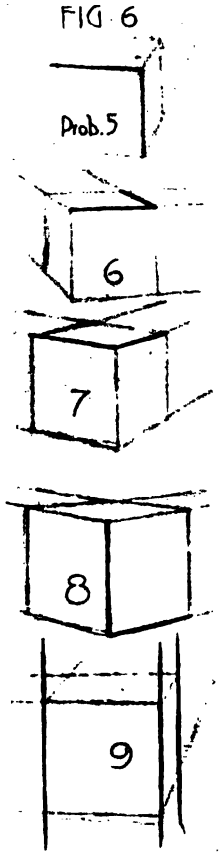
the pupils will understand that the effect of distance (ærial perspective) can be fully obtained only through the employment of all three principles, figure 1, D. Now that they may draw with a definite idea of the result desired and the necessary means to obtain it, the pupils may finish their sketches.

FIG. 5



As an additional problem to be worked at by those interested, we might suggest that the track be drawn as it would appear to one suspended in a basket, as at g in figure 1. Again, supposing that the rope should break, how would the track appear to us as we sat upon the ground between the rows of ties?

Two or three hours may be given to practice in applying these three principles to the drawing of a cube. The cube itself should not be used during these lessons. Every pupil knows what a cube is, and the aim in each of the problems which follow is to produce a picture of

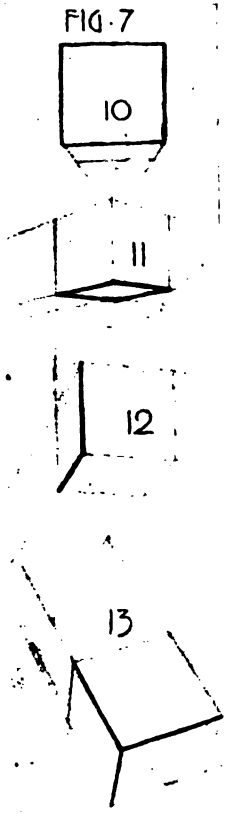


a cube. Any drawing which does not portray a rectangular block having six equal square sides is incorrect. The answer is as definitely right or wrong, as in arithmetical problems. The giving of these exercises in the form of problems interests the pupils, as ample opportunity is offered, according to results obtained, for self-congratulation or commiseration.

Problem 1. The cube is supposed to be directly in front of the eye, a little lower than the eye level. The teacher draws upon the front face a square, figure 2, A. Complete the cube. B is incorrect, according to principles 1 and 2; a should be shorter than b, making c and d converge. C is not a picture of a cube, but of a square prism. D is correct.

Problem 2. Cube in same position as in problem 1, but moved so that the eye is opposite the right vertical side; figure 4, A, is the correct drawing.

Problem 3. Cube a little below the eye level, so turned that the two vertical faces appear of equal width. Given lines, figure 4, B. Note that the distant ends, a and b, are in a horizontal line. The lines to be drawn at i and j are more distant than h and should be shorter, how much shorter can be told only by experiment. This will make k and l converge with d and f; g and e should be drawn shorter than f and d, resulting in a similar convergence. Continue lightly all converging lines for two or three inches. When the drawing gives the impression of being a square-sided block, it may be lined in according to principle 3.



Problem 4. Given lines at A, figure 5, finish the cube. Notice that the distant end of the shorter line is the higher. This is the only new feature in this problem. B is not a drawing of a cube. In C, the point e is too high; compare with the correct drawing at D.

Various other problems are suggested in figures 6 and 7. These may be worked at until a horizontal cube can be imaged and drawn in any position above or below the eye.

The last, problem 13, is a good final test for a high grammar grade. Image and draw the cube when no face is vertical or horizontal. Given lines are indicated in this, as in all problems from 5 to 12, by being drawn heavier in figures 6 and 7. The light lines indicate the correct drawings of the completed cube. In this last problem we have three sets of retreating, converging lines.

The drawing of an object is a conventional process, an attempt in two dimensions to lead the mind to think of three dimensions. When the pupils have mastered the conventions of convergence by working out the foregoing problems, the actual drawing from the cube offers no unconquered difficulties. The cube instead of the teacher suggests the problem. Every drawing can be criticised by reference to the railroad track and its three simple perspective principles.

FRED H. DANIELS
Springfield, Mass.

STILL LIFE IN WATER COLORS

THE guardian of a girl in our high school after disparaging her mental ability concluded with the following broadside: "She has no brains, but then, any fool can draw." Even in the face of this drawing teachers are undoubtedly right in maintaining that drawing is a serious study deserving an honorable place in the high school curriculum because offering great possibilities for mind development and discipline, and also embodying, from its very nature, opportunities for culture and refinement.

The method here outlined of teaching Still Life drawing in water colors demands a considerable amount of maturity on the part of the child. It may profitably be begun the second or third year of the course when the discipline of other work shall have contributed to the pupil's power for thoughtful study. The pupil should bring to such work an understanding (1) of the constructive drawing of simple objects; (2) of the placing of the object or the group in a given space with thought for the pleasing divisions of areas; (3) of the dark and light spotting; (4) of centering interest by the position and direction of line and mass, and of dark and light, all with beauty as the ultimate object.

Instruction in the simple principles of the theory of color may either precede or be an accompaniment of the water color work.*

Some work in light and shade in pencil, charcoal or monochrome wash, especially the last, may form a very good introduction to the work in color, for the method and technique are the same.

In the grouping of objects and placing of backgrounds and foregrounds, observe care in color combinations. It will be much simpler and more pleasing to avoid much in the way of color contrasts (except in small spots) and plan for studies in red, or yellow, or blue as the case may be.

In making a water color drawing, the paper is to be stretched before using. Cut it into quarter or

* For the work the following materials will be neçessary: STRETCHER, covered with smooth canvas or cloth. The sizes 10″ x 14″ and 6½″ x 10″ will be found to accommodate without waste the imperial size of drawing paper, and they are also good proportions for studies. PAPER, Whatman's cold pressed, lightest weight. BRUSHES, sable — red sable is good, size 7 or 8; a camel's hair, large, flat and soft — of this, one for the class is sufficient. Bristle brush — should be small, very stiff and stubby. A SOFT SPONGE, JAPANNED PAINT BOX, with suitable accommodation for the paints and pans for the mixing of large washes. COLORS, moist in tubes or pans: Chinese white, lemon yellow (German, put up in small bottles), yellow ochre, vermilion (French), rose madder, alizarin crimson, emerald green, French ultramarine, or French blue, Prussian blue. For monochrome, charcoal gray, sepia or Paine's gray. These paints must be of good quality, but either the standard English or American will serve except in the two instances noted. It is an excellent idea to place the colors in the boxes in the order named, i.e., running from yellow through reds to blues and neutrals. The gamboge yellow usually included in the water color boxes put up for school use, and admirable for many kinds of work, is not suitable here and must be avoided. When acquaintance is made with the colors, it will be seen that all are pure and brilliant; they are also permanent. Yet with a brilliant palatte we may produce the most subtle colors.

eighth imperial sizes, 11″ x 15″, or 11 x 7½″ according to the size of the stretcher. Thoroughly wet the paper on both sides, either by sponging, or placing in water, and lay it carefully on the canvas. It will project over the edges. Fold over the edges and tack them to the sides and ends of the stretcher. It is easiest to tack two opposite edges first. At the last, turn the corners down and tack them so there shall be no projecting part of the paper to tear. The paper should not be stretched by drawing tight. It should be laid smooth over the canvas by aid of the sponge. If it is thoroughly wet it will stretch smooth in drying. Allow sufficient time for the paper to become thoroughly dry before drawing.

The drawing should be made with pencil and when correct firmly outlined.

The first part of the work consists largely of flat washes and the aim should be to reduce the study to its simplest terms. There may be noted an infinite gradation of tones but disregard the more subtle values and look for the broad shadow masses; the dark or the emphatic spots of color, the relation of the object to its surroundings (background and foreground), and of the background and foreground to each other. Work especially for values as regards light and dark. If shadows are strongly defined, lay them in before local color. Note the kind of edges a shadow has and govern brush work accordingly, leaving a crisp outline, or a shadow

Plate I. From water color drawings, High school, Malden, Mass.

Plate II. From a study in blue. High school, Malden, Mass.

melting into light as the case demands. Should the local color be first applied and the shadow laid over that, the latter would be washed almost entirely out at the next stage of the work, and the modeling lost. In the illustration (Plate I, No. 1) the decorations, cast shadow and background have been laid in. In this instance the shade on the mug is so much more delicate than the strongly defined decorations, that that and the light value of the foreground would come last. It will be noticed that the work proceeds from the darkest colors to the lightest. The washes should be in colors darker and more brilliant than they appear in the group. The first effect will be garish, crude and hard. Allow the paper to thoroughly dry.

The next important step is to wash the drawing down. The large camel's hair brush is for this purpose. Hold the canvas only slightly inclined. Lay a wash of clear water over the whole, working across and from the top down. Always observe as much care in laying on a wash of clear water, as one of color, where the object is a perfectly flat one. Do not allow any stream of water to escape. It will leave a light line in its trail that will prove almost impossible to work up. When all the paper is thoroughly wet, wash the color down, using the camel's hair brush, working from the top (the part that would dry first) to the bottom, and softly, with a rotary motion. Of course the colors will run into

Plate III. From a study in yellow. High school, Malden, Mass.

each other, that is desirable. Another object to be gained is that of an undertone of color upon which the subsequent work is built. Note the texture of the paper. It is uneven in surface, an arrangement of little hills and valleys. The washing will remove nearly all the pigment from the hills while the valleys will retain the color and a soft and somewhat diluted effect will result. The stiff bristle brush is to be used for the removing of high lights, or any other clearly defined light spots not previously left. The color will lift easily with the stiff brush, so avoid too generous a use of it. Use it to draw out lights with the same precision of handling with which darks would be painted in. Allow clear water to float over the place where the stiff brush is used. Do not allow the paper to dry until all the drawing has been washed over and all lights lifted.

If the first colors laid on were relatively true in both tone and value there will be found, when the paper is dry, a most charming promise of the completed study.

There comes now opportunity for the most careful study and discrimination of color. Use very thin washes and usually, pure color. The "hills" of the paper that the washing has left clear receive a fresh color from the new washes, while they in turn are toned and modified by the duller pigment left in the "valleys." A certain bloom of color often results by this process. Another method open to use

as one proceeds is to mix Chinese white with the colors, and over this a little pastel will be found to be perfectly consistent as regards texture.

The method of water color work as described in this paper may be found a good one for bringing about an attitude of study. The sketch for effect has undoubtedly its charm and its value to the pupil. But those few telling spots which have the appearance of great simplicity are usually only possible after an intimate knowledge of both medium and subject have enabled one to realize just what would be the most expressive strokes. Note the long schooling the Japanese receives ere he is qualified for his work.

And again, water colors may be made a medium for more serious study than has often been acknowledged and that, even in the high school. A larger and larger per cent. of the pupils are finding their way from high schools into art schools and technical schools for training in various industries and handcrafts. Make the preparation for the special work in the various branches of drawing taught a real preparation. Let it be on a level with the college and scientific preparatory courses for earnestness and thoroughness, and thus meet more fully the needs of the future art student and craftsman.

MARY B. JONES
Malden, Mass.

Plate IV. From a wash drawing on gray paper, high lights added in pastel. State Normal school, Fitchburg, Mass.

ANNOTATED OUTLINES

FEBRUARY

GENERAL TOPIC, OBJECT DRAWING

RIMARY. First Year. A. Make colored pencil drawings illustrating mid-winter scenes and stories remembered vividly by the children.

Such experiences as coasting, skating, snowballing, stealing a tow, and shoveling out, are likely to be good subjects, or accidents such as breaking through the ice, a smash-up of sleds, or a snow-slide from a roof. The work may be individual at first, then some subject may be agreed upon by all, discussed, and drawn as a class lesson. The results should be displayed before the pupils, and freely criticised by them, as a preparation for another trial. Look for life, action, story, in the drawings.

Second Year. B. Make drawings of sleds, skates, sleighs, snow-shoes, and other winter objects well known to children.

Use any medium by which the characteristics of the object may be brought out most readily, Let the objects be drawn with or without accessories, as the children prefer, but emphasize the importance of clear descriptive drawings, without too much insignificant detail. Have results criticised by the children.

Third Year. C. Make drawings from such objects as stocking-caps, rubber boots, storm rubbers, mittens, gloves, and other seasonable things.

The drawing may be made with color or with brush and ink. The emphasis should be upon proportions and characteristic shapes. Try the same thing several times. Have each set of papers criticised by the class.

A. WINTER SPORTS.

B

WINTER OBJECTS.

C

SCHOOL OBJECTS

INTERMEDIATE. Fourth Year. D. Make drawings of complex objects, such as a potted plant, a school globe, an aquarium, a lamp or a clock.

Use any medium appropriate to the subject. Be careful to place the objects as nearly on a level with the eyes as possible. Emphasize proportions and outlines. If such a group as that shown at D can be set up and named — "Getting Lunch," for example—added interest and therefore better drawings will appear.

Fifth Year. E. Continue the study of solidity and how it is represented, using simple groups of vegetables or fruits.

Use the pencil for preliminary sketches and for a finished drawing. The outline of the finished drawing may be traced or transferred, and another sheet finished in flat tones of color or gray, to bring out more clearly the ground, object, and background. The one point for special emphasis at this time is, of course, solidity. Each object must appear to rest on the ground of the picture, and to have room for itself. Children commonly represent two objects occupying the same space at the same time.

Sixth Year. F. Continue the study of foreshortening, as found in simple, hemispherical

The Monastic Text

A B C D D E F G H I J K L M

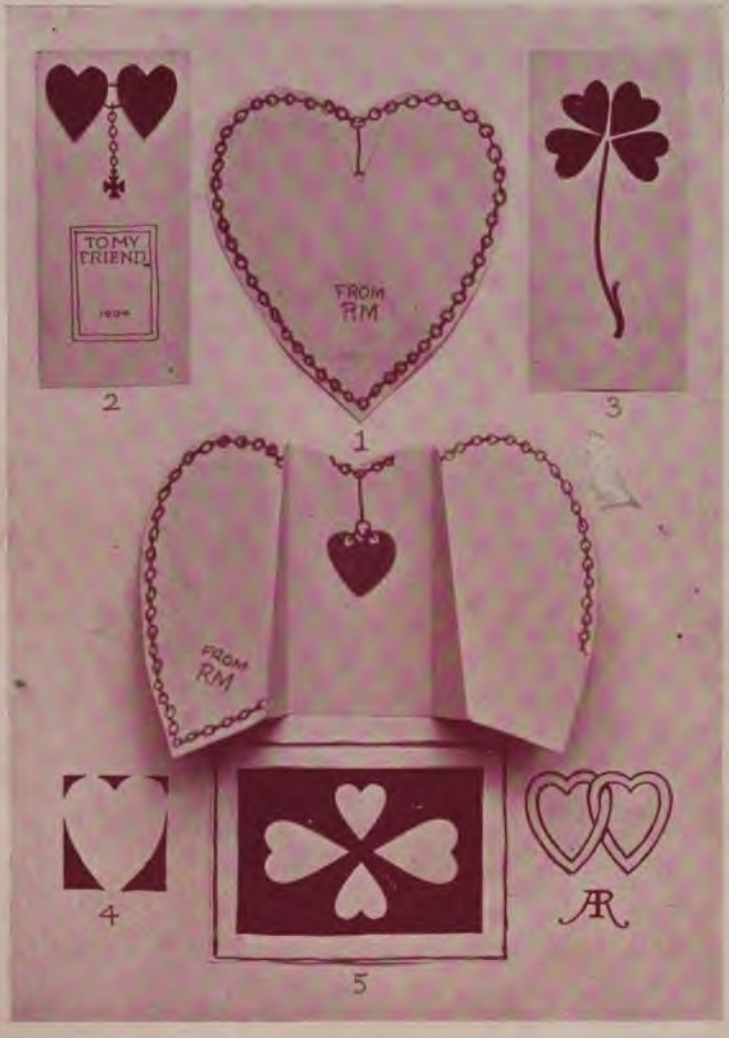
N O P Q R S T U V W X Y Z

1 1 2 3 4 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v

w x y z 1 2 3 4 5 6 7 8 9 0

(B)



(C)

Modifications

Best: Substitute curves

Imitate the script

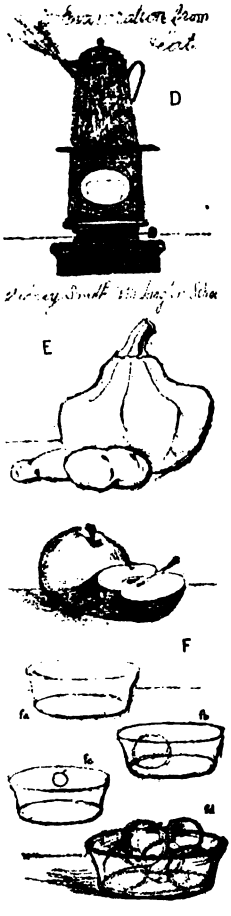
Change the angle of the pen

Modify the proportions

This Monastic Text is a composite derived from medieval manuscripts and adapted to school use. All these examples were drawn freehand without retouching by means of a broad flat point. The stub pen, quill, flat-ended toothpick, or marking pen may be used according to the size of letter required.

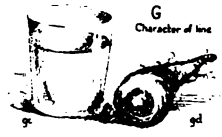
objects, and in groups combining such objects with spherical ones.

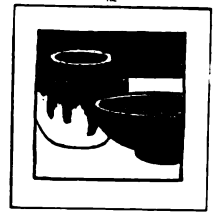
Use the pencil, principally. For the final sheets for the month, tracings or transfers may be made from the pencil drawings, and the parts of the picture brought out more clearly by the use of flat washes of color or gray. Frequently have brief memory drawings of objects recently drawn. Test the imaging power by some such exercise as this: Here is a glass dish which John has sketched upon the board, fa. Who can put an apple in it? (fb). Another. Another. Be sure that the first apple rests in the dish. Usually it is drawn floating in the air inside the dish (fc). The other apples must rest in the dish, against or upon each other (fd). Some one may now line in the drawing to show what is seen through the glass and what is not. Another time try a tin pan with potatoes. The only safe rule is to sketch each potato entire at first, as if all were made of glass. Then erase all lines but those seen by the eye.

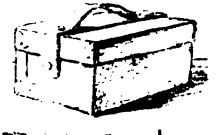


GRAMMAR. Seventh Year.

G. Continue the study of the effects of changes in level, and of difference in level, using cylindrical objects combined with spherical and hemispherical ones in pleasing groups.







Use the pencil as medium, making many sketches, and but a few finished drawings. Sketch each object entire every time. In the finished drawings try for a line which expresses the character of the object. Compare ga, gb, gc, and gd.

H. Make a scale of three values, including white and black, the third to be that of middle gray, ha; or of three tones balanced over middle gray, as light, middle gray, dark, hb. Apply these in a drawing from a group, hc.

At first it may be well to so dispose the tones that the central one shall be dominant, that is, so that there shall be more area covered by that tone, in the finished sheet, than by any other. When the sheet is thoroughly dry a wash of color may be put over the whole to give it a hue appropriate to the group.

Eighth Year. I. Continue the study of convergence, using rectangular objects singly and in pleasing groups.

Groups which have a little story connected with them, groups which are arranged to suggest an incident or a situation, have the greater interest. Common subjects are 'My lunch." "After luncheon," "The school-

boy's burden," "The drawing kit," "The sewing kit," and the outfit for such sports as hockey, baseball, tennis, etc. Use the pencil.

J

J. Make scales of three values between white and black, both in grays and in colors. Try for perfect balance of values, and hues over the central tone. Apply these scales in a drawing from a group.

Mix each tone in a pan of its own, test to see if it will dry out right, and when the three are in right relation, apply them to the drawing.

Ninth Year. K. Continue the study of convergence, using all sorts of objects in groups, and making studies from different parts of the room, such as a half open door, an opened transom, etc.

Interesting groups may be made which illustrate accidents, such as an overturned ink bottle, a potted plant upset, and flower pot broken, books which have fallen, etc. Use the pencil.

K.

L. Make scales of fine values, both in grays and in colors. Try for perfect balance and equal intervals of value and hue. Apply these scales in a drawing from a group.

L

The order in securing such scales is, I, Fix the central tone at the hue desired and in the middle value; II, Determine the lighest tone; III, Make the darkest tone to balance it; IV, Make the two intermediates, one half-way between middle value and the light tone, the other balancing it between middle value and the dark tone. Test each dry as in the eighth grade work.

HIGH SCHOOL. Freehand Classes. The drawing of groups in different appropriate mediums should be continued, with special emphasis upon unity in the spirit and effect of the group. Incon

Plate V. From a wash monochrome. High school, Medford, Mass.

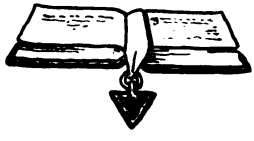
gruous objects should not be brought into a group, nor should the main lines of the group be at sixes and sevens. The drawing should have a dominant tone or hue — an "envelope of atmosphere" — a quality of gray or color which pervades everything in the picture.

The illustrations from the high school, Malden, Mass., show this unity of effect, as well as may be without reproduction in color.

Lectures or study of art topics should continue along the lines stated last month.

Mechanical Classes. The work suggested last month should continue until each pupil has produced a complete set of representative drawings, right in every detail as tested by plans from some architect's office; or if along mechanical lines, a set of drawings corrected to correspond with the modern practice as shown by drawings made in machine shops.

Lectures or studies bearing upon the history of structural art should continue along the lines suggested last month.



HELPFUL REFERENCE MATERIAL
FOR FEBRUARY WORK

In addition to that given last month, the following is suggested;

Brush drawing. Cross. Light and Shade. Chap. VII. Illustrated.

Charcoal drawing. Cross. Light and Shade. Chap. V. Illustrated.

Convergence. Cubical and other rectangular objects in a picture. Augsburg's Drawing, Book II, Chaps. II, III, IV, V and VI.

Cylindrical Objects. (See Foreshortening). Thompson's Model and Object Manual, p. 18, etc.

Foreshortening. Cylindrical objects in a picture. Augsburg's Drawing, Book II, Chaps. VII and VIII. Excellent lists of objects to draw.

Grouping. Kettelle. Composition in Fine Art, Chap. IV.
Prang Complete Course Manual, Pt. IV, pp. 83-87, 244-248.

Interiors, in perspective. Thompson's Model and Object Manual, p. 61, etc.

Pencil drawing. Cross. Light and Shade. Chap. VI. Illustrated. Berry. Applied Arts Book, May, 1902. Illustrated.

Pen drawing. Maginnis, Pen Drawing. Style, Chap. I; Materials, Chap. II; Technique, Chap. III; Values, Chap. IV.

Rectangular objects. (See Convergence). Thompson's Model and Object Manual, p. 35, etc.

Scales of color. Applied Arts Book, Oct., 1901, Color; Nov., 1901, Color, and in article Balance; March, 1902, Note-book.

Spherical objects. (See Third Dimension). Thompson's Model and Object Manual, p. 14, etc.

Third Dimension. Spherical objects in a picture. Augsburg's Drawing, Book II, Chap. I. Excellent lists for drill exercises.

Values, and their tests. Cross. Light and Shade. Chap. II. Full of good suggestions.

THE SCHOOL LIBRARY

EW books appear so rapidly that no one person can read them all with the degree of thoroughness demanded by all concerned, if they are to be helpfully reviewed. The editor therefore welcomes not only suggestions as to what books should be brought to the attention of teachers, but all book reviews written by teachers who know the value of the books reviewed, from personal acquaintance with the book itself. The following from Mr. M. W. Murray, teacher of Manual Arts, Springfield, Mass., is such a review.

Woodworking for Beginners. Charles G. Wheeler. G. P. Putnam's Sons, The Knickerbocker Press, New York. Over 100 Illustrations. Price $1.87.

An admirable book to put into the hands of any boy; probably the best of the kind in print. It will be of untold value to all beginners in this line of work, and is one of the best reference books for those of experience. The directions and illustrations are clear and to the point. It has many helpful suggestions which can be used by manual training teachers, especially by those engaged in summer school and camp work. It is a book which can be used to advantage by teachers in country schools who wish to do something in manual training. One cannot read the book carefully without feeling that the author was not only a master of his subject, but that he understands boys. M. W. M.

The Meaning of Pictures. John C. Van Dyke. Scribners, 1903. Size, 4½ x 7, 162 pp. Illustrated. $1.25.

Along with Ruskin's statement that he is a benefactor who makes two spears of grass grow where one grew before, should be placed,

"He is a benefactor who writes a book which does away with two other books." This book of Van Dyke's makes unnecessary the reading of at least three other books that might be mentioned. It is the best single book we have dealing with this topic. What is truth? Can the artist escape himself and his time? What are fitting subjects for the painter? What is the function of the imagination? What constitutes decorative quality? These are some of the questions ever recurring to the thoughtful observer of pictures, which the author answers in a most entertaining and illuminating way. His estimates of artists and their work strike one as being those of a man who sees clearly, sympathetically and without prejudice (except, possibly, in the case of Alma-Tadema). The thirty pictures reproduced are well selected to clinch every point made. One familiar with pictures does not greatly miss the others referred to, for they are almost without exception well known; but their addition would not burden the book, and would add to its value for the amateur. Here are a few of the statements which challenge one's thoughts: Great art never has admitted a law. . . Great art seldom falsifies, but it always selects. . . Whenever a person in art or in literature knows his subject thoroughly, there is no difficulty about words or lines or colors to express it. . . The geniuses of the world have all put upon record their conviction that there is no more virtue in perspiration than in inspiration. . . Painting should require no explanation by language. . . It is the common experience of art-lovers that the more they study pictures the more certainly do they lose interest in the theme or narrative illustrated. Chapter V contains a brilliant resumé of the history of painting in seven pages.

Indian Basket Weaving. Navajo School of Indian Basketry. Whedon & Spring Co. Los Angeles, 1903. Size, 6 x 9, 104 pp. 112 Illustrations (and others in an envelope accompanying the book.) $1.00.

This fascinating book has a burlap cover printed in red, quite in harmony with the subject, though in violent contrast to the heavy

coated paper required by the excellent half-tone plates. The book is as full of information and suggestion as an egg is of meat. It contains more than two hundred designs for baskets, embodying bird, animal and human forms, as well as geometric forms in great variety. There are directions for staining and polishing woods and rattans, dyeing raphia, preparing various kinds of weaving material. Many varieties of weave are illustrated and explained, including weaving with shells, heads, and feathers. If any book can lead to better work in basketry, this book can do it. The book may be had of the J. L. Hammett Co., 116-120 Summer St., Boston, Mass.

Report of the Commissioner of Education for 1902. Vol. I. 1176 pp.

Like all the rest of the Reports by Dr. Wm. T. Harris, this is filled with valuable information. Every teacher will be interested in Franklin's Influence in American Education, and in the tributes to Col. Parker and Henry Barnard. The teacher of drawing and the manual arts will find only two brief chapters of special interest, one on Technical Education in Germany, and the other on Drawing in Western Normal Schools.

THE JANUARY MAGAZINES.

Booklovers.

The portraits by V. Floyd Campbell are interesting for their handling. They seem to be crayon or wash drawings strengthened with the pen or crayon. The experiments in color printing are continued in a series of six plates, among which are Messonier's Musketeer, Andrea da Solario's Venetian Senator, Van Dyck's Dutch Nobleman and Son, and Reynolds' Lord Heathfield. French Sculpture of Today, by C. Yarnall Abbott, is a valuable article, with its thirteen half-tones of subjects for the most part new to us. Dorothy Menpes writes pleasantly of Mortimer Menpes, Colorist, three of whose studies are illustrated in color. The best color print in the magazine is that of Champaigne's portrait of Fénelon. Joseph M. Rogers' article on The Greatest Locomotive Works in the World is

fascinating. Among the interesting half-tone illustrations the most novel and striking is Welding a Gusset. Phil May's pencil sketch Whitechapel: Saturday Morning *is* indeed a masterpiece.

Century.

No lover of black and white drawings can afford to miss the brilliant illustrations by Castaigne in The Storm Center of French Politics. Ernest Thompson Seaton's drawings in Fable and Woodmyth are not among his best. The wolf-head is spirited. The many who have longed to know more about "Mrs. Jack Gardner's Italian Villa" in the Fens, Boston, will be delighted with Mr. Sylvester Baxter's account of it and its treasures in An American Palace of Art. The article contains reproductions of a Durer, a Rembrandt, a Botticelli, and a Giorgione, of great interest to the student of pictures. Timothy Cole's engraving of St. Joseph and Child (a detail of a painting by Murillo in the Museum at Seville) forms the frontispiece.

Chautauquan.

Frontispiece an excellent view of the Cathedral of Mexico. Nine types of heads shown in Mr. Common's article are of interest to advanced high school students drawing from life. America in Contemporary Sculpture, by Edwina Spencer, with its nine illustrations from the work of French, Warner, and Saint-Gaudens, is of value to supervisors giving art courses for teachers. The fifth in a series of articles on Crafts in Elementary Schools is written by Matilda G. Campbell of the Toledo Manual Training School. One is loth to believe that no better bent iron work than that shown can be found in 1904. The examples given came from a country town in Massachusetts in 1898 at the very beginning of the movement. The boats from the School of Education, Chicago, are excellent, and worthy of emulation.

Craftsman.

The leading article, with eleven illustrations, is upon the Franciscan Mission Buildings of California, by George Wharton James. It is good reading upon a most fascinating subject. Miss Sargent

continues her translation from the French of Jean Schopfer upon the Silversmith's Art. Of the forty-three beautiful things shown in illustration, teachers will find the spoons and forks, Plate X, and the candlesticks, Plates XVI to XVIII, most directly helpful. The Casket of Anne of Austria is an illustration of how breadth of effect may be obtained through endless detail. The coffee-pot upon the same page is equally beautiful! The Latest Ceramic products of Sèvres will furnish suggestions for decorative design. Seitei Watanabe, by Yone Noguchi, contains some charming Japanese drawings of birds. As charming a bit of ornament as one is likely to find in furniture is that upon the doors of the cabinet, p. 392. This number is specially valuable to manual training teachers for plans and working drawings of good furniture of simple, sensible construction.

Harper's.

The frontispiece is a three-tone print after Howard Pyle — probably a long way after — but it is the best of the three color plates illustrating The Stairway of Honor. Mr. Rhys' critical comment on The Tragedy of King Richard III has three drawings by Abbey on a tinted ground. The Slave-Market at Marrakesh has a series of five illustrations by A. S. Forrest, printed in one color and gray, which are well drawn, well composed and most effective. Children will enjoy the clever caricatures by Frank Verbeck for Arthur Colton's amusing Greater Voyage of the Violetta. "Sir Mortimer" has two spirited wash drawings by Yohn showing men in armor in action. The drawing by William Hurd Lawrence, opposite page 288, is an excellent illustration of rhythm or values.

House Beautiful.

An appreciative article on John W. Alexander, by Harriet Monroe, has six characteristic paintings reproduced by half-tone. A Colonial Pilgrimage, by Virginia Robie, has excellent pictures of two typical old dwellings in Portsmouth, N. H., the Warner house and the Langdon mansion. Harvey Peak writes on the Silhouette of our Grandparents, with illustrations in black. The History of Human Habitations, by Mary Langdon Harrison, starts well with a

study of the Dwellings of Primitive Man. The two views of a Library in the house of H. K. Hilton, Providence, R. I., show a most wholesome style of interior, worthy of emulation. Seen in Shops and Studios contains two clocks of excellent design, simple enough to be helpful to manual arts high school pupils, and some charming silver spoons.

McClure's.

This is the magazine for annual drawings this month. Frost's are as usual inimitable. A hawk, a snake, a wild cat, a fox, and a dog are the raw material for nine amusing illustrations for Henry Wallace Phillips' article on Red Saunders at Big Bend. W. R. Leigh furnishes drawings of monkeys, a deer, a fawn, an elephant, a lioness, a tigress, an alligator, and a cobra. W. Glackens has illustrations in orange and black for Myra Kelly's article, The Touch of Nature, which offer suggestions for the use of colored crayons in illustrative drawing. Orson Lowell's pen drawings for The Tree of a Thousand Leaves are good for high school pupils to see. Notice especially the handling for various textures on page 331.

New England.

The Remarkable Barye Bronzes, by Randolph I. Geare, gives seven illustrations of the work of this lover of the brutes and of anguish. Sun-Dials, Old and New, by Alice Morse Earle, with its eighteen fine illustrations is excellently written, and gives one the desire for a sun-dial of his own. (Why not build a sun-dial for the school yard?) Both teachers and children will be interested in the Quaint Readers in the Old Time School, by Clifton Johnson, especially in the crude illustrations, almost childish in composition.

Outing.

Cover Drawing, by W. Balfour-Ker, suggests a good pose for high school classes. Color scheme of color a good one to discuss. Unusually well illustrated and well written article on Tobogganing. Nature's Jewel Caskets, by Frank French, should be saved for use next fall when drawing seed packs. The excellent drawings recall the work of William Hamilton Gibson, but are more forceful.

Scribner's.

The freshest, most original illustrations of the month are undoubtedly those by J. J. Gould in The Seven Studious Sisters. They are careful pen drawings with a light blue flat-tone sky. There is a charming open air quality about them quite out of the ordinary. They form as strong a contrast as one could wish with the soft rich grays of Frank Brangwyn's fascinating work. Was there ever a more lorded vessel than his Golden Hind? F. S. Dellenbaugh's photographs from his New Valley of Wonders are well composed. Some of them are almost equal to paintings in their tone qualities, notably that at the foot of page 9, on page 11, and on page 15.

St. Nicholas.

Always good as a whole for supplementary reading in lower grades. The fifteen Signs from Old London furnish suggestions for decorative arrangements involving animal forms as well as floral and geometric elements. Margaret Ely Webb's pen drawings for The Bad Temper of the Princess are good for high school students. Notice how solidity and distance are suggested without light and shade. The Little Boy contains four drawings by J. M. Relyer, all excellent, but those on pp. 228 and 230 remarkable for the amount of character expressed by the simplest means. Never pass over a drawing by Reginald Birch without giving it a second look. Study every detail of that on p. 235. Why is the fox in ragged coat and battered hat and with a patch over one eye? Why is the *dog* taken as the representative of a sport? Why is it a *goose* which wears the diamond? How well it is all drawn! The goose actually waddles! In Amnes and His Cat, the Egyptian hieroglyphics have come alive! The illustration by Wm. A. McCullough on p. 261 is an example of a wash drawing strengthened by additions with a pen. Next June when you need a Crab for use in your Almanac, don't forget this excellent crab on p. 270. Don't overlook the heading and the tailpiece of The Riddle Box. How clever! The frontispiece, by Benda, has about as much of the right feeling in it as one can hope to find in a half-tone.

EDITORIAL

IN FEBRUARY, when Winter's grip is upon our northern world and the earth is quietly making up its mind to renew the struggle with the giants Frost and Dark, we are wrestling with Dont Care and Dont Know in the schoolroom, two giants — one-eyed giants — which love to bewitch children, especially when model and object drawing is the topic. The article by Mr. Daniels ought to help to route the foe, in the grammar grades, and that by Mrs. Jones, in the higher grades.

BUT after all in this warfare the best possible equipment is Power to Draw. The teacher who can lead, who can show, who can teach by example, is the fortunate and happy one. Some there are who hold otherwise; but does not the good music teacher sing and play for the pupil? Does not the French teacher talk French? Suppose the teacher of French were to direct, merely: "Pronounce rue as well as you can; the French u is difficult, you have not the sound in English, it is between a grunt and a whistle, a somewhat betwixt w, e, i, and y; try it; no, try again; no, well, never mind; in time you will hit upon it all by yourself — how much better than for me to pronounce it for you!" What nonsense! And yet, so some teachers would "teach" foreshortening and

convergence. As Walter Sargent said at the recent meeting of the Council of Supervisors, "There are teachers of drawing, and drawing teachers." The children know which are best.

MISS DYER voices the thought of about all the grade teachers there are when she asks of the other than drawing supervisor, "cui bono?" It is more blessed to do than to talk.

THIS is the month sacred to Cupid and to George Washington. Alas, what crimes (from the artists point of view) have been committed in their names, in the form of valentines and illustrated or decorated language papers! Let us agree that we will never again draw cherries on a hatchet blade, or smother the Father of his Country in a flag, or cross hatchet handles and flag sticks in his honor. And as to the valentines, well, here is what the Editor thinks upon that subject.

VALENTINES.

ST. VALENTINE'S Day has its roots in the deeps of history. Whence it draws its nourishment, why it still lives, no one can say; but live it does, and on the fourteenth of February it sheds its odd leaves after ten or twenty centuries as gayly as ever.

Long before Claudius decapitated Valentine in 270, and so made a saint of him, the Romans kept the Lupercalia with extraordinary rites, among which was that of pairing off the young men and maidens by a sort of grab-bag arrangement, as Mr. Douce tells us in his Illustrations from Shakespeare. The Christian clergy finding it difficult or impossible to extirpate this pagan practice, substituted the names of the saints for those of the maidens, and thereafter the Christian youth drew the name of his patron saint for the year, upon Lupercalia day, which, happening to fall near the anniversary of Valentine's death, came to be called St. Valentine's day. In the middle ages the patron saint seems to have been identified often with some charming maiden in the flesh, to whom (in the saint's name, no doubt) the Knight swore loyalty on the fourteenth of that month whose name commemorates the time when the Roman young men ran around the Palatine hill striking women right and left with their februa. But this may have had nothing to do with the case after all, for our old barbarian ancestors in the forests of northern Europe celebrated the opening of the mating season of the birds by rites whose character finds echo in the customs mentioned in Pepy's Diary, and which seem to have reached their high-water mark in the fifteenth century. At that time in the British Isles, and upon the continent, especially in Maine and Lor-

raine, "on the eve of St. Valentine the bachelors and maids would assemble, inscribe their names upon little bellets, and throw them into a box, whence they were drawn lottery-wise, until all were paired." These mock engagements often led to real ones, for having served his valentine for a whole year, many a young man found out how sweet such service is. At one time it was customary for the valentines to exchange presents, to which may be traced, perhaps, the modern sending of Valentines. Robert Chambers, writing in the sixties his Book of Days, said, "The approach of the day is now heralded by the appearance in the print sellers' shop-windows of vast numbers of missives consisting of a single sheet of post-paper, on the first page of which is seen some ridiculous-colored caricature of the male or female figure, with a few burlesque verses below. More rarely the print is of a sentimental kind, such as a view of Hymen's altar with a pair undergoing initiation into wedded happiness before it, while Cupid flutters above, and hearts transfixed with his darts decorate the corners. Maid-servants and young fellows interchange such epistles with each other, no doubt conceiving that the joke is amazingly good."

Others than the classes mentioned must now make use of valentines, for the demand increases every year, not only for the comic varieties but for

those marvelous creations in perforated paper as delicate as frost work, and as intricate as the mazes of love itself.

Now the teacher's problem is just this: My children are sure to have the valentine craze every year; shall I let them run to the hideous comic thing, course and low in tone, and insulting to the recipient, or shall I try to overcome the evil with good? "About the time of year the birds choose their mates," shall not "the young men and maidens be choosing their special loving friends?" to quote the curious Mr. Douce. In other words, on St. Valentine's day cannot hearty friendship be emphasized instead of maudlin sentimentality?

Many teachers are working at this problem. The plates printed herewith contain illustrations gathered from various places in Massachusetts to show what has been done, and to suggest the lines along which much more might be done.

Plate B contains the work of primary children, and Plate C that of intermediate children in Lowell, North Adams, and several country towns. I found the name of the pupil and the name of the school and grade upon some of it, but not the name of the town. These examples have been chosen because of their simplicity, and their charm. Most of them were in red, the color of love, but I have taken the liberty of substituting violet, the symbol of faithfulness, as the more appropriate color for friendship.

In some cases the original work of the pupil has been reproduced, in some the pupil's work has been copied upon a paper better adapted to photo-engraving, and in one or two cases the idea of the pupil has been followed, though not his actual work.

Figure 1 shows that the comic side need not be omitted entirely, and that the caricature need not be cruel. Figures 2 and 5 were sent "To Papa" by two little boys in a third grade. Figure 2 suggests how to utilize odds and ends (the tinfoil came from a yeast cake. How children dote on silver and gold paper!) and figure 5 afforded practice in laying a flat wash. Figures 3, 4 and 6 have the ear marks of "the average child." Notice the dot over the i, the wit displayed in making o serve also for p when the lack of space was discovered, the misspelling of Valentine's owing to mispronunciation. Did the little chap who made figure 8 have three friends who had helped him? Or had his friend sweetened his little life thrice? Or did he just like to make hearts, while he was about it? Figure 7 shows the seal upon an envelope containing two hearts tied together with a violet thread.

Plate C, Fig. 2, shows two hearts chained together and sealed with the symbol of faithfulness, the Maltese cross. Fig. 3 is a four-leaved clover for luck, made of hearts, for love. Fig. 1 shows one of those folding things so dear to children. When it is closed one sees only the heart of

"RM" fast bound with a chain; looking within one discovers the heart of "EW" clasping the two ends of the chain. Fig. 4 shows the simplest of many possible designs made by cutting out the spaces. The design thus appears in white upon a ground of red, or whatever color is placed beneath it. Fig. 5 shows the reverse process. A sheet of colored paper has been perforated with a design in hearts. The last shows two hearts drawn as interlaced. They may be cut from colored paper and interlaced.

The most ingenious bit of interlacing is that shown in Plate VI, where two hearts are formed from an endless band. This plate is from a photograph of a marriage cabinet or cupboard, dating probably from the XIIIth Century, now in the Bavarian National Museum, Munich. The sprays of — forget-me-not, perhaps it is — add to the charm of the design.

In the working out of such a problem as the utilization of the Valentine habit, every earnest teacher can help. Every teacher who sends to the editor of this magazine examples of what is done for St. Valentine this year, will help to make next February's number more interesting and more valuable.

FOR writing the valentine salutations use a stub pen, or a quill, or even a flat-ended toothpick, and the Monastic Text, Plates A and D. The

Plate VI. From a marriage cupboard or cabinet, XIIIth century.
Bavarian National Museum, Munich.

toothpick may be shortened and securely fastened into a penholder or perhaps better into a handle made from a black alder shoot. With this crude instrument astonishingly beautiful work may be done. The exquisite manuscript books still published in the orient from such centers as the Medreseh of Beibars, Damascus, are all written with a reed, sharpened to a thin flat unsplit point.

THE secret of good work with a stub lies in the holding of the instrument. The angle once decided upon for a given bit of printing should not vary. For example, in drawing the alphabet the penholder was held at an angle of about forty-five degrees from a line extending from the eye to the pen point. In the line, "Change the angle of the pen," Plate D, the handle of the pen pointed toward the neck of the writer throughout. Dip the pen often. Write slowly.

SPEAKING of lettering, I am reminded of a recent letter from Mr. Hall, from which I quote the following:

"Children in learning to letter need not, *should* not be led to attack the thing mechanically. First should come *free* lettering (with simple horizontal guide lines perhaps for convenience) but as for rules, they might come at the end of a course in lettering as refinements; many a good letterer does not know them nor regard them. Beauty results from unity. The child must learn to letter as he learns to write or read, aiming first at the unit, be it sentence or title

or word. Children's first lettering should be crude, will be crude, but need not lack beauty, if the aim is unity. A lot of rules that call attention to the minutiæ are sure to bring mechanical results. 'The letter killeth!' A chart of 'Gothic' letters is ugly, would make any child hate lettering, while to begin with the free letter, such as architects use on their drawings, even if all rules of width are set at naught, would give him joy.'

Here is another letter the Editor wishes to share with you. Miss Dorman was formerly supervisor of drawing in Northbridge, Mass.:

Department of Education of Porto Rico

SAN JUAN

SUPERVISOR OF DRAWING

My dear Mr. Bailey:—

The sample copies of the School Arts Book arrived in good condition and I have placed them in the hands of teachers in the San Juan High and Graded Schools. Thank you many times for responding so promptly to my request.

There were practically no schools like our public schools here in Porto Rico under the Spanish rule, and you can imagine the amount of work necessary to bring the pupils even to their present condition.

There are special drawing teachers in the three largest cities, San Juan, Panei and Mayaguez, and I think in Panei, specially good work has been done.

The children, without exception, are very fond of the drawing and it is a delight and inspiration to teach a class of them. They are naturally artistic and very skilful in any kind of handwork. The native women in making the beautiful laces and embroideries, of which they are so fond, show very little knowledge of design. I think they copy from some source, but the work itself is perfect.

The decoration of gourds and pottery is very primitive but extremely interesting to me. In the industrial schools which are being

established in the large towns, special attention is paid to the encouragement of native industries, the making of baskets, wood carving, lace making, sewing, embroidery, etc.

To illustrate the native politeness of the Porto Rican children — a little boy in the primary department of the Rio Piedras Praetier School was accused by his teacher of some slight misdemeanor. He said in Spanish: "I did not do it, Miss Mowry, but of course if you say I did I must have done it."

The climate at this season of the year is simply perfect, much like the best of the June days in Massachusetts. This island would be a paradise for an artist through the months of December, January and February.

The natural scenery is very beautiful and the bits of old Spanish architecture very different from anything in New England. You know what the coloring of water, sky, and foliage must be in this tropical island.

I am commencing to make a course of study in drawing for Porto Rico and hope to lay a good foundation for future work. We have commenced with Thompson's Shorter Course in Drawing but shall vary it to suit our peculiar needs.

Please excuse the rambling nature of this letter. I take it for granted that Mr. Bailey has a little interest in our struggles down here in Porto Rico.

We enjoyed the Thanksgiving number of the School Arts Book, with its colored pictures, and look forward to receiving the December number. I get my greatest help and inspiration from that little magazine.

Very sincerely,

CHARLOTTE S. DORMAN.

MISS Dorman has promised to send us an illustrated article, one of these days, upon the native arts and crafts.

FOR ten cents in stamps one may secure from Mr. J. C. Dana, Free Public Library, Newark, N. J., his sensible little pamphlet on An Exhibition of Decorative Pictures. It has suggestions about colors of walls, kinds of pictures, frames, casts, methods of hanging, etc. It gives a list of pictures and publishers worth knowing.

A TWO cent stamp would bring you the advertising pamphlet of Joseph P. McHugh & Co., 42nd Street West and 5th Avenue, New York, printed in the most horrible green, but containing decorative panels and friezes for the nursery, equally good for kindergarten and primary school rooms, and offering suggestions for the use of animal and figure studies.

WE notice, with sorrow, the death of one of the most clever young artists ever connected with the public school work in Massachusetts,

Mr. Charles M. Campbell.

Mr. Campbell was born in Boston in 1873, was a graduate of the State Normal Art School, and had twice visited Europe. He was supervisor of drawing in Adams, and afterwards at Wales, West Springfield and Chicopee. His work attracted wide attention at the State Exhibition of Drawing in Boston in 1899. At the time of his death Mr. Campbell was employed as a designer for the well-known firm of Irving and Casson, decorators, Boston.

ART

Give to barrows, trays, and pans
Grace and glimmer of romance;
Bring the moonlight into noon,
Hid in gleaming piles of stone;
On the city's paved street
Plant gardens lined with lilacs sweet;
Let spouting fountains cool the air,
Singing in the sun-baked square;
Let statue, picture, park and hall,
Ballad, flag and festival,
The past restore, the day adorn,
And make to-morrow a new morn.
So shall the drudge in dusty frock
Spy behind the city clock
Retinues of airy kings,
Skirts of angels, starry wings,
His fathers shining in bright fables,
His children fed at heavenly tables.
'Tis the privilege of Art
Thus to play its cheerful part,
Man on earth to acclimate
And bend the exile to his fate,
And, moulded of one element
With the days and firmament,
Teach him on these as stairs to climb,
And live on even terms with Time;
Whilst upper life the slender rill
Of human sense doth overfill.

Emerson.

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

Contents for March

THE DAVIS PRESS
Worcester, Massachusetts
1904

THE BULLETIN

The winners in the Schoolroom Wit competition closing December 31st, 1903, are as follows:

Joshua Q. Litchfield, Wallaston, Mass.
$5.00.

Jennie B. Mackintosh, Logansport, Indiana.
Amy L. Boyden, Worcester, Mass.
Maud Myers, Franklin, Ohio.
Mary A. Haley, Somerville, Mass.
Virginia Gray, Waltham, Mass.
School Arts Book for one year.

A wise old bird.

By a primary pupil.

Three months' subscription free to new subscribers.
See April number.

THE SCHOOL ARTS BOOK

Vol. III MARCH, 1904 No. 7

HAMMERED METAL

II

METHOD of working, such as described in the previous article, which applies to both copper and brass, will suggest to one who experiments with it, a number of interesting things to make. A picture frame, for example, or a perforated lantern or lamp shade.

In making a lamp shade we must first develop a pattern. This gives a chance for our elementary geometry and pattern making. Here is the legitimate place for such work, where the boys can see its practical application. Let pupils measure their lamps at home, getting the diameters of the larger and smaller circles, and the length of the slant side of the desired shade. One lesson should be devoted to working out the patterns and designs. The following is a good average size and shape.

On a sheet of tough, unglazed wrapping paper describe a circle with a radius of 7″, from the same centre a smaller circle of 2″ radius and draw one diameter. Measure ½″ on the circumference of large circle from the diameter and draw a line to the

centre making the flap A-B cut upon heavy lines, and AB serves as a flap for riveting. Any simple flower or leaf pattern will do for a design, interest depending not upon the complexity of the unit but upon care in arrangement. I shall use for my design a viking ship, repeating it three times. Have the boys fold under the flap A-B, and then fold their pattern in thirds, and again double leaving five creases and six divisions as in figure 18. Draw a border at the top and another at the bottom in good proportion. Now on every other crease draw your unit as shown in figure 18. The tulip flower and leaf makes a very good motive for the lamp shade (figure 19). For making the perforated shade we need a thinner brass or copper than is used in the tray. Gauge 28 or 30, 14" wide is about right.

When your pattern is carefully drawn select a good piece of metal and glue or paste your paper upon it. File a small wire brad to a conical point (size of brad depends of course on whether you wish your pattern to be of coarse holes or fine) and placing your metal on a block of hard wood perforate your background in a regular stipple of holes, being careful not to run these holes together. Of course you must not try to place your holes in regular rows, as that would give too mechanical an effect.

Before removing your paper, which may be done by soaking in water, mark carefully around your pattern so as to know just where to trim with the

shears. This method of perforating the pattern destroys your drawing, but it is the easier way. You can transfer your outline, as in the tray, with carbon paper and so preserve your design if you wish.

Fig 17.

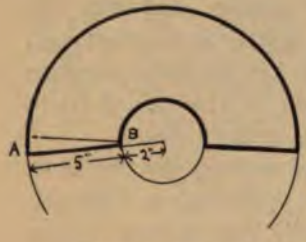


Fig. 18

There remains now the bending and riveting. Brass rivets may be made by buying brass escutcheon pins (they cost about 40 cents a pound) and cutting off the points. I would advise using the small copper rivets for they are much easier to hammer down. However the brass rivets look better on brass. In the margin or lap, which you have left on one end of your shade, punch five equidistant holes not too near the edge. Make them just a little larger than the rivet. The punching will raise a slight rim about the edge of the hole and this you may hammer down on the steel block. If this makes the hole too small enlarge it slightly by reaming — twisting the punch around in it. When your five holes are punched, bend up the shade, rough side outward, until the ends overlap. This you can do easily with your hands

alone. Fit the edges carefully, and mark through the center hole upon the under piece. Separate the ends and punch this hole to fit the rivet.

We now come to the process of riveting, not difficult after a little practice.

Insert the rivet from the inside and set the pieces of metal close together with your rivet-set. The holes in the end of the set are for this purpose and are made to fit several sizes of rivets. A little observation will show you how this is done.

The rivet is then hammered lightly on the end, your metal block, of course, supporting it beneath in such a manner that it may be driven down squarely as in figure 21. This is called upsetting. The rivet is spread evenly and clinches the metal on either side. Note that the rivet is not driven down level with the surface of the metal but is left like b figure 21. Before upsetting, the rivet should stick up above the metal about its own diameter as at a figure 21. Take care to strike the rivet squarely or you will get a result like figure 22 which will not hold firmly. To finish, take the ball end of your hammer and tap the rivet down on its edges rounding it off nicely as in c figure 21. Proceed then to punch the other holes, marking, punching, and riveting one at a time to insure a good fit (figure 23). It is well to try riveting on some scraps of metal before beginning on your shade.

Fig. 19.

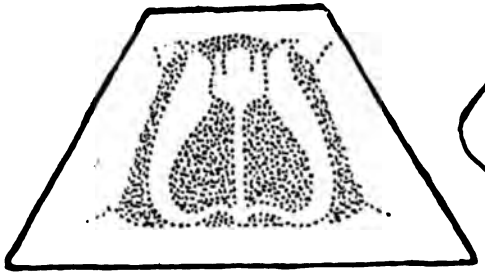


Fig. 20.

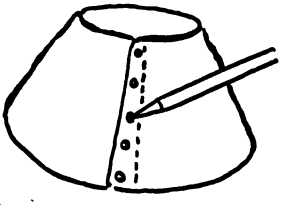


Fig. 21.

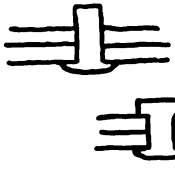
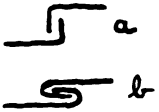


Fig. 22



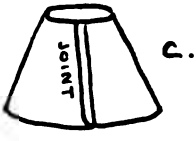


Fig. 24.

Fig. 23.

I have found that all except very careless boys are able to do this riveting well, and they usually have a pride in making a well rounded head.

There is, however, an easier way of fastening the ends together but it is not so strong. The joint is made thus: on either end of your shade leave a margin of 1-4″ parallel to the edge. Bend this at right angles on your metal block, the angles facing opposite ways as in figure 24 a. With your flat pliers squeeze these down like b figure 24. Hook them together and hammer them down on the metal block.

This problem may be nicely varied by making your shade of four or three pieces forming a square or triangular shade.

I have found this work most interesting to boys. They are able and anxious to do much of the work at home and to work before and after hours. I recall a warm spring day in baseball time, when one whole class of thoroughly interested young craftsmen came into my shop thirty minutes before school time to work on their brasses. The work requires as much forethought, patience and persistence as wood work, and although I would not have it take the place of regular shop work, it certainly has great possibilities in the development of school arts and crafts.

FRANK G. SANFORD
Lake Villa, Ill.

RAPID ACTION DRAWING

OF the four great interests, Form, Color, Action and Use, action is perhaps the most interesting to children. Action suggests life and life is the vital element in drawing.

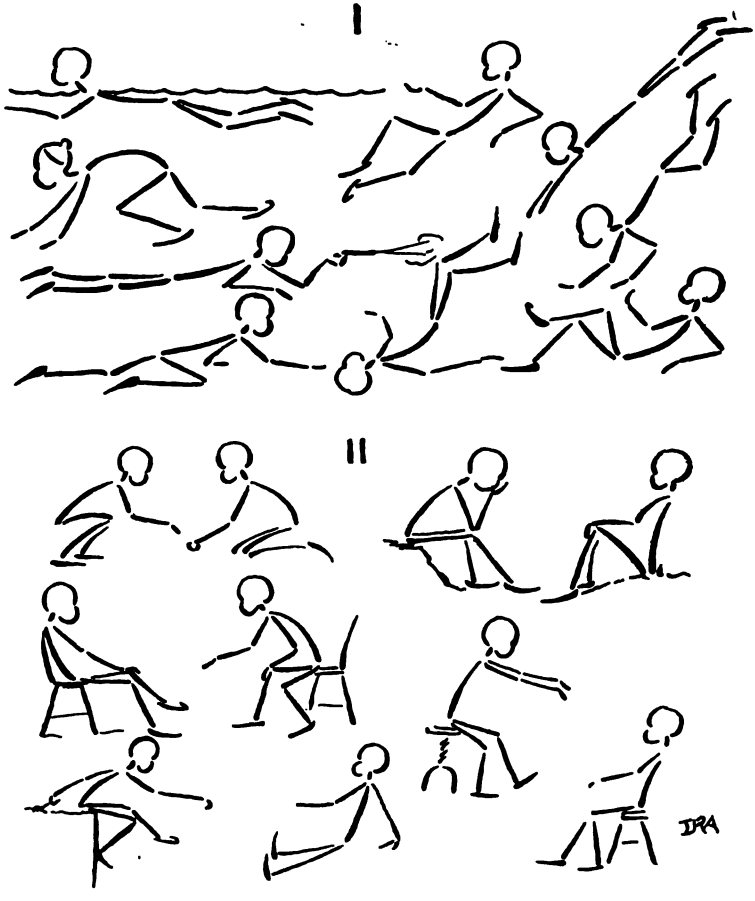
There are five great groups of action which in a general way include the entire action of the human figure. These groups are: reclining, sitting, standing, walking and running. These five groups of action merge into one another imperceptibly, many of the arm actions are common to all five groups, such, for example, as shooting, pounding, flying a kite, etc. The arm actions generally are common in two or more groups. Some of the most common actions may be grouped as follows:

Reclining, Group (I), lying, swimming, falling, rolling, crawling, floating, etc.

Sitting, Group (II), rowing, paddling, coasting, driving, shooting, swinging, fishing, talking, riding, playing piano, etc.

Standing, Group (III), throwing, pounding, speaking, spading, bending, pitching, shoveling, spearing, hewing, splitting, blowing a horn, flying a kite, sawing, etc.

Walking, Group (IV), climbing, pulling, pushing, carrying, sowing, mowing, hoeing, bringing, riding a bicycle, etc.



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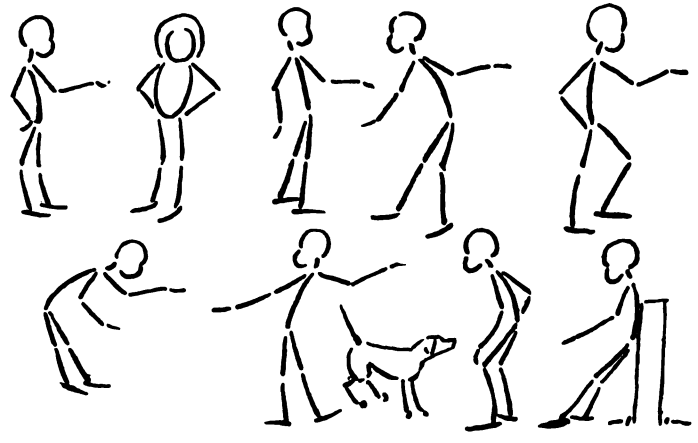
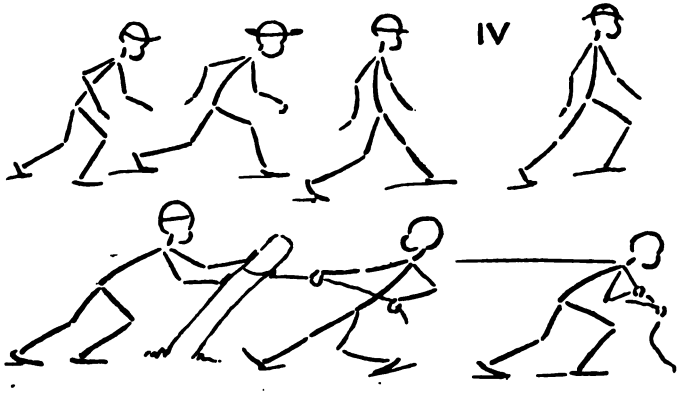


IV



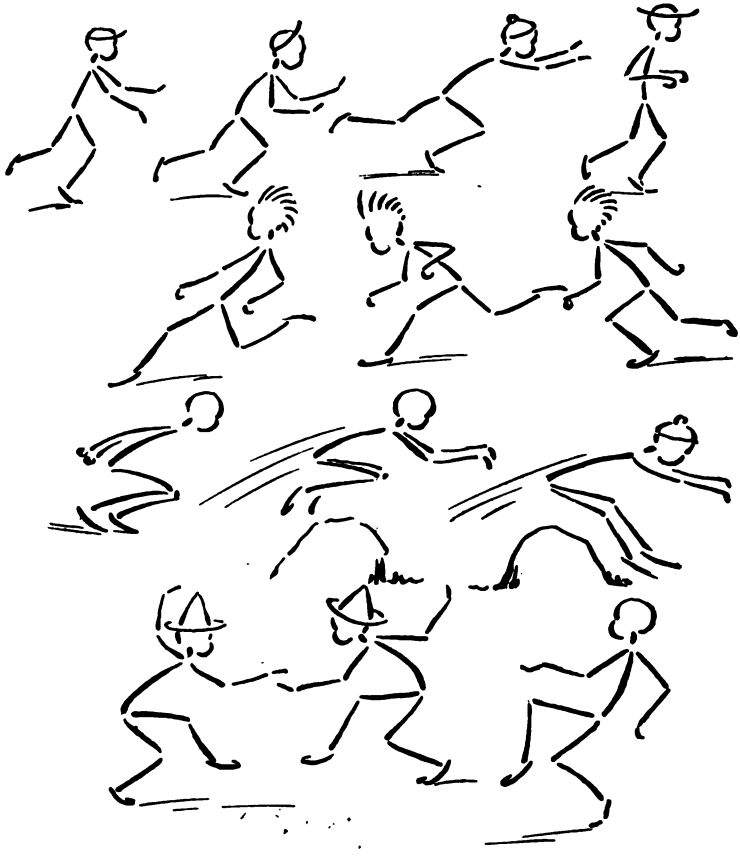
Running, [illegible] skating, dancing, jumping, rowing, rolling hoop, playing horse, flying papers, etc.

There are four great methods used in teaching drawing. They are Object or perceptive drawing, Imitation or copy drawing, Memory drawing, and Imaginative drawing. These four methods are absolutely essential in teaching all branches of drawing. Memory and imagination are classed together as one method.

Each of the above methods has its distinct function. In object drawing the object is the source of the mental image and gives ideas of form, color, relation and proportion and construction. It is the performing element of growth in drawing. — the source. Perceptive or copy drawing imparts the method, reveals the principle and shows how to use the material. It is the law of drawing. Memory and imaginative drawing is to give power to do, to express thought and impart ideas, to turn perceptive knowledge into conceptive. It is the test of drawing.

[illegible] learn to represent action through [illegible] alone. There is not a movement or [illegible] that it can be grasped by the untrained mind to the extent that it can be transferred to paper as a drawing. Even skilled draughtsmen can rarely do this successfully. Perhaps the most rapid

V



and successful method of learning to represent action is: (1) To learn how to express the action through the copy. (2) Use the action thus learned in memory and imaginative drawings until it can be represented with some degree of facility, then (3) Use direct observation to verify, correct, and perfect the action until it can be represented with both facility and accuracy.

These three steps need not necessarily be widely separate but may occur even in the same lesson. The general plan is (1) The how; (2) The practice; (3) The perfecting element which is the object itself. For example the action of running is studied. One position is placed on the blackboard and the pupils copy it until they have learned that one position of running to the extent that it can be reproduced from memory. In the meantime the teacher explains that running is constant falling, that it is represented by the oblique line which is the line of action, and how important it is too that the direction of the lines should be right: then through imagination and memory facility is gained by representing exercises calling for the action of running such as playing tag, rolling hoop, etc. Then the pupils may study the action, and verify what they have learned by watching boys at play.

These little figures represent the element of action reduced to its most simple form. These

figures are the van of action drawing as expressed in the completed figure and should be followed by the next step which is to give thickness and character to the limbs and body and more of a resemblance to a human figure.

D. R. AUGSBURG
Oakland, Cal.

DRAWING THE POSE

Come hither, come hither my little pet,
For I am to draw your silhouette.*

IVE papers written by pupils in the ninth grade of the Pope School, Somerville, Mass., are here reproduced without correction. Master Merrill's paper is given first place for its clear terse style. The papers show that the class is more intelligent than the average as to aims and methods in drawing from the figure.

HOW I DRAW A POSE

When I draw a pose I first place my model so that he represents the action I wish illustrated. I then note the long lines that show the direction of the body. I also study the proportions of the different parts of the body so that I will not get the parts either too large or too small in proportion to the rest of the body.

I think that a silhouette is much better to illustrate the action than an outline. The silhouette only shows the black form and does not go into the minor details which draw the attention of one from the real action, as does the outline.

In drawing the pose I also think of the size of the drawing. The larger I make the drawing the

*Opening lines of a poem by Alice M. Ray, Pope School, entitled "Pose Drawing."

more little details I must show, so that it is easier to make a small pose than a large one. It may be very well for an artist to make a large pose but I think school children should not try larger ones than they have the ability to make.

In drawing my pose, I must also think of the one who is posing for me. He cannot remain in the same position long, so I must allow him to rest every few minutes. When I finish my pose drawing, I should have quite a good one if I have done all the things I have written here.

WALTER E. MERRILL

II

When I start to draw a pose, I study the one poseing for me very carefully. I aim to get the direction of the body, or in other words, I try to make all the long lines first. After these lines are drawn, I study the poser again very carefully. I also study my drawing at the same time.

I then try to get the action of the body. I have to study the poser very minutely again. The action is the most difficult part of the pose. I sometimes try to get the action first but generally the direction of the body comes first. After the direction of the body is obtained, I sort of fit the action to the direction and the drawing begins to look something like a pose.

I think it is the most essential part of the drawing to have it in good proportion. Just about this time I let my model rest for a little while and study the proportions of the bodies of the different people that are near me.

By the time my model is fully rested, I have a very good idea of the proportions of the body. I start out then to put on the head, arms, hands, feet, etc., of my model. If I remember rightly, the first

time I tried a pose, I made a very small head, very large feet, and very long arms with small hands. You can imagine how queer and ridiculous it looked. On a second trial after more study, I made quite a fair looking pose.

In doing a pose there are two different ways of doing it. One is the silhouette and the other is the outline. I prefer the silhouette, because one can see the action much easier for there are none of the distracting details, that are in an outline. In the outline pose one's attention is attracted by the little details and therefore the action is not so plain. I very rarely have any success with an outline, because I generally get in too many eyelashes or something else more or less important, and I think most every one has the same luck unless he be an artist. When I draw an outline I always draw a small one, because I know if I make a large one I am sure to put in all the details and by the time it is finished it looks ridiculous.

For my part give me the silhouette. I think, although my opinion is not worth very much, that the silhouette is more charming to the eye than the outline, unless the outline is a most perfect one.

In the lessons which we have had on pose drawing, we have generally had children from the lower grades come up and pose for us. Therefore we have been able to make an excellent study of the body. Of course the first time we tried to draw a pose, we made almost an utter failure of it, but we expected that. We tried a second time, and had much better luck, in fact we had quite a number of very good ones. We did quite a number of extremely good poses on third trial. I think if we had tried a few more times, we would have been able to have had a very fine exhibition of pose drawings.

IDA F. ABBOTT

III

When I draw a pose I like to have my model quite far from me and I prefer a young child for my model because unconsciously it makes such cute poses. The point that I try to aim for first is to proportion every part of the body to another. This reminds me that one day in our school a pose drawing was taken of a boy and a girl

Plate IV. Pose drawing, ninth grade, Pope School, Somerville, Mass.

under an umbrella, and a great many of the drawings were spoiled because some part of the body was badly proportioned to another, or the umbrella was either too large or too small in proportion to the pupils. So, you see, proportion is very essential in drawing.

After I have thought out the proportions of the body, I think of the action of the figure. This is the point that makes the drawing life-like. In order to get the action of the figure I draw first only the long lines which show the general direction, and then, if it is an outline I am drawing, I put in a few of the details.

To me a silhouette is much easier and sometimes more attractive, to draw, than an outline. Of course, there are a great many things to think of in drawing a silhouette, but you are not distracted by the expression as you are in an outline.

That same day that we drew the pupils under the umbrella, a little girl from one of the lower grades came up and posed for us. And although we were amused at the earnestness of her posing, we thought too much about the expression. A model has to rest every little while, and by the time our little girl had her first rest some of us had a few of the details drawn while others had the whole figure drawn, that is, the direction and action of the body. That shows that good pose drawers put their minds on the general direction and proportions, and not on the details and expression.

Now, it is hard for me to leave out the details and think only of the essential things, so the way I make it easy is to attempt a small model and arrange it so far from me that I can't see the details and, of course, cannot draw them.

I think pose drawing should be taught in every school, for it teaches us to appreciate the proportion and beauty of the human body.

FLORENCE M. STURTEVANT

IV

The first thing I do in drawing a pose is to study the long lines, and proportions of the head to other parts of the figure. I like to have the model stand or pose as though he were taking part in an in-

teresting action not rigid as though he were afraid. Next I study the action of the pose. The object in drawing a pose is to get it to look as natural and as interesting as possible. To succeed one must not try to put in all of the details in a small sketch, but only put in the more important things. The direction of the body must be taken into consideration and followed all through the drawing.

I note the length of the head and the proportion of it to the length of the body and to the length of the arms, etc.

I think drawing a silhouette is much easier than drawing an outline, as many of the details of a pose must be put in to make the latter look life-like, while the former, if well drawn, can easily be admired for action and proportion like shadow pictures. The action seems to be emphasized.

The size of a pose drawing helps a great deal to make it show up. A small silhouette is much easier to draw and generally looks better than a large one or a life-sized one, although a life-size drawing with all of the details is a fine study. Also in a small sketch the main points are the only things seen or to be studied by the person drawing it, while otherwise all points, main and minute, must be studied and very carefully put together in the drawing.

PARKER COOMBS

V

In drawing a pose, I like to have my model take a good position so that I can see the principal lines. I then find out the lines that show action, and draw them, leaving out the lines that are not necessary. I then find the proportion of the head to the body, the arms to the body etc. I aim to get the long lines in the figure, so that it looks something like the model that I draw.

In drawing a silhouette of course one gets a better idea of the figure than he does in an outline drawing. When I draw a silhouette I know I can not put in the minor details hence I make a stronger drawing than I do when I make an outline. In an outline I imagine I can put more detail, and I try to put nearly everything in. This

gives the drawing the effect of being over-done. As a rule for school children, the silhouette looks better than the outline.

A small pose drawing is easier to do than a large one. Of course an artist can draw a life-size drawing just as easily as he can a small one. School children try to put too much into a large drawing, and almost always lose the proportion, and that is my great trouble in drawing one.

AGNES A. COLGAN

ANNOTATED OUTLINES

MARCH

GENERAL TOPIC, LIFE DRAWING

PRING is coming! The buds are swelling, the birds will soon return from the South, then the flowers will bloom again and the butterflies will reappear. March is a good month for preparation. "What we get from a book depends upon what we bring to it." What our children will get from this spring will depend upon what we give them with which to see it. Inasmuch as we cannot bring the wild animals and the birds into the schoolroom, and inasmuch as the living insects are not convenient for learning the graces of form and the gradations of color, we must make use of our eyes out of doors, and of our wits within. Much of the drawing this month must be memory drawing, corrected by the living object when possible, and by pictures. Our model and object drawing has helped us in delineation, and we shall find the work of the month rich in returns. The drawings will be good and the drawing enjoyable.

PRIMARY. First Year. A. Make illustrative drawings appropriate to the month. Use colored pencils.

In the country the subjects may be Sugaring, Wooding, Cows in the Barnyard, Hens in the Sun, Early Ploughing. In the city The

Frolic of the Wind, Street Cleaning, The Hand-organ Man, etc. The illustration aa came from a factory town; ab from a section of Dedham where almost everybody keeps hens. Have results discussed by the class. Try again. Aim for vividness of expression.

Second Year. B. Make illustrative drawings suggested by fables and other stories dealing with animal and child life. Use color.

Tell the story, discuss it with the children to discover the most important elements to represent. Omit as much as possible, determine the absolutely essential factors in the illustration. Every teacher knows at sight that ba illustrates a fable, and that bb is the little mouse who disobeyed his mother. Pictures should be collected and studied by the children, bearing upon the topic in hand. Draw the same subject several times, striving for more adequate expression of the idea.

Third Year. C. Make drawings of animals, birds, fishes and the figure in action. Use color.

Select subjects for drawing from available material. If possible make many drawings of the subject before the children, discussing various positions and characteristic details, until the image is fairly clear in the pupils' minds. Have the drawing by the pupils from memory. Discuss results, compare the object, draw again and again. Try different ways of representing—crayons, pencil, ink. The illus-

tration ca was drawn in pencil, the spots added in color, then the background put in in ink. The cat, cb, was an ink silhouette.

INTERMEDIATE. Fourth Year. D. Make drawings in color from children posed in significant costumes.

Let the children decide upon a pose. Geography and History furnish excellent suggestions. Arrange costumes for children of different races, Eskimo, Japanese, Dutch, Indian, etc. Dress and pose for Ruth Endicott, Priscilla, and other maidens, Cinderella, Red Riding Hood, Miss Muffett. Don't omit the face. Show the children how to draw it with a few characteristic lines. Lay emphasis upon good proportions.

Fifth Year. E. Make drawings of a few of the birds soon to return. Give special attention to relative sizes and to characteristic color markings.

Of course the best possible way is to draw from mounted specimens. Where this is impossible, use the Audubon Charts* or such illustrated bird books as you happen to have. The outlines should be drawn by the pupils freehand, but they may be traced. With colored crayons or water color indicate the characteristic color markings, such as serve to identify

* The Audubon Bird Charts, published by The Prang Educational Company.

the bird as one happens to see him out of doors. Mix the colors to produce a hue as nearly as possible like the hue of the bird.

The original of ea was made by the advanced primary pupils in the Normal Model School, Worcester, Mass., under Miss Amy Boyden. The drawings were made upon the roughest of manila paper with the blackboard crayon and charcoal, "rubbed slightly with the thumb to make feathers."

Sixth Year. F. Make drawings of a few of the birds soon to return. Give special attention to relative sizes and to graduations of color.

Draw from mounted specimens if possible. If none are in the school building, undoubtedly specimens may be borrowed from somebody in town. Strive to secure good outlines of proper proportions, and those gradations of tone and hue which give such charming variety to plumage. Colored crayon is a good medium to use, although many teachers prefer water color. If many specimens or illustrations are hard to find, make the most possible out of one or two. Have language papers prepared treating of the life history of the bird studied. Aim for beauty.

GRAMMAR. Seventh Year. G. Make drawings from insects. Give special attention to beauty of line and to delicacy of coloring.

Draw from the object. In every town are persons who at one time or another collected

butterflies and moths; in almost every school building is a mounted specimen or a child who can find one at home. Insects are the living jewels of the outdoor world. Lead the children to appreciate something of their beauty. In drawing remember that wings never, NEVER, NEVER grow from the abdomen. Draw first the thorax, head, abdomen, then the wings properly attached. Indicate the characteristic markings, those which would help to identify the insect, fifty feet away. Use any medium which will give the desired effect.

Eighth Year. G. Make drawings from living birds, animals, fishes, giving special attention to detail.

If nothing larger can be had borrow a canary in a cage, have him in a light corner of the school room, and let the pupils take turns in making studies from him, in different attitudes, using any desired medium. The aim should be to appreciate the inimitable grace, the exquisite lines, of any living thing. If possible, show Japanese prints from drawings similar to those attempted by the children. Do not be afraid of trying the same subject again and again.

Ninth Year. H. Make drawings in silhouette or otherwise from the figure in action.

Let the class agree upon the subject and make an attempt to express it without the

object present. Have the results discussed, select the best and see why they are good. Pose a figure. and compare the drawings with it. Draw again from memory. Keep at it. Make a series of memory drawings each corrected by reference to the pose. Aim for the expression of intense action, and for correct proportions. See drawings by Somerville children, page 299.

HIGH SCHOOL. Freehand Classes. The training which the pupils have received through the model and object drawing should enable them to make creditable drawings from the pose. If possible some interesting scheme of decoration or illustration involving the use of the figure should form the center of interest, and furnish the incentive to practice during the month.

The making of a school souvenir of quotations, the making of cover designs for the next number of the school paper, the decoration of the cloak room, lunch room, drawing room — whatever local conditions suggest or make possible, should be the "organizing principle" of the month's work. The collecting of helpful material, the making of preliminary studies, the discussion of processes in production, will give a zest to the work which simple and perfunctory pose drawing can never call forth, and without which next to nothing can be accomplished along any line in high school work. The lectures on the history of art may be made to contribute to the success of the enterprise.

Mechanical Classes. Those students who intend to enter some technical school, from this time on may have to give special attention to problems which will fit them for entering with credit. The supplement this month, by Miss Dearborn, will be found suggestive along this line. Other students

who have completed the set of representative drawings, may well begin a series of studies in full sized detail drawings based on the plans.

Details of a door with molded finish, of a window hung with weights, of a cornice with a gutter and conductor, are excellent subjects. A set of architects' drawings should form the guide in such work. The lectures on the history and practice of structural art may be made to contribute to the interest in this work. Builders have not always hung doors on cast-iron butts, nor swung windows from weighted cords.

HELPFUL REFERENCE MATERIAL
FOR MARCH WORK

Animal drawing. General plan. Augsburg's Manual, Part I, Chap. XII. In silhouette, Hall, Brush and Pen, Chap. II. In ink, outline, Hall, Applied Arts Book, February, 1902. In pencil and crayon, Dogs, Studio, October, 1902, pp. 288, 291. Leopards, Studio, May, 1901, pp. 151-161. Tigers, etc., April, 1901, pp. 75-86. In wash, Studio, December, 1900, p. 96. Books of Carleton Moore Park. McClures, January, 1904, pp. 227-244.

Birds in Color. The Audubon Bird Chart, Prang Educational Co. The American Bird Magazine, Worcester, Mass. Birds and Nature magazine, Chicago, Ill. Bird-Lore, New York. A few in Bird-World, Stickney, and in First and Second Book of Birds, Miller.

Birds, drawing of. Augsburg's Manual, Part I, Chapter XI. Tadd, New Methods, p. 159 etc.

Birds. Japanese drawings. Craftsman, January, 1904, pp. 386, 388. Japanese prints, Matsuki, Boston.

Birds as Ruskin sees them. Love's Meinie. Lovell edition, Fifth Part of Volume IX.

Brush drawing. Augsburg's Manuals. Part I, Chapter XIV. Part III, Chapter I.

Butterflies in Color. In Insects Injurious to Vegetation, Harris. Manual of N. American Butterflies, Maynard.

Face, Drawing, for beginners. Augsburg's Manual, Part III, Chapter V. For advanced classes, Rimmer's Art Anatomy and Hatton's Figure Drawing.

Figure Drawing. Hall, Applied Arts Book, March, 1902. Hale, Applied Arts Book, February, 1903. Hatton, Figure Drawing and Composition. Rimmer, Art Anatomy.

Fish, drawing of. Sargent, Applied Arts Book, February, 1903, p. 176. Japanese drawings, Matsuki, Boston. Augsburg's Manual, Part III, p. 202. Tadd, New Methods, p. 143 etc.

Pose drawing in pencil and colored chalk. Studio, January, 1904 Work of Lewis Baumer, pp. 233-238.

THE SCHOOL LIBRARY

ROWING teachers realize the importance of attempting more, of doing a little better each year. Only by "taking thought" can one add to his intellectual stature. If last spring you gave special attention to the coming forth of the flowers, this year plan to enjoy the return of the birds. In the School Library, or better yet, in the private library of every teacher, should be at least one reliable handbook of the birds of the region. The first book mentioned below is a model book of its class. For the children to study, for use as supplementary reading, for inspiration and for instruction in method, other books may be of greater value, but a book like Chapman's should be included in even the smallest working library. Another indispensable help in teaching is the Audubon Bird Chart, published by the Prang Educational Company. This chart consists of two parts, each cloth backed and mounted on rollers. All the common birds are here represented natural size and color. For the average school, with changing teachers and half-hearted janitors, this chart is better than a collection of mounted birds. It is large enough to serve for class lessons in drawing to fix in mind characteristic forms and colors.* Three periodicals bear-

* The Audubon Bird Charts. Each part about 2 1-2 x 3 1-2 feet. Price, $1.30 each, postpaid. Special discount for quantities. Prang Educational Company.

ing upon this subject are The American Bird Magazine, profusely illustrated with photographs of wild birds from life, published by American Ornithology, Worcester, Mass., monthly, $1.00 per year, Birds and Nature, published by the Nature Publishing Co. of Chicago, monthly, $1.00 per year, and Bird-Lore, edited by Frank Chapman and published bi-monthly by Macmillan, $1.00 per year. All these have colored plates made by photographic processes. Bird pictures in color may be purchased of the Perry Pictures Company, Malden, Mass., each 7 x 9, price two cents.

Birds of Eastern North America. Frank M. Chapman. D. Appleton & Co. 1896. Size 5 x 7½. 428 pp. Illustrated. $3.00.

Excellent in plan, accurate index, useful key to each species, good descriptions, helpful illustrations, colored plates giving typical bird colors, entertaining notes upon all the important birds by the author and other well-known bird lovers. An indispensable book.

Handbook of Birds of the Western United States. Florence Merriam Bailey. Houghton, Mifflin & Co. 1902. Size 5 x 7½. 604 pages, 33 full page and 600 other illustrations. $3.50.

This book stands side by side with Chapman's as a reliable and inspiring guide, and is the book for bird lovers west of the Mississippi. The full page illustrations by Mr. Louis Agassiz Fuertes show birds very much alive, and at home in their habitat.

Apgar's Birds of The United States. Austin C. Apgar. American Book Company. 1898. Size 5 x 7½. 416 pp. Profusely illustrated. $2.00.

A surprisingly compact and complete book dealing with birds found throughout the country east of the Rockies. Especially valuable to the beginner because filled with illustrations which illustrate. Among the warblers, for example, where identification depends largely upon the head-markings, the head only is given and that full size. The technical terms of ornithology are made clear by abundant illustration. A map indicates the range covered by the birds described.* There is a field key and a museum key. One chapter deals with the preparation of bird specimens for the cabinet.

Our Common Birds and How to Know Them. John B. Grant. Scribners. 1897. Size 7½ x 5¼. 224 pp. 64 plates. $1.50.

The illustrations are half-tone plates from stuffed birds, and enable a novice to identify easily all the birds he is likely to discover the first season in New England. A Color-Guide by which a bird may often be identified by color alone is a helpful device. Another table quite as valuable is that "intended to show at a glance the order, sub-order, family and sub-family of each bird." Another good book of this class for beginners is Birds through an Opera Glass. Merriam. 75 cents.

The Bird Book. Fannie Hardy Eckstorm. D. C. Heath & Co. 1901. Size 5 x 7. 276 pp. Illustrated. 60 cts.

This is the book for the teacher who has already studied birds in a superficial way and wishes to know the subject more thoroughly. Miss Eckstorm's father had one of the largest and finest private collections of birds in the United States, and from a child she has known

* The continent is covered more thoroughly by the following:
Canada. McIlwraith. Birds of Ontario. $2.00.
Mississippi Valley. Goss. Birds of Kansas. $7.50.
Northwest. Coues. Birds of the Northwest. $4.00.
Southwest. Coues. Birds of the Colorado Valley. $4.00.
Pacific Coast. Belding. Land Birds of the Pacific Coast. $2.50.

birds intimately and loved them dearly. Her book is that of a scholar who is still humanly sympathetic and responsive to beauty. It is calculated to give a scientific attitude towards nature.

The Woodpeckers. Fannie Hardy Eckstorm. Houghton, Mifflin & Co. 1901. Size 5½ x 7½. 132 pp. 5 colored plates and 21 other illustrations, $1.

Like the Bird Book by the same author, this deals with birds in a more serious way than books whose aim is identification merely. Grant and Merriam give us a nodding acquaintance with our feathered friends. Miss Eckstorm would have us know them intimately. The teacher who has helped class after class to recognize the birds as they return, will find fresh inspiration and delight in this eye-opening book, which includes in its key all the woodpeckers of North America, and through study of a few birds opens the door to a better knowledge of all.

Bird Day: How to prepare for it. Charles A. Babcock. Silver, Burdett & Co. 1901. Size 6 x 7½. 96 pp. Illustrated. 50c.

A useful little book, giving the history of the movement for "Bird Day," plans of study, directions for written work, programs, appropriate selections from the poets, and other valuable information for teachers. Under the leadership of Mr. Babcock, Bird Day celebrations would never be perfunctory nor sentimental, they would be educational and enjoyable.

Nature Study and Life. Clifton F. Hodge. Ginn & Co. 1902. Size 5 x 7½. 514 pp. Fully illustrated. $1.50.

This modern classic in the realm of nature study, the most comprehensive, the most richly suggestive, the happiest in style, contains four chapters on birds of more value to teachers than four whole books by certain other authors. These chapters deal with the life, food, work and enemies of wild birds, how to discover birds' nests, how to

feed, house and tame birds, and how to organize for their protection. It is not a book for identifying individuals but rather for bringing one's self into sympathy with all kinds of animal and bird life. If a teacher of nature study can afford but one book this is the book to buy.

Supplementary Reading.

Among recent additions to the list of books by such well-known authors as Burroughs, Flagg, Abbott, Parkhurst, Merriam, Keysor, Miller, Gibson and Seaton, are the following well-adapted to intermediate and grammar grades:

Ways of Wood Folk, William J. Long. Ginn & Co. 206 pp. Illustrated, 50 cents. The book deals with both two-footed and four-footed wood folk. There are fascinating stories about the wild duck, oriole, crow, quail, chickadee, yaffle, white owl and pine-grosbeak.

Wilderness Ways, is the second book in the series. It has 156 pages, is illustrated, and is listed at 45 cents. This contains chapters on the white-throated sparrow, the great horned owl, the white-headed eagle, and the loon.

Secrets of the Woods, the third book, has 186 pages, is illustrated, and costs 50 cents. Only two birds are included in its goodly fellowship, the kingfisher and the partridge.

Wood Folk at School completes the series by Mr. Long. The book has 188 pages, 10 full page illustrations, and several others, excellently well done by Charles Copeland, the principal illustrator of the series. The birds treated are the fishhawk, the blue heron, and the partridge. Long is inimitable.

The First Book of Birds, Olive Thorne Miller. Houghton, Mifflin & Co., 150 pp. Illustrated, 60 cents. This charming little book deals with bird life, the bird's home, the baby birds, how they are fed, how they change their clothes, how they learn to fly, how talk, travel, and make friends, how they work for us, and how we may help them. Eight of the twenty full page plates are colored.

The Second Book of Birds, by the same author, costs $1. It contains 210 pages, and has 24 full page plates, eight of which are colored

with unusual fidelity to nature. This is the book from which to learn why and how birds have been grouped into families. It treats of twenty-nine families and several branches of some of them, including nearly one hundred representative birds—eastern, western and southern. The style is well suited to grammar school children. An unusually attractive book.

The Bird-World. J. H. Stickney. Ginn & Co., 244 pages. Illustrated by half-tones from nature and from drawings by Ernest Thompson-Seaton. Eight of the plates are in color—60 cents. The book treats of about fifty of the more common birds in an entertaining way. In the appendix is a key for identifying birds by their colors. This is a book for intermediate grades.

Our Feathered Friends. Elizabeth and Joseph Grinnell. D. C. Heath & Co. 144 pages. Illustrated. Cost 38 cents. The publishers have done northern children a real service in giving them an attractive book in simple language which deals not only with our common birds but with the mocking bird, the buzzard, the mountain quail and the humming birds, known to them hitherto chiefly by name.

Every Day Birds. Bradford Torrey. Houghton, Mifflin & Co. 106 pages, with twelve colored plates from Audubon's monumental work on "Birds." From the artistic point of view Mr. Torrey's charming text is far superior to the famous plates. Grammar grade children will enjoy both equally well. The last four chapters, Birds for everybody, Winter Pensioners, Watching the Procession, and Southward Bound, have to do with the migrations, a topic about which but little supplementary reading is to be found.

THE FEBRUARY MAGAZINES.

Booklovers.

To the teacher of art the Booklovers is of special value for the well illustrated article on Photographic Portraiture. Few portrait painters can equal the artistic effectiveness of such compositions as Miss Weil's "Hydrangeas," or her "Mrs. Gillespie," Mr. Steichen's "Chartran," or Miss Käsebier's "Decorative Portrait." An article

on Modern Stained Glass is illustrated chiefly with the work of William Willet, who represents the "new school" among the glass artists of America. The six modern masterpieces reproduced in color are disappointing. The best is Geoffroy's Visiting Day at the Hospital, and that is sadly out of register. A most amusing caricature by Max Beerbohm, on p. 265, and another by Rene Bull on p. 272, are worth noticing.

Century.

The Roman Villa series with illustrations by Maxfield Parrish, contains a masterpiece of three-tone work, Villa Chigi. The afterglow and the brimming fountain are as charming as the composition. The half-tone of St. Peter's from the Vatican Gardens is next best. This number has an interesting group of portraits: Timothy Cole's engraving from Velasquez's Philip II, The Last Portrait of Washington by Dr. Dick, Henry Van Dyke by J. W. Alexander and Mrs. H by the same artist; The Princess Louise and Madam LeBrun and Daughter, in color from pastels by J. Wells Champney after the originals by Nattier and Le Brun. The last, the frontispiece is a fore-gleam of what the three-tone process is destined to do for us in the way of reproducing the masterpieces of the renaissance. Sarah Stilwell's Princess at Table is an effective composition when cut off on the nearer edge of the tray cloth.

Country Life.

Magnificent half-tones from roses, water lilies, olives and grapes, full of suggestion for design, especially page 303! On the cover, amid the ads and in the text may be found pictures of terns, dogs, horses, poultry, gulls, and bluejays. Save the holly, page 315, for next Christmas. The article on Thoreau, by Oliver Brownson Capen, is good supplementary reading. The nature study teacher will preserve the article on the Buttonwood Tree, and the fine spray of Spruce on the contents page.

Craftsman.

The great article for the teacher of art is Adaptation of Ornament, from the French of M. P. Verneuil, by Irene Sargent, with twenty-

eight illustrations, and not a useless one in the lot. The Silversmith's Art is as usual full of suggestions for the Manual Arts teacher. An article on clay modeling, by Valentine Kirby, and one on A Forgotten Art, namely the carving of figureheads, by Isabel Moore, will also be of interest to him. The Modern Mission Style of architecture in California is exceedingly attractive on paper and as described by Mr. James. The designs for things in wood given under the caption Manual Training and the Development of Taste, are simple and sensible for the most part, more sensible than some of the details in the Second Craftsman House. The Scarf designs are so simple as to be almost idiotic. How hard it is to take hold of a problem and think it through on its own conditions! It is so much easier to fly from one fad to another. "Most people," said Ruskin, "would rather die than think."

Harper's.

The features which make this magazine especially valuable to art teachers this month is the color printing. It is of charming delicacy, very effective, for managed with great skill. How much can be done with a single tint of blue Mr. Nichols has shown on pages 360 and 365, and with orange, on pages 361 and 363. The possibilities of a tint block are suggested by the sunny Gondoliers of Venice and the phosphorescent Diver in the Blue Grotto by Louis Loeb, in Zangwell's Italian Fantasies. The coloring of Yohn's plate opposite page 400 is another success, although it is what certain artists sneeringly call "A stained drawing." The other plate (opposite page 398) seems a little pallid for artificial light. Good and bad qualities are pretty evenly balanced in the illustrations in charcoal (?) for Elizabeth, but in Sterner's

drawings for The Witchcraft of Chuma, it would be hard to point out the bad. The work of W. D. Stephens is worth studying for its composition and for the soft play of the light over everything. W. T. Smedley expresses character well in his illustrations for The Matriculation of Courtney. Henry Hutt's use of color in The Sphyx is clever but not quite convincing. The color and the black-and-white are not happily married. This is a great number for the advanced freehand classes in high schools.

House Beautiful.

The manual arts high school teacher who is looking for a simple and effective cottage as the organizing center for the work of his architectural classes, will find one on page 160, by Robert C. Spencer. A good article on the work of Bernard, "An Original Painter," by Mr. Pattison of the Art Institute, Chicago, contains reproductions of three characteristic works. Suggestive illustrations in advanced structural design will be found in Elizabeth Emery's article on Arts and Crafts. Dower Chest Treasures, by Helen Blair, has four old quilt patterns worth seeing. It is well to contrast Baillie Scott's "Yellowsands," page 166, with the effortless beauty of the old Benning-Wentworth house, page 172.

McClure's.

Every grammar and high school boy will be interested in Schell's Sketching Under Fire at Antietam. High school students should study Otto Lang's pen drawings in The Elusive Ten Dollar Bill. Notice how simple and effective is the handling, especially in the chair and books, page 416. Compare these with Dixon's drawings in The Fugitive's Pleasure. How full of life and character are Keller's

figures in The Aliens! Notice particularly the two on page 389; the old lady, page 392; and the nearer darkey, page 403. Fogarty is equally successful in the leading article; compare Cook's party, page 340; the figure back to, page 343; the three figures, page 347; and the face of "the girl from Kansas," page 349. John La Farge's second paper on The Hundred Masterpieces deals with War. Turner's Death of Nelson, Velasquez's Surrender of Breda, and Gros' Napoleon at Eylau are reproduced in half-tone.

New England.

An Historical Snow Storm, by Amy Woods, is illustrated by excellent photographic views, that on page 758 being especially fine as a study in values. The Old Knox Mansion, page 733, is a charming picture of a splendid piece of Colonial architecture. Winter, by Wislicenus, page 729, is about as full of symbolism as a decorative panel can be, sixteen distinct symbols of the season being combined successfully. The article on Parks contains some good photographs, showing trees of various kinds, useful in teaching city children.

Outing.

The Great Cuthbert Rookery, by Mr. Job, is of interest to every teacher of nature study and bird-lover, and to every advocate of birdless millinery. The photographs of young egrets, herons and cormorants furnish splendid material for grotesque bird forms in design. Hinton Perry's article on Animals in Art, illustrated by six half-tones from sculpture, is a readable resumé, all too brief, of the history of the subject, with too little emphasis upon recent work. Breathlessness, by R. Tait McKenzie, will furnish valuable suggestions to the designers of athletic posters in high schools. Elephants, tigers, dogs and horses are among the animals portrayed in this number.

Scribner's.

The frontispiece is an extremely interesting drawing of Salvini Among the Olives on his estate near Siena, by Tito. Notice the composition of line and the odd arrangement of values—slightest contrasts near the center and strongest ones in the margin. There is

a sunny pen drawing by Twelvetrees on page 136, and a clever wash drawing by Yohn on page 161,—as clever as those by Ashe on pages 240 and 247. Notice the group of still life in the upper part of the last. Another fine wash drawing, well composed, and consistent in value, is that by Denman Fink, page 212. The three drawings by Karl Anderson are a bit out of the ordinary in composition, and rather rich in suggested color. Charles Keene as an Etcher is treated by M. H. Spielmann, with four examples of his work. The New Portel of St. Bartholomew's New York, as exhibited by Russell Sturgis, is almost foreign in its beauty. There is hope for America!

St. Nicholas.

A pretty good half-tone from a Franz Hals—A Dutch Baby and its Nurse—forms the frontispiece for an article on The Baby's Cap, containing three other foreign pictures. The Animal Ship is attractively illustrated by Taber, and Jack Longshort, by Macaulay. There are pictures of dogs and monkeys, of an elephant, and a tiger, a donkey, a zebra, of horses, alligators, rabbits, muskrats, a half-dozen different insects, a fox, a crab, a squirrel, a lizard, and several birds, all useful in primary and intermediate grades. The best "drawing" is to be seen in the section of the Nautilus shell. What a spiral! What rhythmic measures! The Alphabet drawings by J. C. Beard will please primary children. Four of the ornamented initials in this number will be useful as warnings. They are of the sort beginners in the art—and all others—should avoid.

EDITORIAL

LAST Fall I received a pretty booklet of Verses from St. Louis, Missouri. The design of the thing first attracted my attention, then the head and tail pieces in chocolate and cream, then the verses themselves. I did not associate the name of the author with a certain quiet, thoughtful student whom I had known at the Massachusetts Normal Art School until I recognized a New England flavor in some of the poems. Could anything be better for us all in March than this word from Mr. Frederick Oakes Sylvester's little book?

You cannot turn the portals back,
  Nor close the doors of Spring,
For I have felt the zephyr's touch
  And down the vernal vistas
    Heard the north-bound blue-bird sing.

You cannot Winter's flag unfurl
  Above the storm King's towers,
For I have touched Spring's garment's hem
  And o'er the trembling mountains
    Caught the perfume of the flowers.

The coming of the flowers and birds will be postponed long enough in our northern zone, for us to prepare for their coming by certain studies in form and color, as suggested in the outline for the month.

THE OUTLINE deals with one of the newer phases of drawing, and for that reason a few introductory words may be welcomed.

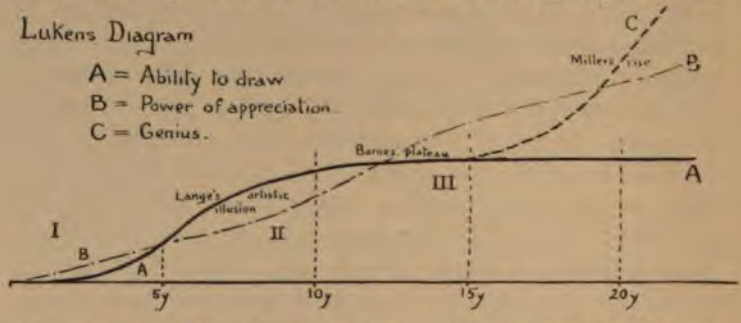
LIFE DRAWING

As a rule the grade teacher looks upon pose drawing as a farce. The attitude of a majority of supervisors of drawing is this: "Yes, I believe in pose drawing, but I have never been able to do much with it." The minority say: "I do not believe in it, but I have a little of it to be up to date." The children usually find the whole business amusing and not to be taken seriously unless their teacher happens to be of the serious sort. Everybody is forced to admit that the results of pose drawing are best in the lower grades where there is no "pose" and that nothing of consequence appears thereafter until about the high school age. From the fourth grade, or the fifth, to the eighth or ninth pose drawing is "hard." Such a state of affairs calls for explanation. We ought not to persist in attempting to do that which nobody is certain ought to be done.

On the next page is a diagram by Dr. Lukens, of Clark University, to which Dr. Stanley Hall called my attention last winter.

From this it appears that in stage I, the Kindergarten age, let us say, the child likes pictures greatly, but can not produce them. In stage II, the primary and intermediate years, his power to draw

outruns his power to appreciate and to enjoy, while in the later grammar years and in the high school (III) his power to appreciate is again dominant. This helps us to see why the work in the primary grades is on the average so good and in the grammar grades so poor. From five to ten, the period of "artistic illusion," the child is not critical of his own work. He draws freely and is happy, unharrassed by doubts as to his own ability, never



discouraged by shortcomings. From ten to fifteen is the period of transition. He begins to see his errors. "Shades of the prison house begin to close about the growing boy." He sees what to do but he can't do it. His work becomes contemptible in his eyes. "Others can do so much better, what is the use of trying?" The "others" are those who have a bit of talent, those who are akin, distantly perhaps, to the geniuses, soon to be manifested by the sudden flaming up of their power (C). When

we stop to think how few, comparatively, become high school pupils, and that drawing is usually an elective in high schools, we see that we are dealing in those years not with the many who will slide on through life at the level of "Barnes' Plateau," but with the few who during the fateful period of adolescence when mysteriously reenforced from within, catch some vision of beauty, are inspired by some excellent achievement, the few who are attracted by the difficulties of artistic production, and who hear within themselves the voice that whispers, "Up and slay them!" Children draw the pose well in the fourth grade, because they draw everything with the greatest facility at that age. They draw the pose poorly thereafter because they know too much for their hand to follow. The few in the high school draw it well again because they are, to some degree, talented.

A course in drawing which has as one of its aims intelligence in art matters, which attempts to open the eyes of children to all sorts of manifestations of beauty, cannot ignore beauty in living things. The human figure should not be omitted. But the human figure is not the only living and moving thing of beauty. The animals, the birds, fishes, insects, are all beautiful, each in its own way. Such beauties are best appreciated through drawing. Is a course in Life Drawing possible which shall omit no important group, and which shall reduce to the

minimum the difficulties of representation during the "dark ages" of the grammar school?

The following is the result of much thought and experiment in the direction of such a course:

Primary and Grammar Grades.

I Illustrative drawing. Any living things of interest to children. Each child to tell his own story in his own way, in color.

II Illustrative drawing. Limited to the representation of one or two living things in each scene, in color.

III Drawing animals, birds, fishes, and the figure in action, from memory after close observation, in color or in silhouette.

IV Studies of children posed in significant costumes. Emphasis laid upon color.

V Studies of birds for characteristic markings. Color in flat tones mostly.

VI Studies from birds for variety of color, — gradations of tone and hue.

VII Studies from insects for beauty of line and harmonies of color.

VIII Studies of living birds, animals and fishes, for accurate drawing of details.

IX Silhouettes of the figure in action. Memory corrected by studies from the pose.

High School.

I Pose drawing from figure in action, in costume, outline.

II Pose drawing from figure in action, breadth of light and shade.

III Studies of the whole figure in repose.

IV Studies from the head.

This outline allows for the freest possible expression at the beginning and gradually concentrates the pupils's attention upon individual objects.

The larger facts of life and movement are emphasized first, and later those of form and structure which require greater precision. With the dawn of

the adolescent period movement and expression are again made prominent, again with the emphasis first upon the larger facts of action and mass, and afterwards upon those elements demanding closer observation and greater delicacy of touch. Life becomes still life in the middle grades because that is more nearly adapted to the conditions existing in those grades. Such a course would seem to be in harmony with what the psychologists now believe, and with what teachers find it possible for children to do with sufficient success to insure enthusiastic endeavor in every grade.

Pose drawing is allowable whenever and wherever it seems desirable as an element in illustration, but I believe it should not be required for its own sake earlier than the ninth grade.

PLATE IV shows what ninth grade children will do if well taught. These drawings seem to me as good in proportion and as full of life as drawings by ninth grade children ought to be. If they were any better one would be inclined to suspect the teacher! The letters by five different pupils show that the work has been done intelligently, and that it is genuine.

MR. AUGSBURG'S article on Action Drawing, makes clear the steps to be taken to secure facility in expressing action. It will be followed by

Plate V.

Plate VI.

another dealing with drawing in masses — clothing the skeletons with flesh.

MISS BENNETT, of the Roxbury high school, has been able to secure excellent home work in life drawing. Some of the sketches by her pupils are shown on Plate V and VI. These are all five or ten minute studies and were cut from large sheets containing from three to six sketches each. They were made during the second week of the term after one week's instruction in school. During the first week the home work reflected the school studies too strongly, it was stiff and conventional. Miss Bennett told her pupils to select subjects impossible in the schoolroom, to be original, to be bold. In school the pupils made three studies a week of forty-five minutes each, from models posed by a committee selected from the class. At home they were required to make at least five original studies a week requiring from five to ten minutes each. The results of the home lessons are always discussed by the class with great delight.

THE CALENDAR, Plate VII, comes from Paterson, N. J. Miss Etta F. B. Smith, teacher of art, writes in regard to it as follows:

We took as motive for the cover an evergreen or Christmas tree. In working it out on cross section paper some students made use of the cross as shown in the accepted design,—an exercise in dark and light. The other pages are from the pose and all represent actual class

Plate VII.

SHOWING THE TWENTY-FOUR POINT NEW CHELTENHAM OLDSTYLE SERIES MADE ON "AMERICAN POINT LINE" BY AMERICAN TYPE FOUNDERS COMPANY

5221A. for two colors, $1.50
For one color, 90c.

THIS face is the result of many years of experiment. The designs were finished early, but have been altered again and again. The Cheltenham face is unique in that it is extremely thin, legible and compact. Fully twenty per cent more matter can be set in a given space than with any body letter now in use. By thus compacting the words, the white spaces between are intensified, giving them much more prominence as words.

¶ The human eye sees only the upper half of a line of type. The lower half may be cut away, and the line can be read easily. The Cheltenham Oldstyle face also takes this principle into account.

¶ In reading matter there are many more letters with ascending stems (b d f h l) than with descending stems (j p q). Therefore, the last-named letters have shorter stems, and those with ascending stems are so designed that these stems are longer. A turned "d" does not match a "p." By this arrangement the upper half of a line of Cheltenham is "lighted" with white space.

Specimen Page of American Type Founders Company's 24 Point Cheltenham Oldstyle

work, so are of course very crude. The designs were prepared to be colored in flat washes by all the members of the drawing classes, when printed. We are selling them for twenty-five cents each to cover expenses of printing and ribbon used in tying.

PAPER CUTTING has its advantages in certain grades, where pupils need to think of outlines and masses rather than detail. The Circus Procession on pages 318 and 319, was made in Hyde Park, Mass., the day after Barnum's circus had paraded the town. It represents class work, one animal by each pupil. It is reproduced through the kindness of Miss Bordman, supervisor of drawing.

THROUGH the kindness of Mr. Joseph W. Phinney, of the American Type Foundry, we have the example of Cheltenham type (page 332). The page is worth studying not only for its letters, but for its spacing and for the fine proportions of heading, initial and body. The notan of the initial and its composition of line are a model for those who would make initials perfectly related to the page as a whole.

NEW YORK, the collector of great publishing houses, has often made Boston stand and deliver! The Prang Educational Company is the latest acquisition of the Metropolis. This Company, a pioneer in art instruction, has an international reputation. Its many friends will find the new head-

quarters at 113 University Place, commodious and attractive.

SCHOOLROOM wit is more plentiful in Massachusetts than elsewhere, if one is to judge by the returns. But I am reminded of what Asa Gray once said to a woman who, after one of his inspiring lectures on botany, asked if Cambridge was not a rich country botanically: "Madam," he replied, "any country is rich which is observed."

OF the Supplement this month Miss Lillian Dearborn, Supervisor of Drawing, Quincy, Mass., writes as follows:

As I understand it there is no requirement that students should know anything of mechanical drawing in order to enter the Institute of Technology, but they may take an examination in this subject or present work they have already done and be excused from taking whatever part of the course they have satisfactorily covered elsewhere.

The drawings which I sent you are of the kind which the students take the first half year of the course there and I give them to the boys in the high school with the idea that it may enable them to take a somewhat advanced standing.

Any drawings involving similar principles would be given equal credit.

I do not know to what extent more than one angle is used. The Institute has this year adopted the use of the third angle. I do not try to have any other used.

LILLIAN DEARBORN.

Quincy, Mass., Jan. 21, 1904.

The drawings contained in the supplement illustrate some of the problems given to high school boys

who are preparing to enter the Institute of Technology.

Sheets 1-4 are given principally to enable the pupils to acquire a correct handling of the drawing instruments.

Sheets 1 and 2 are done in pencil only.* Sheets 3 and 4 are first carefully done in pencil and upon approval are inked in. Considerable attention is paid to neatness of work.

The principles of projection are studied and applied to solid objects, prisms, pyramids, cones, etc., both parallel and at compound angles to the planes of projection. The intersection of two solids is also taken. The model is supposed to be in the third quadrant.

A few objects are represented by isometric drawing. Light and dark surfaces are separated by shade lines and given different values of color.

The remainder of the work consists of working drawings of simple models carefully arranged and lettered.

* Sheet 1. Geometrical Problems. A To draw a perpendicular to a line at its end. B To bisect an angle. C To divide a line into any number of equal parts. D To trisect a right angle. E On a given side to construct a square. F On a given base to construct a regular pentagon.

Sheet 2. Geometrical Problems. G To construct a regular hexagon of given side. H Within a circle to inscribe a regular pentagon. I Within an equilateral triangle to inscribe three equal circles tangent to each other and to the sides of the triangle. J Within a circle to draw six equal circles tangent to each other and the given circle. K To draw an ellipse by means of a trammel, the axes being given. L To draw an ellipse the axes being given. Sheet 3. Practice with instruments. Sheet 4. Practice with instruments.

The illustrations are as follows:

Sheet 5. Projection of square pyramid at different angles.

Sheet 6. Projection of the intersection of triangular prism and triangular pyramid.

Sheet 7. Isometrical drawing of stool.

Sheet 8. Working drawing of wooden faucet.

HARVARD University has announced its summer courses for 1904. The course in Drawing and Painting, popularly called Design, and that in Architectural Drawing, are of especial interest to teachers of drawing. A summer spent at Cambridge with Dr. Denman W. Ross is an experience one can hardly afford to miss. Not often does one find the most thorough and scholarly instruction, enriched by the finest obtainable examples of artistic achievement, given by a man whose theories are embodied in his own works, and whose charming personality is a perpetual inspiration to nobler living. Send to the Clerk of the Summer School, 16 University Hall, Cambridge, for a descriptive circular.

THE Copeland Hand Weaver is probably the loom you have been looking for. Clamped to the desk or table it is ready for use. The J. L. Hammett Company, 120 Summer Street, Boston, will send you an illustrated circular.

COLOR is the crowning glory of the masterpieces of Renaissance. If you have never seen the originals and wish to know what Raphael's Madonna of the Chair or Murillo's St. Anthony really are, you had better send thirty-five cents to the W. A. Wilde Company, 120 Boylston St., Boston, or 192 Michigan Avenue, Chicago, for one of their excellent Colorgraphs. Circular upon application.

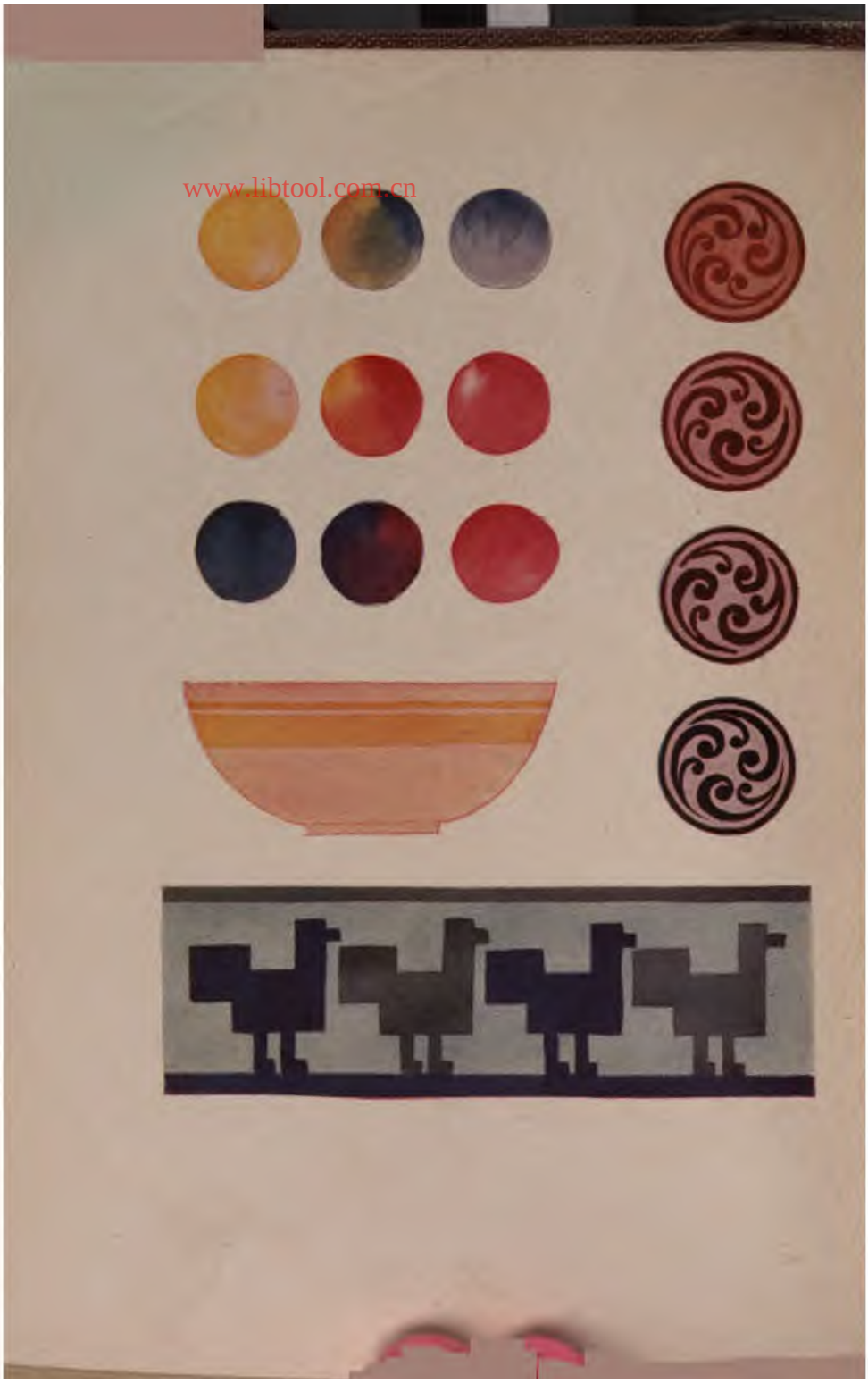
ONE would have to hunt a long time for a pod fuller of peas than this: "A Progressive Pocket-sized Periodical Pertaining to Practical art, Philosophy, Psychology and Pedagogy, Published monthly at Palisades." Such is the explanatory note upon the title page of the initial number of "Articraft," the latest New York dollar magazine. It contains two articles of special interest to teachers, "Pyrography," by W. G. Bowdoin, and "A Wonder in Woodwork," describing a screen by that original and interesting architect, Louis H. Sulivan.

HOW about pushing the School Arts Book? You like it. Let your friends know about it. We shall, with your help, continue to make each new number a little better than the last.

PRESENT AND FUTURE

The future works out great men's purposes;
The present is enough for common souls,
Who, never looking forward, are indeed
Mere clay, wherein the footprints of their age
Are petrified forever. Better those
Who lead the blind old giant by the hand
From out the pathless desert where he gropes,
And set him on his darksome way.
I do not fear to follow out the truth,
Albeit along the precipice's edge.
Let us speak plain; there is more in names
Than most men dream of; and a lie may keep
Its throne a whole age longer, if it skulk
Behind the shield of some fair-sounding name.
Let us call tyrants tyrants and maintain
That only freedom comes by grace of God,
And all that comes not by His grace must fall;
For men in earnest have no time to waste
In patching fig leaves for the naked truth.

James Russell Lowell.



THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

Contents for April

THE DAVIS PRESS
Worcester, Massachusetts
1904

THE BULLETIN

The May Number will contain a richly illustrated article on the Introduction of Handicraft in High Schools, by Miss Mabel B. Soper, Wellesley, Mass. Mr. Fred Hamilton Daniels will present "Rhythm" as a Grammar grade lesson. Mr. Frederick Whitney will explain and illustrate how to care for school papers of all sorts.

The initials this month are by Mr. Walter Sargent.

The June number will give information about the summer schools where drawing and the manual arts are taught.

Three months subscription free!
See advertisement.

THE SCHOOL ARTS BOOK

Vol. III APRIL, 1904 No. 8

COLOR TEACHING IN THE PUBLIC SCHOOLS

TEACHERS are frequently surprised at conclusions formed by children who have mingled instruction with some previous notion. This should assure us that in teaching any subject it is as necessary to understand what is in the mind of the pupil as well as what one wishes to teach him; we should lead him from what he is to what he may be. For this reason the first few lessons in any subject should be adapted to reduce the knowledge of the class to a least common denominator from which one can progress with some degree of security that in the mind of each pupil the subject is being developed with logical continuity.

The method of leading a child from what he knows to what he does not know should be one which develops his self-reliance. The teacher who expounds a subject without giving his pupils experimental work will find the result of his teaching ephemeral; this is especially true of young children. The more we can show a child how to discover things for himself the more vital is our instruction; he no longer depends entirely upon the memory of

words but carries within himself the power of self-reliant reason, which is the only true education. The less a teacher says and the more a pupil does the more valuable the results.

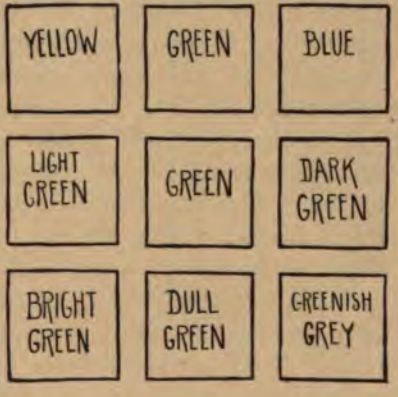
Knowledge of color is of two kinds, discrimination, or the recognition and classification of colors, and combination, or the mixing of pigments and arrangement of color in pictures and designs.

The power of discrimination of color may be developed independently of the power of combination of color and it is sometimes considered as the logical precedent in color instruction; psychology, however, has taught us that to take a hold upon the mind, activities must have a purpose and that the more closely results follow effort, the more intense the application and the deeper the mental impression; with this fact in view one can readily see that discrimination should always be accompanied by application and never be made an end in itself.

Most children when they enter school know the names of the hues red, green, blue and yellow but have very vague notions, if any, of violet and orange. They know the tints of red as "pink" and all broken colors by the general name of "brown." They must be led to classify colors in scales and to make simple application in pictures, designs or crafts.

The new thought of each lesson should be directly connected with the thought of the previous

lesson. Taking for a basis the child's knowledge of the color names red, yellow and blue, give him the corresponding pigments, a brush, paper and a little pan of water. Let him, with his brush, place drops of water on his paper, each drop as big round as a penny (see colored plate), into these drops let him touch two of his three colors, leaving the m



to float and blend without interference, let him watch the action of the colors and tell what happens. It will not be long before some little fellow will say, "When I put blue and yellow together it always makes green." The other two secondaries will not be expressed so readily, owing to the fact that the color names are not known, while the difference in color will be noted quite as easily as the green, the

child will designate them as "a kind of red" and "a kind of blue." It naturally follows that in the next lesson these colors should be named and recognized. The children should see a great variety of hues, so far as possible avoiding variation in brilliancy and value. The colored objects may be anything obtainable but preferably colored papers, sample cover papers (any wholesale paper dealer can furnish these in great variety) or beads. The children may afterward, in another lesson, make a scale showing changes of hue (two primaries and a secondary color; see Fig. 1). For exercises let them use different mediums, at one lesson making a scale of yellow, green and blue by cutting out and pasting slips of paper of the desired hue upon a white background, at another lesson, using colored pencils or paints, making a scale of yellow, orange and red.

Application should be made at this point in picture work or design. An apple may be shown to the class. The children may be led to see that the colors, red and yellow, are not evenly distributed and that one hue blends with another. Having seen this they will be prepared to make on their paper, with clear water, a wet spot the size and shape of the appearance of the apple and to touch in the color as in the first exercise. Train the children to let the colors blend of themselves, as mixing too much with the brush will make a muddy or dingy color. When the colors are quite dry a green stem may be added.

In a similar way have the children make a flower with blue petals, yellow center and green stem and leaf. Thus we shall have applied two of our scales.

Now observing these paintings the class will see that colors may be bright or dull, light or dark. Having made observation the children may make scales as before using only three notes and apply

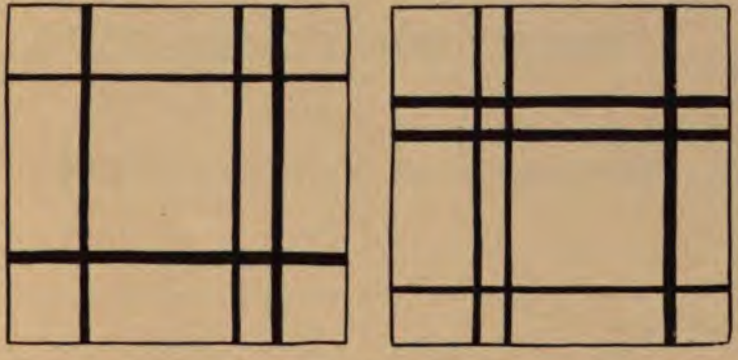
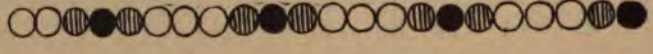


Fig. II. Plaids. One color used on cover papers of a more delicate tint.

these scales in a vase with "drip" glaze, Fig. 1, in plaids, Fig. 2, or by placing decorative figures of any bright color upon a background of a dull tone of the same color; the background must also contrast slightly in value as it is not possible to have a harmonious combination otherwise. In crafts the children may string beads, making a doll's necklace, for which three values of one color are chosen,

Figs. 3 and 4, and the child allowed to use his own taste in spacing, or the child may decorate a tiny pin cushion, covered with a dull tone, by sticking in pins with brilliant heads made of colored glass.

From this point ramification becomes infinite. We have taught the recognition of primary and secondary colors and the ways in which they may vary; discrimination can now be developed only in degree



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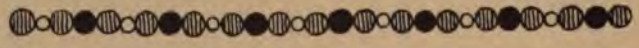


IV

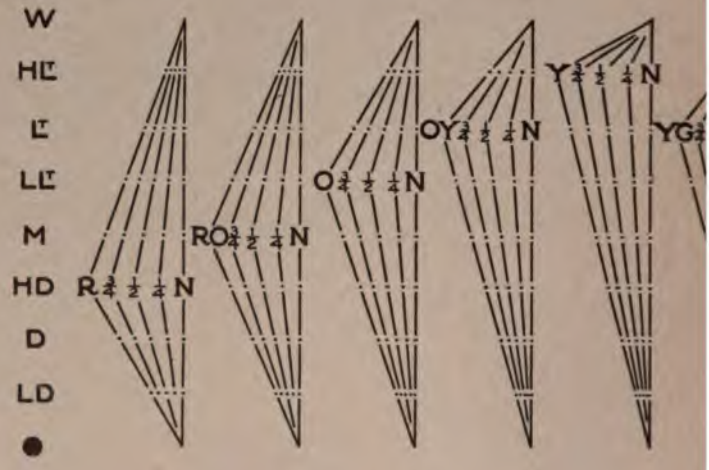
and our teaching can contain new truths only in combination.

We may now teach the first principle of color composition which is "dominance" or the existence of a chief color in all good pictures and designs. Point out all available instances of the principle of dominance in the home, the school, in games and so forth, showing that there is always a person, object or incident of chief importance. Experiment to see in how many ways a single color may become supreme. It will be found that quantity will sometimes make a color most prominent and sometimes

A THEORY OF TONE-RELATIONS

COLORS, INTENSITIES, NEUTRALITY, VALUES.

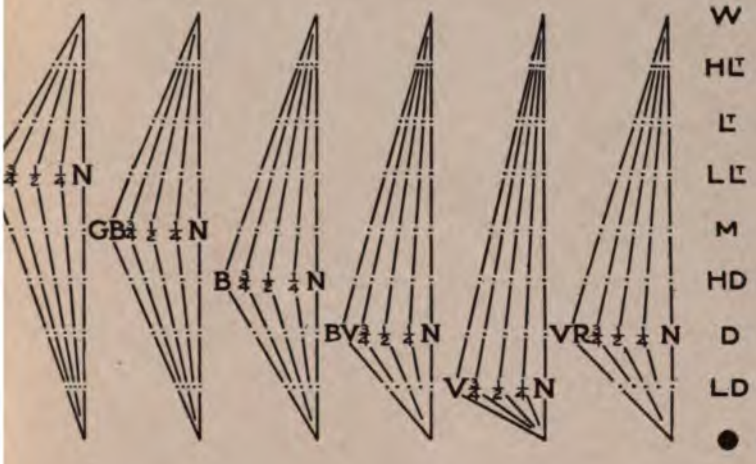
(REVISED STATEMENT)



SUPPLEMENT TO THE SC

ABBREVIATIONS

. Red. O, Orange. Y, Yellow. G, Green. B, Blue. V, Violet. Neutral, N.
: ¾, Three-Quarter Intensity. ½, Half Intensity. ¼, Quarter Intensity.
es: W, White. HL, High Light. L, Light. LL, Low Light. M, Middle.
HD, High Dark. D, Dark. LD, Low Dark. ● Black.
L, The Half Intensity of Red-Orange in the value of the Light.



L ARTS BOOK, APRIL, 1904.

brilliancy, occasionally other contrasts, but we will be safe to confine ourselves to the first two conditions. The bowl in the colored plate shows the simplest way to produce dominance of tone, namely by using two notes from the same scale. A second way is to use analogous hues — colors adjacent in the spectrum such as green and yellow. Make the green dominant in quantity in some conventional decoration of vase or tile, then make the yellow dominant in quantity in a picture of a spray of yellow blossoms such as primrose or tansy. Try similar problems using green and blue. For example see the border in the colored plate. Then teach the terms "warm" and "cold" color.

Red and green, the most difficult of all colors to combine harmoniously, may be made harmonious by making both warm; that is red should be an orange red and green a yellow green, or by graying both, but even then, either the red or the green must be very much subordinated in quantity when they are used together.

It is not wise to permit children to make crude combinations of strongly contrasting hues. So far as possible, they should see only the best and most harmonious coloring. Teachers may avoid the production of the most atrocious results of the "first efforts" by having colored pencils used instead of paint and seeing that the pencil hues are "saturated" with a common hue. Using cover papers

for tinted backgrounds in place of attempting flat washes will be found to result in neater work than the use of water colors by the youngest children.

By "saturated" is meant a color so filled with another color as to almost lose its identity. If the children are given colored pencils which are green saturated with yellow, and red saturated with yellow, yellow becomes what is called the "key color" and the resulting combination is sure to be more satisfactory than if the standard green and red were used with the yellow.

On account of the enthusiasm of children for the use of color there is danger of letting them advance too rapidly or, rather, not advance at all, for the indiscriminate use of color leads to the fixing of numberless errors in the mind of the child. It is better to hasten slowly and never for the sake of novelty to use elaborate combinations of color. In the primary school children should never attempt to combine more than two colors, nor to use more than three values or three brilliancies, but practice within these limits permits an endless variety of exercises.

EDITH MERRILL KETTELLE

Boston, Mass.

A LESSON IN ARTISTIC MANUAL TRAINING

A TOY HAMMOCK

IN THE new Manual Training which tries to develop the inventive, artistic and manual skill of the pupil it is difficult to find problems which combine these elements and, at the same time, can be introduced naturally and not laboriously or artificially into the child's school life. The Toy Hammock which I have been asked to describe for the School Arts Book, has been successfully worked out by the children of the third and fourth grades, ranging in age from seven to nine years. It combines to an unusual degree the requirements of a course in which manual training and drawing are under one supervision and treated as one course, not separate courses, of study. This problem of the Toy Hammock has been done by many of the children in three weeks, by others in a week or more longer. While many children have made more than one at home, one little girl has done five of various sizes and designs.

The designs for the hammocks were made first as an exercise in drawing and color. The stripes were designed in ink, on gray paper, free brush line for variety of spacing, no two alike, but each the

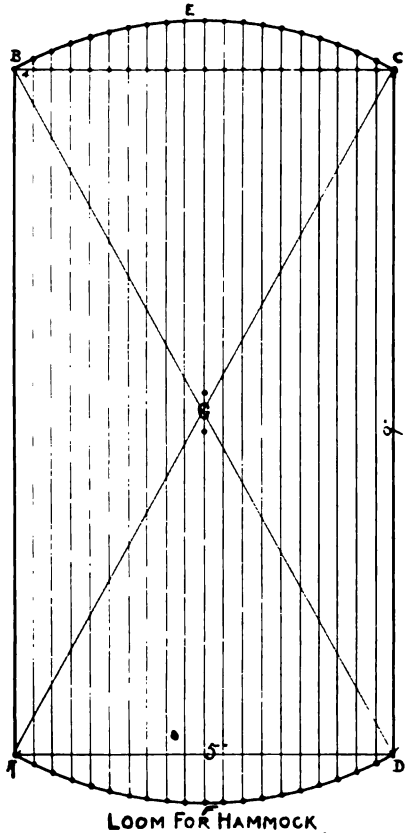
product of the child's idea of good proportion. Then the black and gray stripes were translated into color, in dark and light tones in hues. The patterns thus made were followed out later in the weaving. The loom was constructed as a problem in mechanical drawing, each child making and stringing his own, while the weaving, with the use of one "heddle" was strictly "handwork" so called.

The materials used were straw board, twelve inches long by six wide; two brass rings, three-quarters of an inch in diameter; two balls colored twine (called "floss" in the market), which two children used, the color used in the stripes by one forming the body of the hammock by the other and vice versa; a tape needle; and a school ruler for the "heddle."

As the problem in design is well known, or can be found in Mr. Arthur W. Dow's book on design, it will not be described here.

To make the Loom. Draw a rectangle, 5 in. by 9 in. Fig. 1, A B C D. On its short sides — B C and A D — place dots one-fourth of an inch apart. Find its center, G, by drawing diagonals. With G as a center and radius, G B, equal to half the length of the diagonal, draw arcs, B E C and A F D, connecting the corners of the rectangle. If compasses cannot be used, a "circle-maker" made by the children is a practical substitute and works better in the

Fig. 1

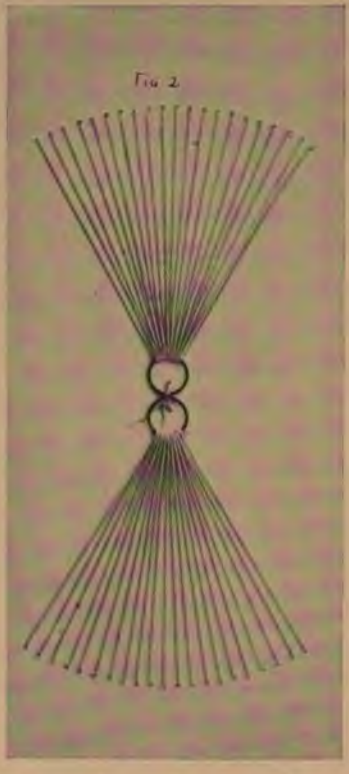


Loom For Hammock

hands of little children. Draw parallels to the longsides of the rectangle, through the dots one-fourth of an inch apart, and extend to arcs. At the points of intersection of straight lines and arcs prick holes. On the center line place dots one-fourth of an inch each side of center and prick holes.

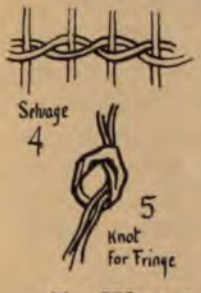
To string the Loom. Take the two rings and tie together and then tie to centre of loom by passing ends of cord through holes which have been pricked one-fourth of an inch from center. Fig. 3. Take a long needleful of twine, tie one end to a ring, pass needle through upper corner dot, turn the

loom and pass through opposite lower corner dot, then through other ring, back through second lower dot,



then through second upper dot, through ring, back through third upper dot, and so on, until all the

holes are strung with straight parallel strings on one side (Fig. 3) and oblique strings from holes to the rings on the other. (Fig. 2) Fasten by tying to ring. When piecing the twine, do so by tying on the side on which are the parallel strings, as the knots will then be covered by the weaving. It makes a more finished piece of work not to piece the string, but to keep it whole by pulling the twine through on the side of the parallel strings, as needed, and leaving the tying of the strings to the rings until all is strung. But in teaching large numbers this would complicate the problem, although some of the children, in working out a copy of the hammock at home have discovered this improvement and adopted it.



To Weave. Take the loom the long way, wind with twine and cut at one end to make weaving strings twice the length of the card.

Make a selvage by doubling the string in the centre and crossing it between each string of the warp, so that the string that was under becomes the upper one each time. This is called pairing, or "single twist," in basketry. See Fig. 4. (This may be omitted). Pick up every other thread of the warp with the ruler, which forms the "heddle" and lifts one set of threads, then turn it up on its long, nar-

row side to form a "shed" and pass through a piece of twine threaded into a tape needle. Put down the heddle and weave back, under and over, leaving the thread beyond the warp each side to form a fringe. Pack by pressing the threads closely together with the ruler.

The weaving may be done as well with the needle, but in the case of our schools we were leading up to the Navaho loom, in which two heddles are used, so that the knowledge of one heddle was a necessary help to the more difficult use of the two to follow.

To tie the Fringe. Hold the loom the long way and at right angles to the worker. Begin at the bottom and tie a knot, as in Fig. 5. Even the fringe, cut the rings off the loom, and tear the loom away from the hammock.

MABEL B. SOPER

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ACTION DRAWING

II

FORM AND PROPORTION

AIMS of first importance in drawing are four in number: First, to give more clear and definite ideas of form; Second, to develop skill in the use of the hands; Third, to teach the art of drawing — how to represent form on a flat surface with lines and color; Fourth, to give a medium through which to develop the imitative, constructive and æsthetic instincts or powers.

It will be seen from the above that drawing is no more a medium for the artistic and æsthetic than language, number or music.

Because of the general belief that drawing and the æsthetic are synonomous terms is responsible for two unfortunate tendencies: The first is to keep a large class — the largest class — from learning the art of drawing. A class who care little for artistic excellence but who would like drawing as a means of expression and as an aid in their other work. Secondly, it has a tendency to keep pupils and teachers from giving due prominence to the mechanics of drawing, to principles and methods and the mechanical means of gaining results. The tendency is to trust the object as if it had the power and intelligence to show how to reproduce itself on a flat

surface. The object or model is the source of the mental image but it has no power to show how to reproduce this mental image, that belongs exclusively to the copy, which is a product of mind.

The above is especially true in drawing the human figure. All wish to draw it but fear of the difficulties, and inadequate preparation make the efforts void except to the special student.

To be able to draw the human figure the following elements should be taken into consideration:

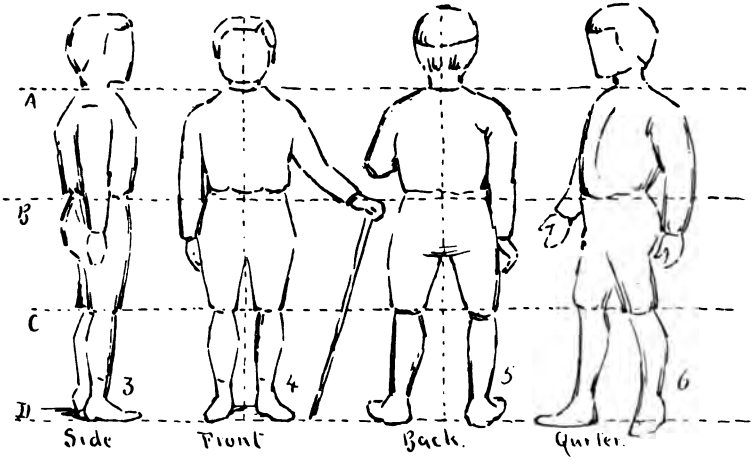
The Action or Life element.

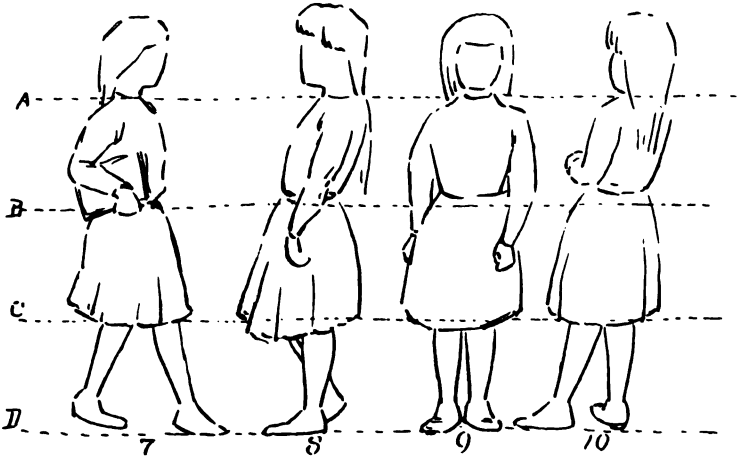
The Form and Proportion elements.

The Drill exercises necessary to acquire the above elements.

The article on the action or life element appeared in the March number of this Magazine. In this article a basis for the study of the form and proportion elements is given.

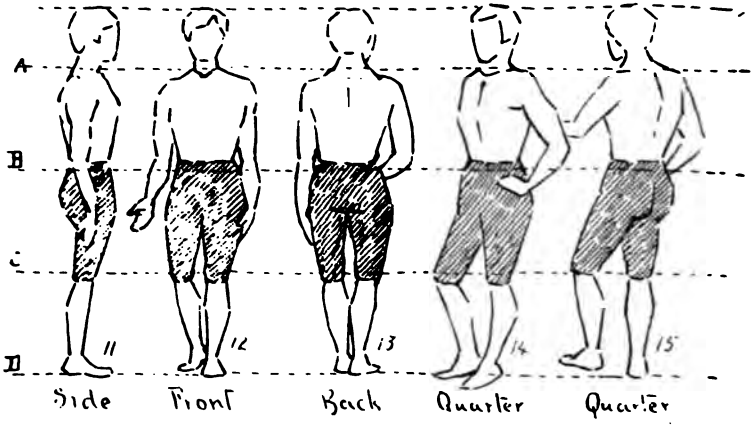
There is no exact method for drawing the human figure, its proportions are so subtle and the variations in individuals so great that an exact rule is out of the question. The drawing of the human figure must be based on the judgment assisted by such methods and aids as will help bridge the difficult points. Next to the action element the form and proportion elements give the most trouble. Both of these should be overcome through the copy, then verified and perfected through the model.





The following is an excellent method to overcome the above difficulties.

Draw four light horizontal lines equally distant apart as A B C and D, Figs. 3-15. These equal spaces will divide the human figure into three nearly equal parts called the body, the thigh and the leg.



The body in this division extends from the collar to the belt, the thigh from the belt to the knee, and the leg from the knee to the bottom of the foot. These are natural divisions and are usually discernable at a glance. Preference in length is given to the thigh. These three divisions will act as a guide in determining the general proportions.

Observe in Figs. 11-15 the following points: That the thigh is given the preference in length.

That the body in the front and back views is nearly a square.

That the leg including the foot is about the same length as the body, and the foot is one-half the length of the leg from the knee to the bottom of the foot.

The head including the neck is more than half the body in length and is put in place by the judgment alone.

The whole arm including the hand reaches about to the middle of the thigh. The elbow reaches to the belt.

These proportions are but general aids to the judgment and are not to be taken as exact rules.

Draw the human figure in the following order: (1) Represent the action. (2) Draw the body. (3) Draw the thigh and leg. (4) Place the head and neck. (5) Draw the arms and hands. The above plan is not arbitrary.

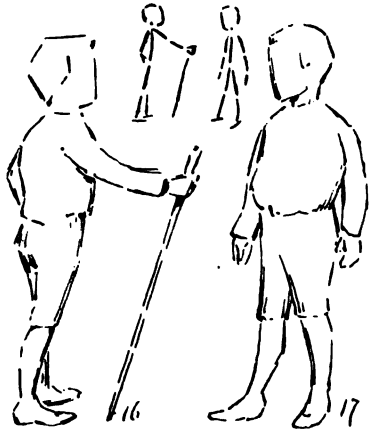
Figs. 1 and 2 show how to proceed from the action to the form and proportion elements.

Figs. 11-15 give the general method and show the principal standing positions of the human figure.

Figs. 3-6 show the plan as applied to boys and Figs. 7-10 to girls. Figs. 16 and 17 show figures without the division lines.

Do not depend on the method too much but rather use it as a help.

Remember that all the methods and show-hows in the world cannot take the place of the actual drawing. The proper way to learn how to draw is to draw.



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ANNOTATED OUTLINES

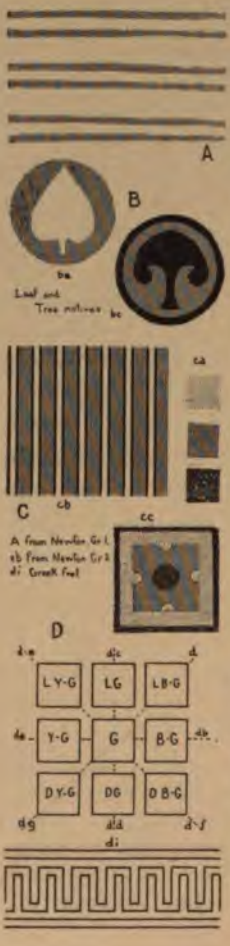
APRIL

GENERAL TOPIC, COLORING

OLOR was one of the first topics considered at the opening of the school year. It has played an important part, especially in three primary grades, in almost every month's outline since September. The effort should now be made to systematize such knowledge as the pupils have acquired and to utilize it in Coloring. By Coloring is meant the use of color for its own sake to produce pleasing color effects. The exercises outlined this month are preparatory to the study of the spring flowers and the use of decorative elements in design. The aim should be a keener appreciation of fine coloring and greater skill in producing it.

PRIMARY. First Year A. Review the spectrum, and the names of the six colors, R. O. Y. G. B. V., collect illustrations of the stripe pattern in design. On white paper draw stripe patterns using a single strong pure color for each.

The skilful primary teacher will have no trouble in arousing interest and enthusiasm in the study of striped goods for dresses, shirtwaists, ribbons, etc. The examples collected by the class should be classified according to colors. Which are more pleasing, the narrow or the broad stripes? Close together, or far apart? In drawing each pupil may select his favorite color. The stripes should be drawn with



a brush full of color, and at a single stroke without retouching. Try for uniform brilliancy in color and equidistant spacing. Geometric figures may be filled with color.

Second Year. B. Review color names and terms, scale, tint, full color, shade. Within simple outlines traced carefully from patterns, make flat tones of color. Within geometric figures, the circle and rectangle, trace some ornamental figure. Color the ground with a flat tone of color leaving the ornamental figure in white or coloring it black.

Collect examples of spot patterns, limiting the collection to those of simple outline in a single color on a white or black ground, or in black or white upon a colored ground. Which are more pleasing, those in color upon white and black, or those in white and black upon color? In coloring strive for perfectly flat tones with clean sharp edges. If the spot is black on a colored ground the ground would better have a strong black outline around it; if in white on a colored ground (the whole being on white paper) no such outline is required. Why? Which is more pleasing with white, a tint, the full color, or a shade? Which is more pleasing with black? Is the same true for tints and shades of all the colors? If not, why not?

Third Year. C. Review color names and terms, the six standard colors and the six intermediate hues, scale, tint, full color, shade. On a tinted ground make stripe patterns by using the full color or a shade of the same scale. Make three tone scales with tint and shade equidistant in value from the full color. Apply the three tone scales in a simple ornamental form.

Collect examples of patterns colored in two or more tones of one scale, with or without white and black. Classify these according to color family, red, orange-red, etc. Which are the more pleasing, those including black or white or both in the group of tones, or those with tints and shades only? Why? If black is included is it better when the other tones are the full color and a shade, or when tints are included? With what group of tones is white most satisfactory? Why? The stripe patterns may include white and black. The full color selected for the central tone in the three toned scale may be a standard or a standard hue. The tint and shade must be, of course, in the same vertical scale. The tint should be as much lighter than the full color, as the shade is darker than the full color. In the ornamental forms, cc, match perfectly the tones of the three toned scale, ca.

INTERMEDIATE. Fourth Year. D. Review color names and terms, especially the terms warm and cool. Make three tone scales of analogous colors. Apply the three tone scales in simple ornamental forms.

Collect examples of patterns colored in analogous hues, with or without white and black. Classify these according to the dominant tone, green, blue-green, blue, etc. Practice several times such a diagram as that shown at D. Select any color as central, make a tint above it and a shade below it, equidistant. Make a hue at the left

warmer than the central color, and a hue at the right cooler than the central color. Let the more rapid workers try to make a tint above and a shade below each of these side colors. Colors on the line da-db are analogous colors varying principally in hue; colors on lines parallel to dc-dd form vertical scales varying in value only; colors on diagonal lines de-df, dg-dh, form diagonal scales, varying in both hue and value. Select a pleasing group of analogous tones from the collected examples, and match the tones in water color. Trace a border, di, and color it using three tones of some diagonal scale. Try others.

Fifth Year. E. Review color terms. Make a scale of gray including white, light gray, middle gray, dark gray and black. Make scales of color in three values between white and black. Apply these in geometric patterns. Find applications in nature and art.

The scales should be made as follows: Lay out the scale, a series of circles or rectangles, in pencil. Color the lowest spot black. Next fix the middle value exactly halfway between white and black. Determine by experiment the exact value of the light spot, and lay that wash. Finally determine the dark value and complete the scale. The best scales for pupils of this grade to experiment with are the red and green scales. The others are more difficult.

The gray scales should be made first and used as a key to the values in the color scale.

The geometric pattern, eb, may be drawn and traced several times and different arrangements of the tones made to determine the most pleasing. In one, the light tone may be dominant, in another the dark tone, in another the middle tone.

Review the life drawing of last month and find an application of similar group of tones. Make the drawing in color.

Sixth Year. F. Review color terms. Make a scale of gray including white, light gray, middle gray, dark gray and black. Make scales of three analogous tones between white and black, such for example, as these: middle blue-green, light green, dark blue; middle orange-red, light orange, dark red. Apply these in coloring a simple rosette. Find applications in nature and art.

Lay out the scales as suggested in the previous grade, ea. Any color in the middle value may be selected as the central tone in an analogous scale. The light tone should be as much lighter and warmer than the central color, as the dark tone is darker and cooler, or the light tone as much lighter and cooler as the dark tone is darker and warmer.

The rosette, fa, should be drawn and traced several times and several different colorings made as suggested in the previous grade.

Review the life drawing of last month and find an application of similar groups of tones. Make the drawing in color.

GRAMMAR. Seventh Year. G. Review color terms. Make a scale of gray including white, light gray, middle gray, dark gray and black. Make another scale of five tones including light gray, low-light gray, middle gray, high-dark gray, and dark gray. Make scales of color in these five values.

Apply in a geometric pattern, or some object.

Lay out the scales as follows: Draw a light vertical line 12″ long; fix the middle point, place other points above and below 1½″ apart. With each point as center and a radius of ½″ draw the nine circles, ga, mark these as indicated (the nomenclature used by Dr. Ross). Tone the scale as before, white, black, middle gray, light gray, dark gray. By the side of this scale draw another and tone it to correspond with the first in its light, middle, and dark tones. Experiment to fix the low-light tone midway between light and middle value, then the high-dark tone midway between dark and middle value. When this five toned scale is as nearly perfect as possible make a similar scale in some color, matching the middle value first, then making the tones above and below.

Apply this scale in coloring some pattern, gb, or some object from nature or the arts, gc. Trace the outlines and try several arrangements of the tones. Try an application in beads.

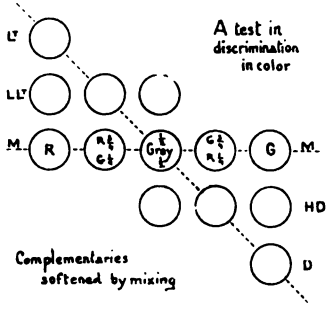
Eighth Year. H. Review color terms. Make scales of gray as outlined in previous grade. Make scales of five analogous hues in the five values from light to dark. Apply these in a geometric pattern or some object.

This work differs from that of the previous grade only in requiring a finer discrimination.

The color scale has a gradation of hue as well as value. This scale of analogous hues is a favorite with nature. Applications are abundant, and need not be limited to any one field. Try an application in embroidery.

Ninth Year. I. Review color terms. Experiment with three pairs of complementary colors, red and green, orange and blue, yellow and violet, and make scales of three tones each including a standard color, a gray of corresponding value, and a tone half way between the two in intensity of color. Make scales of five tones by mixing complementaries. Apply these in coloring patterns or objects.

Lay out the scales as indicated at ia and color them as suggested by the abbreviations. Notice that the quality of a gray made by mixing complementaries is not quite the same as that produced by mixing black and white. Why? Which is the more pleasing when used in design? Why? Which are the more pleasing, groups of tones those which include the pure complementaries, or subdued complementaries? Why? Make other diagrams similar to ia and Id and translate them into color. Which is more pleasing in effect, a group of tones taken from the horizontal line M, or from the oblique line Lt-D? Why?



Id.

The application may be from any field. The designs given, ib and ic, are simple and effective when well colored. Apply in embroidery, or some other form of needlework or in a design for a dress sketched in water color.

HIGH SCHOOL. Both the freehand and mechanical classes should have instruction in color. The first problem may well be the making of the nine toned scale in gray, as shown in the supplement this month. It would better be made to hang as a vertical scale. The second problem is the laying out, mechanically, of the complete color chart, three times the size of that given in the supplement. The third is the making of color scales. The fourth is to color some design according to the color chart. No better series of exercises for training the color sense has yet been devised.

Having made the nine toned scale in gray, the method of procedure is as follows: Lay out a similar scale in pencil. Color the black spot. Place the standard color selected where it belongs in the scale (yellow at high light, or green at low light, or blue-violet at dark, etc..) Complete the scale with the correct values of the color to white and to black.

In coloring a design decide first upon the *hue* which the finished whole should assume (the effect should be a yellow, an orange-red, or green,— whatever is desired). Next decide upon the *value* which the finished whole should assume (it should be light or medium or low dark,— whatever is desired). The problem now becomes that of selecting those tones for the larger areas of the design which shall produce the desired effect. The smaller details of the design may properly have the tones farthest removed in hue and value from the dominant note.

HELPFUL REFERENCE MATERIAL
FOR APRIL WORK

Brush-work. Mrs. C. West Van Helden. Colored plates. Good book for beginners. Milton Bradley Co.

Color. (From the standpoint of the physicist). Ogden, N. Rood. Text-Book of Color, and Color, by A. H. Church. Elementary Color, by Milton Bradley, has helpful suggestions for the use of colored papers.

Color in Elementary Grades. Ernest A. Batchelder. Year-Book; Council of Supervisors, 1902, p. 13.

Coloring. Helpful plates and suggestions in Composition in Fine Art. Kettelle. Color in primary grades as discussed by Henry Turner Bailey in Applied Arts Book, October, 1901, and in intermediate grades in November, 1901.

Colors. The twelve zodiacal colors. Ruskin. Laws of Fesole, Chapter VII. Color, Lectures on Art. VII.

Course in Water Color. Full of helpful suggestions. Excellent colored plates. Clear directions to beginners. Prang Educational Co.

Decorative arrangements suitable for coloring. Dow. Composition.

Examples in Color, for copying. Grammar of Ornament, Owen Jones. Polychromatic Ornament, Racinet. Plates of Historic Ornament, Prang. Japanese Prints, Bunkio Matsuki.

Painting. Art Instruction for Children, Mary Dana Hicks, Chapter VI. (Prang).

Teaching Color. Augsburg's Manuals, I, Chapter XIII.

The Little Artist. Marion Mackenzie. Colored plates with descriptive text, specifying colors to be used, etc. Milton Bradley Co.

Water Colors. How to use them. Augsburg's Manuals, III, Chapter III.

THE SCHOOL LIBRARY

HOWEVER rich in books the school library is practically worthless unless it is used. If it contains books which are never read, sell them and buy others. Some large books render good service when cut apart and rebound in small parts or chapters. Books containing many plates are often most valuable when dismembered that the plates may be used separately. One book of this class which ought to be in every school library is Owen Jones' Grammar of Ornament. A copy of the original edition of this wealthy volume, published by Day & Son, London, 1856, is of course, out of the question, but a copy of the edition of 1868, published by Bernard Quartritch, may be found occasionally, and had for twenty or thirty dollars. A copy is worth having at almost any price for it is an encyclopedia of decorative patterns in colors. The plates, one hundred in all, are upon heavy paper, numbered consecutively, and of a convenient size. The text bound separately would make a handsome illustrated volume, all but complete in itself. The school is fortunate indeed which has such reference material at hand.

Pen and Ink Drawing. George Hartnell Bartlett. Riverside Press, Cambridge, 1903. Size 11 x 14, 224 pp. 52 plates. $7.50.

In these days of sketchy illustration, often trashy, of "suggestion" and "effect," in place of description and solid excellence, a book like this by the well known Principal of the Massachusetts Normal Art School is sure to have an influence for good. The book gives examples of pen drawing in every degree of elaboration, from the rapid, vigorous outline sketch to the most accurately descriptive study of texture, modeling, and atmosphere. Some of the plates are marvelous in their technique; granulation, lustre, glisten, translucence, are produced by the pen alone, with a degree of perfection and with a directness of handling not often found even in the best wood engraving. The descriptive matter accompanying the plates, as concise as it is, may be reduced to two sentences: These drawings were from the object direct, and have been reduced one half [or whatever the amount may be; it is always stated]. To learn how to produce such effects, study the plates. The running text, after two chapters on line drawing, gives a concise resumé of the history of illustration, and describes the processes in all the important reproducing arts from engraving on wood to the three-tone photographic plate. In an appendix the author discusses Nature as the Source of Inspiration for Composition, and Art and Art Schools.

This book is a valuable addition to the literature of the subject. Its plates of architectural details are models for students in manual arts high schools. Its plates of tree anatomy and foliage are models for students in advanced freehand classes. As examples to be studied for the rendering of textures, the birds' heads, the cows, the feathers, the dog's head, and the Gothic frieze, can hardly be equalled. No other book gives brief intelligible accounts of all the reproducing processes, and no other shows so completely the possibilities of the line plate, the most direct and least expensive method of reproduction.

The book is a masterpiece in printing. The plates have a clearness and brilliancy of color almost equal to original drawings, although text and plates were printed together upon the same unglazed paper. Every school, college and public library should contain a copy of this work.

Pictorial Composition and the Critical Judgment of Pictures. Poore. The Baker and Taylor Co. 1903. Revised. Size 6½ x 10, 282 pp. Illustrated. $1.50.

The second edition of this excellent book, reviewed in the January number, is most welcome, not only because it indicates a gratifying sale, but because the new edition is thoroughly referenced, has an index, and has been enriched by the addition of eighteen illustrations, and an appendix which reduces the argument of the book to a working basis. There is no better book upon this subject for the enlightenment of upper grammar and high school pupils, or any one who wishes to know about pictorial composition from the artist's point of view.

Report of the Commissioner of Education for 1902. Vol. II. 1272 pp.

The chapters on Education in Porto Rico and Education in the Philippines contain a brief account of the introduction of industrial education. The teacher of Nature Study and geography will be interested in the chapter on the introduction of the reindeer into Alaska. The volume is filled with statistical tables giving, among other information, that concerning the technical schools, "mechanical colleges," and schools of manual and industrial training throughout the country.

THE MARCH MAGAZINES.

Booklovers.

Famous Parisian Artists in their Studios is a novel article, for it is practically without text; but to a close observer it tells much about Bouguereau, Constant, Gérome, Weeks, Barrias, and Fremiet, which could not be said any other way. Four Notable Pictures is another almost textless article. The illustrations are in color, the best, Gulliver and the Lilliputians, by Vibert, is a charming interpretation of that famous story. The Landscape, by Innes, while it suggests the

technique, does not give the depth and richness of color usually attained by that artist. The other pictures are Feddersen's Artist's Daughter and Friant's All Saints' Day. F. C. G. Cartoonist, by James Douglas, is an enjoyable account of the work of the most influential man of his class in England. All teachers in geography will prize The Two Pacifics, by Harold Bolce, rich in illustration and diagram. The Old Guard of New England, by George Perry Morris, is valuable to teachers of literature, and Fateful Presidential Conventions, by Joseph M. Rogers, and Round about Old Jamestown, by Clifton Johnson, to all teachers of American history. The note on Automatic Drawings, with illustrations, raises a hundred questions, and need not be taken too seriously by teachers of drawing.

Century.

The frontispiece, Pius X, by George T. Tobin, is an attractive piece of work, both for its color and its modeling of a face in shade. Castaigne's illustrations for Cleveland Moffett's article on The Paris Bourse are excellent, of course; some of them being treated so that the student is allowed to see with more than usual clearness his method of manipulating the medium. The two examples of wood engraving, pp. 667 and 686, should be compared for "handling" of foreground, clothing, and other textures. Compare also the handling of the pen as shown by Seaton, p. 751, Miss Partington, p. 743, and Richardson, p. 739. Church draws a fox, p. 772, almost as human in intelligence as Seaton and others would have us believe him to be, notwithstanding the persistent efforts of John Burroughs, whose remarks in this number On Humanizing the Animals are entertaining. How such a sentence as this comes home to the teacher of drawing! "Good observers are probably about as rare as good poets. Accurate seeing—an eye that takes in the whole truth, and nothing but the truth—how rare indeed it is!"

Country Life.

The first article, Flowers for Every Place and Purpose, by M. G. Kains, is just what the teacher has been looking for whose school-yard is a gravel bank, or a bog, a shaded hillside or a sun-baked square.

The Arnold Arboretum is handsomely treated by Wilhelm Miller and two of his photographing friends, under the caption, The World's Greatest Tree Garden. The Gladiolus and How to Grow it, The Late Planted Garden of a Tenderfoot, Gardening versus Sewing, and An Amateur's Rock Garden, are all immensely suggestive. But the article of the month for the drawing teacher is A Garden of Sweet Herbs, by Ellen Watson, chiefly on account of the charming photographs by J. Horace McFarland. His "Fennel," p. 398, is perhaps the masterpiece, but the entire set of thirteen is worth preserving for suggestions in arrangement within given spaces. On page 416 is a good article on How the Children of the Franklin School in Washington Improved their School Grounds.

Craftsman.

Every supervisor needs the March number of this magazine, first, for the splendid article on Rodin, written by Jean Shaffer and Claude Anet, and translated from the French by Irene Sargent. It is good reading; it is of great value as revealing the point of view of one of the greatest living sculptors; it is richly illustrated. Second, for the article by Verneuil, translated by Miss Sargent, on The Insect in Decoration, as full of delightful suggestion as a May morning. There is also an illustrated Plea for the Decorative Book Plate, by Frank Chouteau Brown, and an illustrated exposition of the Basketry of the Aluitian Islands, by C. Gadsden Porcher. The Indians of the Southwest continue to be made known by George Wharton James, and Craftsman houses and cottages are still building, on paper. The cottage is less startlingly original than the house, and therefore productive of greater anticipatory content in the mind of the castle-building reader.

The Commercial Value of Design by Frederick S. Lamb, furnishes arguments such as supervisors who have constituencies to educate are constantly looking for. A False effort to be Fine is for those who have a zeal for art but not according to knowledge: and Canvas Curtains with Linen Appliqué is for those who love "fancy-work" but fancy the wrong sort of work.

Chautauquan.

The sixth in the series of articles on American Sculptors and Their Art, deals with Contemporary New York Sculptors. There are eight illustrations, among them Paul Bartlet's great Michaelangelo of the Congressional Library. The two articles dealing with the civic renaissance in Harrisburg, Pa., furnish valuable reference material for those interested in the Town Beautiful. Arts and Crafts in Technical Schools by Henry McBride, is the seventh in a series of nine illustrated articles on The Arts and Crafts in American Education. The first wildflower, the skunk cabbage, and the first butterfly, the mourning cloak, are briefly discussed by Anna B. Comstock.

Harper's.

No feature of the modern magazine is of greater interest, from the point of view of the teacher of drawing, than color printing. Three of the lines along which experiments are being made are illustrated in this number; black with a ground tint, pp. 545, 549 and 552; black with tint used in patches, pp. 624 and 630: straight three tone prints, frontispiece and p. 584. Of these the last, by F. C. Yohn, is perhaps the most successful. The man with the red shirt and the friar, are charming color. Elizabeth Shippen Green's drawings, of which there are nine, are sufficiently frank in handling to enable high school students to see how they are done. That on page 595 is a novel and rather successful treatment of apple blossoms. Insect Commonwealths, by Henry C. McCook, is of interest to teachers of nature study, and The History of the Alphabet, by Henry Smith Williams, to teachers of lettering. Alice Barber Steven's boys illustrating Little Rugby will suggest interesting attitudes in pose drawing.

House Beautiful.

A tail piece at the end of the first article is simple in treatment and sufficiently amusing to inspire children to similar work. The History of Tapestry, by Miss Chappell, is all too brief — almost as concise as a chapter of "Ploetz' Epitome." It has four illustrations from tapestries, three in the Museum of Fine Arts, Boston. Art-Craft Work in a College Art Department, deals all too briefly, again,

with what is doing in Newcomb College. What to put on Library Walls, by Isabel McDougall, may help those selecting decorations for the school library or reading room. Willard Clocks by Virginia Robie, give five good clock designs for manual arts students to see.

McClure's.

It is interesting to compare the illustrations by Charlotte Harding, beginning on p. 505, with those by Henry Hutt in Harper's, pp. 624 and 630. Miss Harding's seem less artificial in the use of the tint, especially in the drawing which serves as a heading for the article. In such a case as that on p. 509, the mind involuntarily looks for a difference between the tint of the magazine in the foreground and that of the screen in the background. This number is valuable to the teacher of drawing chiefly for its pen drawing. Compare the direct handling and sunny effects in W. D. Steven's drawings, pp. 518, 525, with the more involved and grayer work of Carwin K. Linson, pp. 534 to 544, and with the still grayer but more legitimate pen work (Linson spatters and scratches and uses prepared papers) of Will Crawford, pp. 554 to 560.

New England.

The Pleasure Gardens of Rome, by Felicia Buttz Clark, furnish some good Italian tree forms, the stone pine, ilex, cypress, and palm. In the Kentucky Mountains, by Lillian W. Williams, enables one to form a clearer picture of the conditions out of which come the bed spreads and the linsey-woolsey fabrics without which no modern art-craft exhibition is complete. Colonial School Books, by Clifton Johnson, is good "supplementary reading" for teachers.

Outing.

The pen drawings by Ray Brown, pp. 641 to 647 should be compared with those in McClure's. They are one degree simpler in handling than those by W. D. Stevens. Compare also the handling of the pen by H. McBurney, p. 669, with that crisp bit of work by Max Klapper, p. 674, and with the very clever drawings by Martin Justice, pp. 676 to 679. The half tone from a photograph by V. Gribayédoff, p. 694, is a good example of composition with heads at the

same level. There are two moose drawings in this number which belong in the "animal box."

Scribner's.

This is the magazine of the month for one interested in black and white drawings. It contains some of the best and the most perfectly printed, by Howard Giles, F. C. Yohn, Christy, Jessie Wilcox Smith, C. T. Chapman, Henry Reuterdahl, George Wright and Harrison Fisher. Fisher draws marvelously pretty girls, with faces full of expression, without exaggerating a single movement of a muscle. Compare page 360 and 364. The series of drawings by Christy, Music and Life illustrate forcibly what he can do in the rendering of textures by the simplest means, and with what facility he can suggest the character, the spirit, the state of mind at the moment, of any of his creations. Throughout the series there is not a conventional or expressionless face. The ground tint is used with charming effect in this number, especially on pp. 305, 311, 312, and 327.

St. Nicholas.

One of the cleverest drawings is "Scream, Mum!" p. 413, by Miss Cary. The spot patterns of stockings and dresses are a happy accessory. W. Benda's drawings for The Gentle Giant give the spirit of the poem well. The head-piece especially is original and effective as a composition. How Daubigny Decorated his Little Daughter's Room is well told by Valeria Inez Merrill. A. B. Craig's Windy March to School might be used as a copy for grammar pupils to render in color. The Blacksmith Nation, by W. S. Harwood, should be read by all teachers of geography. The three little kittens on page 449 are worthy of Mme. Ronner! The Nature and Science section is, if possible, more interesting than ever. It contains drawings of whales, ornithostomas (!), juncos, a cecropia, a spider, monkey, starfish, a downy woodpecker. Miss Baillie, a half-tone from a pastel by J. Wells Champney, after the original by Gainesborough, makes an appropriate and pleasing frontispiece for this best of children's magazines.

Studio.

This magazine is always invaluable to the supervisor. It is *full* of good things every month. This month's number is notable for the Whistler in color, the portrait of the little girl by George Henry, the crayon drawings of the Oxford Colleges by V. H. Bailey, the medals by Rudolph Mayer, and the Portrait by Cecilia Beaux. There is an article of absorbing interest by Henri Frantz on Victor Hugo's Drawings, richly illustrated. The Photographic Work of W. J. Day, and the paintings of Albert F. Fleury exhibit almost equally the beauty of the commonplace. Fleury discovers it in Chicago and Day in the sea and sky. But why discriminate? A live supervisor will find something helpful on every page.

World's Work.

The leading educational article of the month is The Ideal Schools of Menomonie, by Adele Marie Shaw, profusely illustrated, the best single print being that of Senator Stout, the man behind not only the school system, but the movement for civic beauty which has made this little Wisconsin city famous. In Ballooning over the Alps, one finds an original bit of notan on page 4581. Ten Years' Advance in Railroading is good supplementary reading for the history classes, and the home of Yun-Woong-Niel, p. 4523, is good reference material for the class in "space division."

EDITORIAL

NEVER in the history of our country has there been such an interest in color as now. The interest is not confined to color in dress, home decoration, or three-tone color plates; it extends to every use of color from bead stringing to landscape gardening, and from job printing to tapestry weaving. During the last five years, the phenomena of color have been re-investigated, and theories of color combination have been revised again and again.

The most prominent workers along these lines are Mr. Albert H. Munsell, of the State Normal Art School, Massachusetts, and Dr. Denman W. Ross of Harvard University. Both men are trained artists, and both are painstaking students. The results thus far secured by these men are not so different except in the objective forms into which they have been cast. Mr. Munsell has chosen the sphere as his diagram, and Dr. Ross a sort of Mercator's projection of the sphere. One is a three-dimension diagram, and the other shows the same facts in two dimensions. There are slight differences in nomenclature, and in the hues selected to mark certain intervals, but the systems compass the same end; and each elucidates and complements the other. Dr. Ross has suffered a storm of criticism for his supposed inconsistencies, but

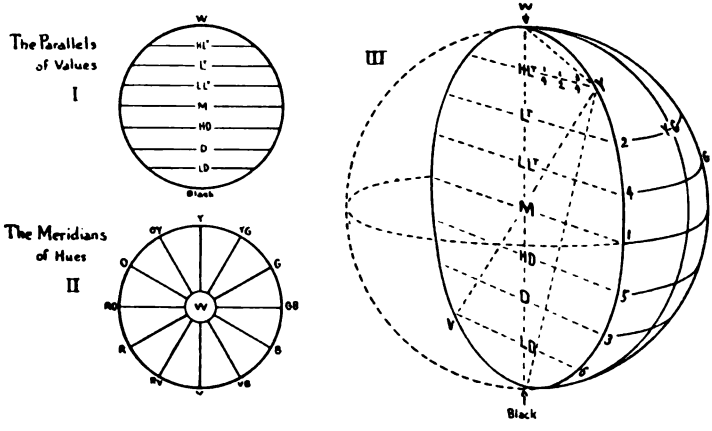
knowing the great needs of those engaged in teaching, he has been willing to share each point gained in his experimenting with all who could profit thereby; his progress has been their progress; he has been for four years the most helpful and inspiring influence in the country in color teaching. His system produces everywhere tangible results. Mr. Munsell has pursued a different course, and the splendid results of his experiments, and his inventions, have not even yet been made known to the public. Teachers everywhere await with great expectation the publication of his achievements. Meanwhile the public schools must keep shop with such goods as they have.

THE NOMENCLATURE OF COLOR

The whole discussion of color and color teaching has been confused and confusing for lack of an accepted nomenclature. The present state of what will be some day the science of color, and the most widely accepted terminology now in use, may be made clear through an explanation of the following diagram, the supplementary sheet, and the colored plate which forms the frontispiece this month.

We will proceed, defining as we go.

TONE: That quality by which things become visible to the eye. All objects have a certain tone for the eye, as all sounds have a certain tone for the ear. The eye perceives differences in tone. There are tones commonly called colorless—tones of GRAY, and there are



tones of COLOR. All known tones may be thought of as forming a sphere of tones, III, with white at the north pole, and black at the south. Upon the axis of this sphere would be a series of tones graduated from white to black. For purposes of classification nine of these tones have been selected by Dr. Ross and designated as follows: White, high light, light, low light, middle, high dark, dark, low dark, black (see supplement). These nine tones are supposed to be at equal intervals between white and black. They form a

SCALE; an orderly series of tones.

Each tone has a certain

VALUE; the quality of a tone with reference to white and black; and is designated accordingly as light tone, middle tone, dark tone, etc. These nine tones form the scale of Grays or

NEUTRAL SCALE, as shown in the supplement in the lower part.*

* It should always be thought of as a vertical scale, the white being at the top and the black below. It was placed horizontally here for the sake of making it large enough to be of practical use in teaching.

For convenience six prominent colors of the spectrum have been selected and designated as

STANDARD COLORS: Red, orange, yellow, green, blue, violet.* Three of these, red, yellow and blue, are sometimes called Primary colors, because in painting the others may be made from them. But the others, Orange, Green and Violet, are sometimes called Primary colors by the scientists, because by mixing light the others can be made from them. Six others, intermediate between these, have been selected and designated as

INTERMEDIATES: Red-orange, orange-yellow, yellow-green, green-blue, blue-violet, and violet-red.† These and all other intermediates, of which the number is indefinite, are commonly called hues. But strictly speaking, the term

HUE—the quality of a tone with reference to other tones of color, is equally applicable to all tones of color. Upon the surface of this sphere (III) tones of color would appear, viewed from above the white pole, as at II. The Standards and Intermediates would be seen to occupy the meridians, equidistant from one another, as indicated by the abbreviations.

Tones of gray, or neutrals, can vary in value only, that is, they may appear as lighter or darker; but tones of color may vary in three ways. They may vary in Hue (one tone may be redder or greener or bluer than another); they may vary in Value (one red may be darker or lighter than another red, a yellow may be lighter than a green); and they may vary in

INTENSITY: the quality of a tone with reference to itself at its best. (Mr. Munsell uses the term Chroma and others use Saturation). Of several yellow pigments, for example, one will give the purest, brightest, *yellowest* yellow we know of at the present time. All other yellows are less yellow than this, are less intense. Then,

* Various attempts have been made by Milton Bradley, and others, to locate definitely these six colors in the spectrum by measuring the wave length of each, as standard pitch in music is determined by the number of vibrations per second.

†This last not found in the spectrum, but elsewhere in nature.

too, the pigment may be so diluted with white, black, or gray, that it does not appear at its best; its *intensity* is reduced.

Now it so happens that standard yellow, for example, at its fullest intensity, has the *value* of high light gray; and that red-orange at its fullest intensity is in the middle value; and that violet at its fullest intensity has the value of low dark gray.

From this it follows that pure yellow must appear on its meridian in a very high latitude, so to speak, as high as the latitude of high light (Y on diagram III) and that pure violet must appear on its meridian in a very low latitude, as low as the latitude of low dark (V on diagram III). A little reasoning will reveal the fact that if the other Standards and the Intermediates are spaced equidistantly between these two, they must come to their fullest intensity, each on its own meridian, in a great circle of the sphere passing through Y, Y-G, G, etc., to V, and around to Y again, and corresponding roughly to the ecliptic. In Fig. III a section of such a color sphere is suggested, the cut being made on the yellow and violet meridians, the parallels of values and the meridians of hues being indicated on a portion of the surface.* By comparing the Theory of Tone-Relations given in the Supplement with this sphere it will be seen that the vertical lines of the triangles correspond in each case with the vertical axis of the sphere, and that the other sides of the triangles correspond with lines which might be drawn from a spot on the surface of the sphere, as Y, for example, to the poles. The triangles might properly have been semicircles, but again that would have complicated the diagram needlessly. If the point on the surface of the sphere at Y marks the position of yellow at its fullest intensity, and the point HLt on the axis marks the position of gray of the same value, it is evident that between Y and HLt, a graduated series of tones may exist, all of the same value, but varying in intensity of yellow. At $\frac{1}{2}$ we may suppose a tone half yellow and half high light gray, at $\frac{1}{4}$ a tone only one

* Absolute accuracy would have required an equal spacing of the points W, Y, 2, 4, 1, 5, 3, 6, Black, upon the meridian, with the dotted lines through HLt, Lt, LLt, etc., curved to meet them, but that would have complicated the diagrams needlessly.

quarter yellow, and at ¾ a tone three quarters yellow. A similar scale of intensities may be fixed for each hue, and for each value of each hue, as for example from 1 to M, from 2 to Lt, 4 to LLt, etc. Such grayed tones are sometimes called broken colors. The following terms now become intelligible:

SCALE OF VALUES (of color): a consistent series of tones of one hue from white to black; a vertical scale.

SCALE OF INTENSITIES: a consistent series of tones of one value from full color to neutrality; a horizontal scale.

SCALE OF HUES: a consistent series of tones from one color to another: a horizontal or a diagonal scale.

COMPLEMENTARY TONES: tones diametrically opposite one another in the color sphere: tones from opposite scales which balance one another as Y and V, white and black, etc.

ANALOGOUS TONES: tones adjacent in the color sphere; neighboring tones, as Y, Y-G, G: HLt, Lt, etc.

CONTRASTING TONES: tones not adjacent in the color sphere; tones neither complementary nor analogous, as Y and B, Y and VR, etc.

WARM COLORS: Tones in the color sphere whose hue is influenced by orange.

COOL COLORS: Tones in the color sphere whose hue is influenced by blue. Orange or flame color is the warmest color and blue, its opposite, is the coolest color. The terms are relative, and are used rather loosely.

BALANCE: The adjustment of tones with reference to each other. There are three varieties.

I Balance of value: An adjustment of two values with reference to a third whether present or absent. On the color plate, for example, the four circles at the right show balance of value with reference to middle tone: the upper one is LLt and HD, the next Lt and D, the next HLt and LD, and the last White and Black in the orange scale ½ intensity. The middle tone is not present.

II Balance of Hue: an adjustment of two hues with reference to a third present as the dominant tone. On the color plate, for example, the lower border illustrates balance of hue: blue and green are bal-

anced over blue-green, present in the background as the dominant tone.

III Balance of Intensity: an adjustment of two tones with reference to a neutral. For example, O½ with B½ would form a balance of intensity over M. In tone balances, the proportions need not be half and half, seldom are half and half, except in a checkerboard of white and black, or of red and green. O½ will balance B½ if the area of each is inversely the same. All the finer balances are matters of feeling. Rules do not help.

All groups of tones used in coloring a design, picture, or object, may be classified for convenience into

HARMONIES OF COLOR, of which there are five typical kinds:

I Neutral Harmony: a group of tones from the neutral scale, or scale of grays. The designs in the margin of the Outline are in neutral harmony.

II Monochromatic Harmony: a group of tones from one color scale; different values of one color, or different intensities of one color. The circular designs on the color plate are monochromatic harmonies.

III Analogous Harmony: a group of analogous tones, where one is dominant. The border on the color plate is an analogous harmony.

IV Complementary Harmony: a group of tones from complementary scales. The cross-stitch borders in the December number are in complementary harmony.

V Complex Harmony: a group of tones from two opposite analogous groups. An analogous harmony plus the complementary of its dominant tone, or plus another analogous group opposite the first in the color sphere. The color plate, Studio for March, p. 27, is a good illustration of complex harmony.

The problem of the teacher is to build up in the mind of the pupil the image of a useful color instrument, upon which harmonies may be played, and by which the works of the masters of tone may be interpreted.

MRS. KETTELLE, in the first article this month, tells how to make a beginning. The Outline for the month gives one order of going, the best we know up to date. The color plate made by the Colorgraph Company of Boston, shows the best color reproduction available for magazine work at the present time.

FOR practice in coloring the best outlines published, so far, are those by the Prang Educational Company, Prang's Outline Pictures, with directions for coloring, fourteen sets, each containing ten plates, price 25 cts. per set. For the most elementary work a set of 28 Water Color Outlines is published at 25 cts. per hundred. Price list giving details, upon application.

THE life drawing outlined last month should be continued this month, furnishing applications of color harmonies, conventional forms of birds, butterflies, animals, and the figure are fascinating elements in design. Speaking of conventional birds reminds me of one recently brought home from the Philippines. It is the property of Mr. Arthur W. Cleaves of North Scituate, and is made of a single piece of wood whittled and split into this decorative shape, and perched upon a bush made from another single piece. It was impossible to discover a point of view

for the photograph which would reveal all the beauties of this wooden bird of paradise. Perhaps the Philippinos can beat a Yankee — at whittling!

MISS ESTELLE REEL'S report to the Commissioner of Indian Affairs, an illustrated pamphlet of 46 pages, which may be had for the asking (through your representative at Washington), shows that skill in handicraft is to be found among the original Americans as well as among the latest.

OTHER reports out recently and worth having, are those of the Pacific Manual Training Teachers' Association, containing among other good

things, Mr. Batchelder's paper on Design in its relation to constructive work; and of the Western Drawing Teacher's Association, full of suggestive discussions. The first may be had of Arthur H. Chamberlain, Pasadena, California, and the second of Mary E. Chamberlain, Saginaw, Michigan.

ANY Supervisor who is likely to have an Arts and Crafts show on his hands in the near future could not make a better investment of 20 cts. than to send it to Miss E. H. Perry, State Normal School, Bridgewater, for a copy of the Handbook, recently prepared under her direction for an Exhibition of wall hangings, rugs, textiles, embroidery, lace, basketry, ceramics, glass, leather, printing, binding, illustration, bead and metal work, carving, etc., held in Bridgewater in February. He will find out who exhibits such things, and learn something about each line of handicraft.

ELSON'S Catalogs are also worth owning. His Rise and Progress of Greek and Roman Art (15 cts.) contains 40 prints with an introduction by Prof. T. W. Heermance of Yale, and descriptions of sculptures by Prof. Tarbell of the University of Chicago. His Renaissance Painting in Italy (35 cts.) contains 59 prints with descriptions by Dr. John C. Van Dyke. His large carbon prints of Greek sculpture are "better than the originals for school use," and

his beautiful mellow toned photogravures of the Italian masterpieces (10 cts. each) are a joy to the eye, and to the hand. Address A. W. Elson, 146 Oliver St., Boston, Mass.

SCHOOL magazines have a certain charm in common with all good things "in the making." The Normal Advance of Oshkosh, Wisconsin, is no exception. In fact it is more than ordinarily attractive because it contains more pupils' work than many another — ornamental initials, designs, illustrations, as well as literary contributions — by pupils of all ages. The Christmas number was excellently well done.

FITCHBURG, Massachusetts, has the honor of publishing the first School magazine after the manner of The Printing Art, only one degree finer, because the pages of illustration are not reproductions, but the originals themselves. The Monotype, "Published four times a year by the Art Department of the Fitchburg High School in the interest of Art Education and Home Industries," is more truly a School magazine than almost any other, for the type is set, the printing done and the magazine bound by the pupils themselves. The Christmas number, limited to sixteen copies, contains within its illuminated covers a pretty monotype, an illuminated prayer, half tones of manual arts work, ten

pages of original drawings in black and white and in color all done by students, and thirty six pages of entertaining and instructive reading matter besides. It is a handsome volume, 9x12. The next edition will be of seventy-five copies. Mr. Randell, the enterprising Director of Manual Arts for the city, is to write for us in the near future.

PLANS are being perfected for the annual meeting of the Eastern Art Teachers' Association at Springfield, Mass., May 5-7, and of the Western Drawing Teachers' Association at Milwaukee, Wisconsin, May 10-13. Plan to attend the nearer one at least. It will do you good.

A SIGNIFICANT sign of the times comes from Helena, Montana, a course entitled, "The Girl in the Home." It includes such topics as What a girl needs to know: 1, in relation to herself; 2, in relation to the family; 3, in relation to her friends; 4, in relation to home decorations; 5, in relation to occupations; 6, in relation to homes in other lands; 7, in relation to a true life. Mr. Randal J. Condon, the author of this sensible document was formerly superintendent of schools in Everett, Mass.

WE must double our subscription list AGAIN before the end of this school year. That is the only way to secure a richer number of the magazine each month. Everybody can help.

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

Contents for May

THE DAVIS PRESS
Worcester, Massachusetts
1904

THE BULLETIN

The June number will tell of the Summer Schools of the Country offering instruction in Drawing and other Manual Arts.

NEXT MONTH.

"Art and Domestic Science."
Mrs. Ida Hood Clark.

"Clay Modeling."
Cheshire Lawton Boone.

"Pottery Making."
Sophia B. Pitman.

☞ The Jan. and Feb. numbers are out of print.

The June number will contain an essay by a high school pupil on "My Art Work in the High School." Supervisors will find it something to "lay to heart."

Other color plates
next month.

THE SCHOOL ARTS BOOK

Vol. III MAY, 1904 No. 9

THE INTRODUCTION OF HANDICRAFT IN HIGH SCHOOLS

HAT the introduction of Handicraft into schools may not be "Something started by a whim and continued by imitation," (which is Dr. Henry Van Dyke's definition of a fad), it is important that the "making of things" should be the secondary, not the primary, motive.

The conservative mind feels like offering a protest against putting into too permanent form the work of young people, whose minds are still unformed and whose fingers are still untrained beyond a limited degree of dexterity. If, however, the article made is the result of the accumulated knowledge of the pupil, the practical working out of his previous training combined with some display of originality, the object takes on a new meaning, and becomes interesting and worth the doing.

We know that it requires a mature mind and a versatile experience to use at the right time and place one's miscellaneous information. If handicraft develops in children this ability, this power to put into use their knowledge of drawing, design, color

or construction, it is worthy of a place in the crowded school curriculum. When we consider the amount of information the average High School pupil is acquiring and the very limited opportunity that is given him to apply it, we may come to the conclusion reached by many eminent educators to-day, that "Manual Training" should occupy more time and attention than is now given it.

In High Schools where the Drawing is in charge of a special teacher the introduction of Handicraft is a simple and natural development. Decorative arrangement, pure design, and constructive design already form a part of the course. The difficulties to be overcome arise from finding the best form in which to employ these previously taught principles and the best material in which to work them out. To these difficulties may be added the ever-present problem of large numbers, limited time and crowded accommodations.

In our High School, where this work has been introduced, the drawing in the Freshman class is compulsory. As the divisions are large, the manual exercises outside the drawing have been confined, thus far, to the application of the nature drawings in decorative arrangement on passe-partout picture frames, and to the study of historic ornament in illustrated books.

In the fall each pupil makes studies in pencil, grey tones, and in color of some nature subject

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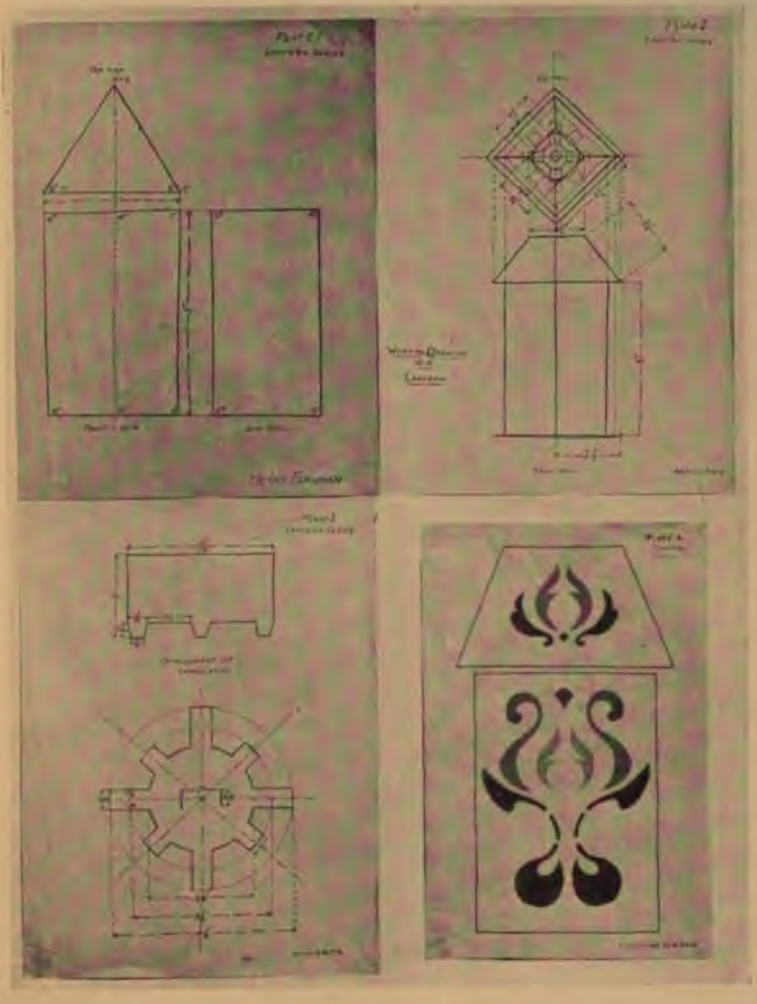
selected and furnished by him. The same subject is used for each exercise in order to accumulate sufficient material from which to select a good decoration to be used on the mat for a picture brought by each pupil from home. The size and placing of the opening and the decorative arrangement is designed on tracing paper and executed in grey tones. It is then transferred to Royal Worcester pebble-board, on which it is painted in color and then framed in passe-partout, each pupil learning to frame his own picture, a convenient accomplishment in these days of amateur photographers. A lecture in historic ornament is given each term, which is reproduced for the English Department, where it receives criticism and for which it is rewritten. It is then bound in a cover which is decorated with an appropriate design and illustrated with pencil drawings from cast and colored drawings from plates.

All those pupils who are to specialize in their Junior and Senior years in either freehand or instrumental drawing elect a general course in the Sophomore year. As it is considered a disciplinary year of direct preparation for more advanced work done to meet the requirements of Normal Schools and Colleges, the course is more rigid and offers less opportunity for Handicraft. However, one exercise, involving the knowledge of elementary projection and freehand working drawings and spot design, is applied to the construction of a lantern made in



straw-board painted black. All drawings and designs required for its construction are made before the object is undertaken, as seen by the accompanying illustrations.

On account of a large division, numbering between twenty-five and thirty students, it was thought wise to furnish the proportions for the lanterns, which were most simple, almost crude in character, in order to simplify as much as possible a rather complex problem. The display of originality was

made in the designs for the cut openings through which the light was to pass, and the arrangement with different colored tissue papers in three values with which the openings were faced.

It will be seen from the foregoing that it is not until the Junior and Senior years that a course in Handicraft is regularly offered. Even here it is

elective. The students choose either design, or what is called a "Fine Art" course, in which drawing from cast, object and model in various mediums is followed. It is interesting to state that, thus far, the majority of the class have elected work in that

division. (Both divisions work at the same time and place under one teacher).

The students in the Handicraft division work out, at their own expense, individual problems in materials of their own selections. This year three students collected material in black and white and color of the poppy, from which two designed corners for sofa pillows stenciled in color on linen, outlined in silk, the third applying her material to a border for a table centre on ooze leather with a pyrographed outline. From studies of chestnuts another worked out a border in tooled leather, while the coreopsis formed for two other students the motive for center-pieces, one square, the other circular, both stenciled and embroidered. The apple sprays formed another series which were developed into borders, first executed on paper, then on permanent material. See Centerpiece Series, Figs. 1, 2, 3, 4, 5, 6, 7. Straight line designs done on checked paper have been used for patterns in basketry and embroidery. The shape and size of the basket and its execution on paper, including a dimensioned working drawing, is required before it is done in sewed or coiled raffia. (See illustration, page 391.)

Tooled leather in card cases, purses and book-racks, cut leather in bags and portfolios, offer good material and natural application of problems in construction and spot design. In the course of time other materials, especially brass and copper, will

be used. The material, after all, is not important, provided it does not offer too many technical difficulties, but does demand a certain amount of careful, accurate and intelligent handling. The important thing is that the work done shall be the honest self-expression of each student, and that the article shall be of use and interest to him who makes it.

MABEL BROWNING SOPER
Wellesley, Mass.

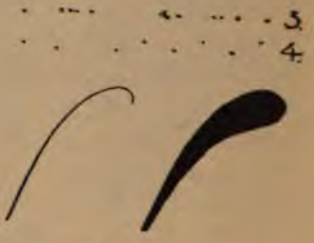
RHYTHM, A GRAMMAR GRADE LESSON

HICH is the better sketch of the Easter lily? Why? The answers come: "Figure 1, because it looks alive." "Figure 2 couldn't grow that way, it would fall to pieces." "One leaf is never stuck upon another as in figure 2." "Some of the leaves in figure 2 are dead." "One flower in figure 2 is growing backwards." Yes, all are right, but most of these answers tell why figure 2 is bad, now why is figure 1 good? Because it has,—just the same thing your teacher desires, when at the close of the day, the books being scattered all over the table, she says, "John, won't you please put these books in —ORDER." Figure 1 is orderly, every leaf and flower swings up and out of a common source. Nature seems to know that the most direct and orderly way of doing a thing is the best. She never strives to do odd, original things, to make complex, confused designs. And, when we seriously think about it, we know that an orderly doing of anything is its best doing, just see if we don't!

Why is it harder to walk on a railroad track than on the sidewalk? As you know, it is because (with all due respect to the dignity of the schoolroom) we have to walk like this—one long stride, then two or three mincing steps, then a jump followed by an exercise in balance, and so on; figure 3. Nature within us rebels at this freakish mode

fig. 1

2.



3.

4.

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6.

7.

9.

8.

of progression, and says, "Walk as you ought, with steps equidistant!" and we are "relieved and gay" to get on to the sidewalk and trudge along normally; figure 4. There is order, a consistent movement called rhythm, in the art of walking.

The first grade child reads, "S-s-s-ee, the, kitty, p-l-a-y, play, with the, bb-all." Somehow, the teacher does not approve of that kind of reading, and says, "Read it this way: See the kitty play with the ball!" The reading lacks order, as does the speech of the stammerer, who talks via railroad ties.

One sometimes grows aweary of listening to the piano practice next door for the same reason. The mind desires to be carried along in an even, uninterrupted manner, and is too frequently halted without apparent reason.

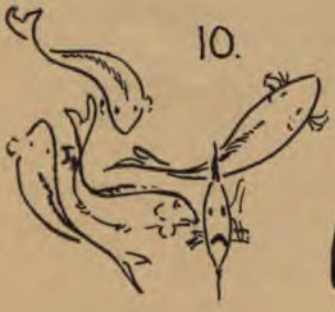
One can read a verse of poetry with an orderly accent which gives the same life we find in the growth of the lily, or so that it is as hard to follow as the piano novice's effort.

In dancing, the one thing to master is an orderly movement, rhythm again. Without this rhythm what large feet your partner seems to have!

The windows in this school are as orderly in their size, proportion and placing as are the leaves of our lily. In nature and all the arts we find an expression of rhythm, and without this order all is apt to be confusion.

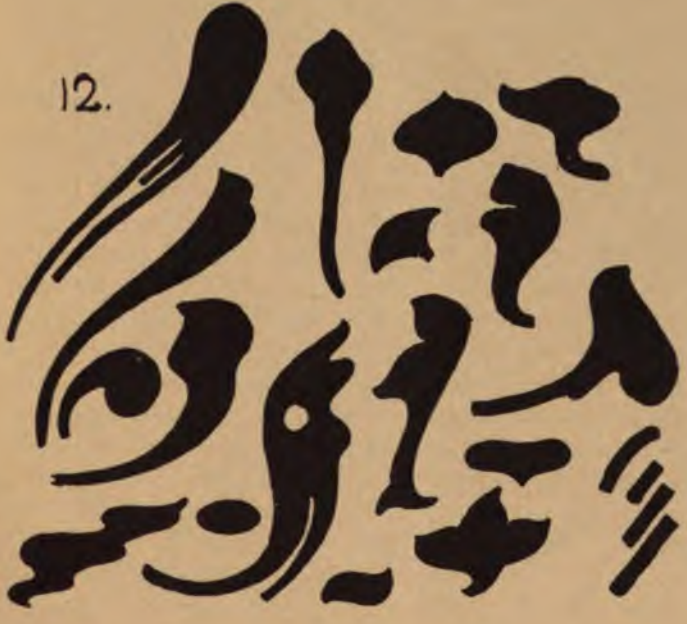
Here is a rhythmic line; figure 5. (See Ruskin's "Modern Painters," Vol. 4, page 332). Continue it and we have a rhythmic spot, because it is entirely orderly in its movement and growth. If we put three of these spots together, as in figure 5, we know the result as a design is bad. The first problem for you is to put three of these spots together so that the result will be pleasing to the eye. You may vary the size or the curves as you wish. Two typical results are noted on the blackboard. In figure 6 the spots touch one another; in figure 7 they do not. Perhaps 7 is more pleasing in this instance than 6—why? Why do boys read Robinson Crusoe over and over, and girls but once, if at all? Because the boy, as he reads, imagines for the time being that he IS Robinson Crusoe. It interests him because it stimulates his imagination and gives it activity, something to work upon. The things which interest us are those which make us think, and they are interesting in proportion to their power to excite us mentally. In figure 7, the spots come so near to touching that we take the hint and are pleased to finish the suggestion which is offered. Hence we enter into the interpretation of the design, we become a necessary part of it, which is naturally gratifying! In 6, it is all done for us, and one glance is sufficient to prove to us that all is right and proper, though photographically formal. Fish move in schools of rhythm, yet they apparently never touch one another.

10.



11.

12.



After we have three spots well arranged, let us try five. Then add some spots in shape like figure 9.

Notice that there are two fish in figure 10 which are not in the rhythmic movement; we know at a glance which ones they are. We can tell as well that three spots in figure 11 are moving the wrong way.

Another time try the rhythmic arrangement of spots more difficult to put together, as illustrated in figure 12. Select five or more which are related in a progressive series as to size, from the largest to the smallest.

Each exercise is a definite problem to so arrange meaningless spots as to produce a mass, or unit, which commands our attention because as a whole it is a consistent, rhythmic organism.

FRED H. DANIELS
Springfield, Mass.

PRESERVING SCHOOL WORK

MONG the many questions confronting the superintendent, the superior and the grade teacher is this: How can he best file or keep the school papers which in many departments accumulate so rapidly? In no department is this question so difficult to answer as in that of drawing, for in no other line does there seem to be such a necessity for keeping the papers. One teacher keeps a set of papers in place with a ring of paper or a rubber band, another ties a set with a string; another simply piles them in order alternating the position of the different lessons, and still another places them upon the shelf or in the drawer where they are to be kept, and allows them to accumulate from week to week in no particular order. One teacher selects the eight or ten best drawings to exhibit, and destroys the others, or surprises a pupil by giving him his last drawing as a bit of practice paper for his number work; another allows the pupils to have their work each week or month, while a third keeps them for distribution at the close of the term. A good set of drawings is bound into a folio, but is marred by the string with which it is tied, or the set is badly crushed by crowding into a drawer, or worse still the different lessons which have been given are so mixed that the supervisor must separate and arrange the sheets before examining them.

No. 1

No. 2

How can these faults be corrected? What is a good simple manner in which to keep the drawings so that not too much of the teacher's time will be taken, and yet that they may be at hand for inspection?

One school in particular has delighted me of late by keeping the drawings in a very practical, simple, and at the same time unique way.

The children are given to understand that work which is worth keeping is worth keeping in good shape, that it is something to be proud of, something that they will be glad to show to friends or visitors. One teacher said to her class, "We will have our art library;" so each set of drawings is bound with some stout paper or cardboard as covers, the whole being punched and tied with raffia of suitable color. The pupils practice lettering to see who is worthy to letter the cover. All work earnestly to see whose sketch shall adorn the title page, or whose design shall be placed upon the cover. As a result, upon the shelves of the cabinet are numerous books, toward which the children look with pride when a caller enters the room, or when the supervisor makes his visit.

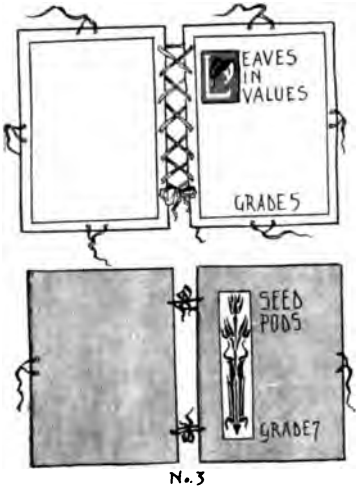
Another teacher concludes, after discussion in the class, that she will have a series of portfolios which may be kept upon a table at the side of the room, so that a visitor may examine them as he would a tray of photographs, or a book upon a table at home.

Cards of good size for the outside are cut, punched and laced with raffia for the binding; holes are punched at the ends and front of the covers, and raffia is used to tie and hold the drawings in place. Here again is an incentive to the pupils to do their best, that the work of the whole class may be good, and that the drawing or painting upon the outside, which is suggestive of what the folio contains, may be superior.

A third teacher recommends a number of cases or folders as good for enclosing the drawings and keeping them in good form. A card a little larger than the largest drawing is cut from cardboard of some good tone. Sheets of paper a little smaller than this card are cut and pasted to the four edges of the card. These papers are creased to allow for the thickness of the work to be enclosed. The papers are then folded, and the whole tied with raffia of some color to harmonize with the cover and design.

The appearance of these folios or cases when folded and tied is seen in illustration No. 5.

The selection of names for the books and covers is a source of interest and amusement. The children, knowing the contents of the book, search for appropriate names, and the class votes for their choice. For example, one fifth grade made some excellent color sketches of turnips with the foliage, and the names, "A lot of turnips," "Fall vegeta-



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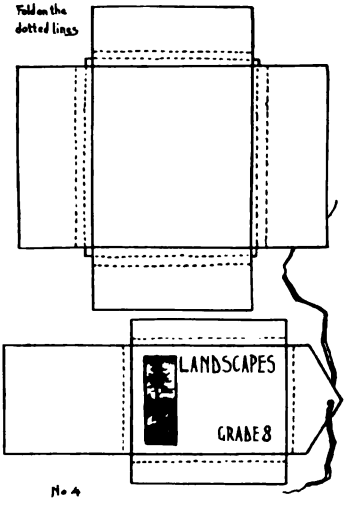

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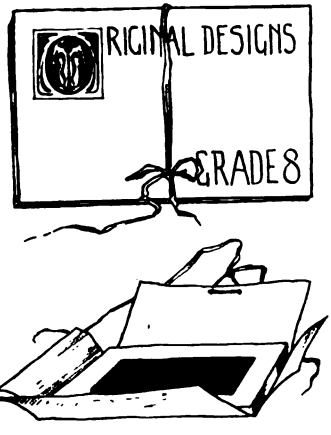
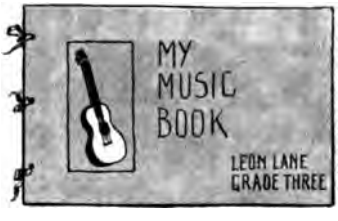
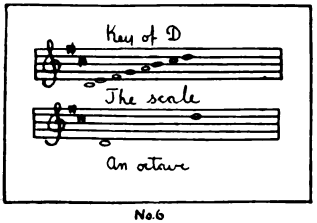


No. 5





No. 6

A page from one of the Music Books

tables," "Something for Thanksgiving," and various others were suggested, the class finally selecting "The turnip book." In another room, "Rabbit's food" was the name selected for a folio of carrot sketches, and "Cheerful chrysanthemums" for a set of chrysanthemum panels. A folio of paintings of rose hips had upon the cover the name "Some rose hips," one of the small sketches being used for a decorated capital; also the quotation, "Scarlet berries tell where bloomed sweet wild-rose." Another was called "New Potatoes," and although it contained only pencil sketches, they were worth a good cover.

The child who has his drawing selected for the position of honor is the lion for the time, and the children then begin to wonder whose will be chosen next, who can find the best quotation for the new book, or who is improving in his printing sufficiently to do the lettering upon the next cover.

The above covers and others of a similar type have been found of greater value than was at first anticipated. They were originally suggested as a convenient form for keeping the drawings, but have been found not only convenient, but interesting and ornamental as well. Perhaps the greatest value is that they stimulate, encourage and gratify the children. They promote order, neatness, and accuracy of work, and these habits naturally are reflected in other directions in the class-room. As

an illustration of this influence, figures 6 and 7 (see page 418) are shown. A teacher conceived the idea of keeping the music sheets made by the children. They had for their object drawing the guitar, and the small sketches were used as panels upon the covers of the music books. The lettering in some cases was done by the children; in others, hectographed, then colored to match the tone in the drawing.

It frequently happens that a girl or boy meets me upon the street with the salutation, "Have you seen our new book?" "How did you like our last set?" or "Wasn't our portfolio fine?" Such remarks as these show the appreciation on the part of the child of having his work the expression of the school life, of doing something which the need of the hour demands, and of having his individual efforts appreciated.

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State Normal School
Salem, Mass.

EDUCATIONAL HOUSE-KEEPING

OUR house-keeping play series, illustrated by the photographs taken of grade first children, is but a bit of the home side of our Social Industrial plan. We plan to have such home activities as caring for the dining room, the living room, the bed room, the kitchen and the kitchen garden, come into the school course three times during the course. In the first and second grades, the children are furnished with a small dining table, a pretty set of play dishes, and the entire table equipment. A part of their schoolroom is arranged as a dining room, and for a few weeks they will play at laying the table, serving meals, washing and wiping the dishes, sweeping and dusting. After having the dining room activities for a while they may take those of another room, and in the spring and fall they have the school garden.

This house-keeping play is supplemented by work in connection with the furnishing of the doll-house. In the third and fourth grades, the home activities are again introduced, but from a different standpoint. Now the furniture to be used is of a medium size and the children have a real meal suitable for children of that age. The same activities are taken up for a third time in the grammar grades, but this time everything is worked out from the adult standpoint with regulation house-keeping equipment. The girls take cooking, sewing, bed-making.

ILLUSTRATION I.

How do you do? I am Corinne. We are playing house, to-day. This is our dining room. Is it not a pretty room? We think it is. I am laying the table, now. Henry and Marion are at school. They are coming home, soon. Soon, we will have tea.

The play spirit in children in the symbolic period of their development, is an important factor in acquiring ideas of social relations. In the Kindergarten, through the so-called Occupation Games of Carpenter, Blacksmith, Farmer and others, with the observations and discussions of these occupations in preparation for the games, the child comes to

ILLUSTRATION II.

Now, we are having tea. Stuart plays he is the father. He will serve the meat. I will pour the tea. Do you see Marion? She is my little girl. Henry is my little boy. Will you have some tea, Stuart?

know something of his social environment. In our Geography work we have made use of the play spirit in teaching the home life and the games of children of other lands. While observing the life, activity, and cosy shelter of the birds and animals, the children seek to express each activity by gesture and in play. Why not utilize the play spirit in

ILLUSTRATION III.

Marion is helping Mamma. She wipes the dishes for her. Mamma washes the dishes. I am reading my book. I am a little boy. My name is Henry. I go to school. Papa reads the paper. Stuart is playing he is Papa. I will read my book to him. I read it to my father, every night.

teaching the hygiene of food and cleanliness in connection with the child's own home life — the uses and care of the necessary rooms of the house which is his shelter? Such play affords an opportunity for expression of the child's conception of his home-life. Through it, he may grow into habits of helpfulness in the work of the home.

ILLUSTRATION IV.

Corinne is sweeping, now. Marion is helping her. They are sweeping the dining room. They will dust it, too. Marion says, "I like to help you, Mamma. What can I do now?" Mamma says, "You may help me dust the room."

Thus far the children have delighted in the use of our pretty dishes, and in the furnishing and care of the dining room. It is kept scrupulously clean, enjoyed, and admired. The privilege of keeping house is daily a coveted one, cheerfully and generously shared. We use the room in groups of four.

When the dishes and table were given us, our first work was to arrange the room. The class de-

cided upon the furniture required. Some kindergarten chairs, the table, and some pictures were decided upon. Some suggested a sideboard. Since we could not have a sideboard, one little girl said, "Well, anyway, everyone does not have a sideboard. My mamma does not. And we can make believe we have one if we want it." This was a happy suggestion, as the class decided we could make believe anything, even that we had a kitchen and all the other rooms, too. Our first lessons were in sweeping and dusting the room. When it came time for a lesson in laying the table, interesting discussions arose. The decisions were left to the class.

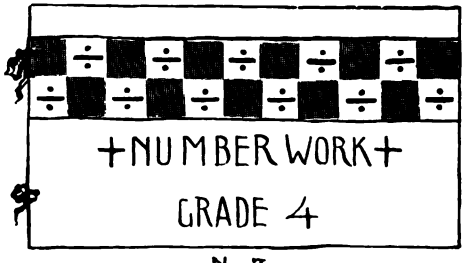
It was decided that the family chosen consist of a father and mother, a little boy, and a little girl; that the father serve the family, and the mother pour the tea. The children thought that after tea the father should read his paper, while the little girl helped her mother wash the dishes. Some of the children wipe the dishes after the evening meal at home. Henry, who was the little boy, decided he was old enough to go to school, and that he would read his book to the father as he does each evening to his own father while the dishes are washed.

The play seemed very real to this group of children. While washing the dishes, the child who was the mother said, "I think I would better wipe the cups, for a little girl might break them." Again she said to the little girl who was wiping a plate, "Now, be very careful, dear."

Another little mother who had learned to lay the table alone, gave the child chosen for her little girl a lesson in placing the knives and forks. Thus, as in other lines of our industrial work, the children become the teachers and helpers of those less skilled than themselves.

The paragraphs which accompany the photographs show the correlation with language and reading work of the grade.

IDA E. FINLEY
Normal Training School, Hyannis, Mass.



No. 7

ANNOTATED OUTLINES

MAY

ELEMENTS AND PRINCIPLES OF DESIGN

DURING this month two lines of study should be pursued as a preparation for next month's decorative design: Nature Drawing for hints as to the elements of design and color schemes; and Exercises in Arrangement, to make clear the elementary principles of design. The two lines of work should be closely related, in the pupil's mind, to that which is to follow, namely, a beautiful design in color for some useful bit of decoration.

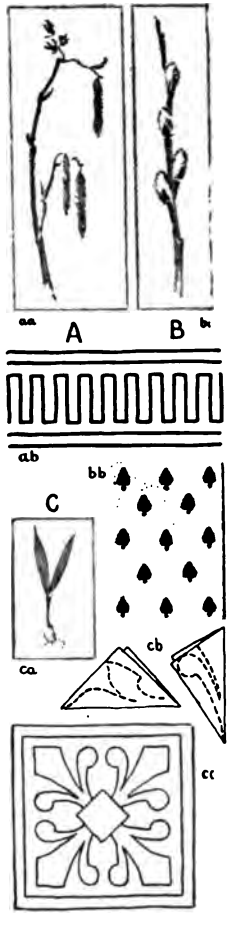
PRIMARY. First Year. A. Make drawings from the alder or some other shrub or tree with hanging catkins. Use colored pencils.

Emphasize the movement of the lines of growth, erratic in the stems and vertical in the catkins. Select simple, very simple specimens. Make well arranged sheets, aa.

Draw borders with line elements, freehand, using colored crayons.

A sheet of ruled letter paper forms a good basis for the design. Place a large clear drawing on the blackboard, or chart, and have the pupils copy it, freehand. Let the distance between the ruled lines be the measure of every part. The vertical lines in ab are four spaces long.

Second Year. B. Make drawings from the pussy willow or some other shrub or tree with erect catkins. Use colored pencils and chalk.



Emphasize the movement of the lines of growth and the relative size and spacing of the catkins on the stem. Make well arranged sheets similar to that shown at ba.

Draw surface patterns with geometric elements, freehand, using colored crayons.

A sheet may be prepared by the pupils by placing dots, one inch apart, over the entire surface (leaving a proper margin). The spot selected as unit may be circular, square or triangular. Having determined the shape and size try to keep them regular throughout the pattern. Try a tinted ground, with the pattern in black, bb.

Third Year. C. Make drawings from sprouting corn or some other seedling. Use colored pencils, or water color.

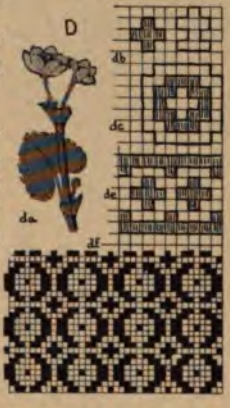
Emphasize the movement of the lines of growth, and the vigorous curves assumed by the expanding contours. Make well arranged sheets, ca.

Draw rosettes with bilateral units, freehand, using water color.

The units may be copied from a blackboard drawing or chart, or they may be cut from folded paper, cb, and traced. Emphasize the importance of a strong center, and close spacing to give unity, cc.

INTERMEDIATE. Fourth Year. D. Make drawings from the marsh marigold or any other spring flower, using water color.

Determine a characteristic tone for the flowers, and another for the leaves and stems, then paint the former in silhouette using the two flat tones only, da. Try the effect of the two tones when their values are the same; then of the two balanced over middle value. Outlines and other detail may be suggested in pencil, if desired.



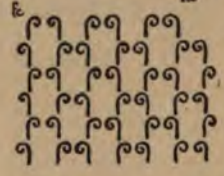
Draw rosettes, borders or surface patterns with rectangular units, based on the half-inch square. In coloring use two analogous tones, balanced over middle value.

Rule a sheet into half-inch squares, accurately, with light lines. Make a design, starting with a Greek cross as a typical unit, in which all the units and the spaces between them shall be measured by the half-inch. The units should be bi-symmetrical, or multi-symmetrical, db. Typical designs are given at dc, de and df.

Fifth Year. E. Make drawings from the trillium or any other spring flower with large vigorous leaves, using ink or water color.

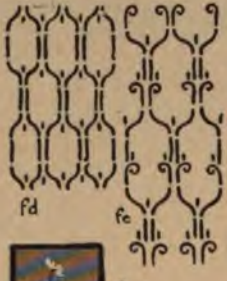
Emphasize the lines of growth and the effects of foreshortening. Determine an oblong of appropriate size and shape for a particular specimen. Determine a tone which will make

a good background for a colored silhouette of the plant. Wash in the background. Draw the plant in characteristic color,—a silhouette,—color of object and ground being balanced over middle gray, ea.



Draw surface patterns made by repeating a single straight line in various positions. In coloring use two or more tones from a scale in one color.

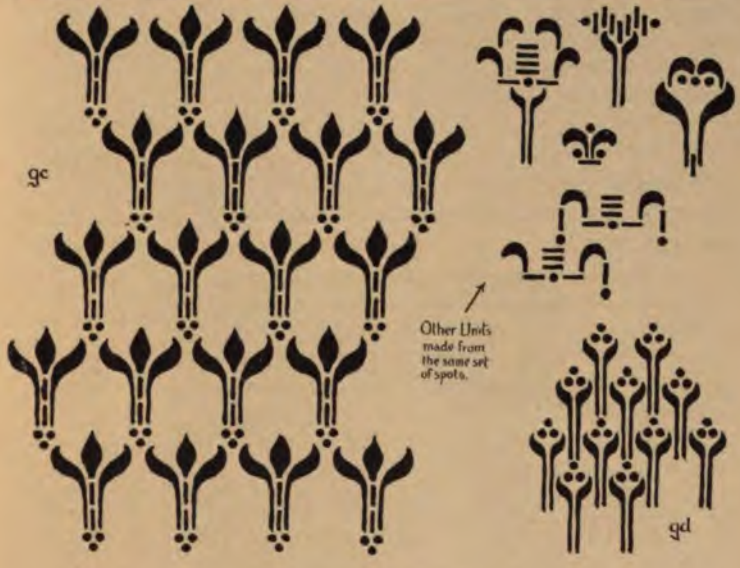
Upon a sheet of paper draw a single wide black line, for example, eb, half an inch long and an eighth broad. Produce a pattern by tracing this line again and again in a vertical, horizontal or oblique (at 45 degrees) position. Think of the space relations of the lines. When this design has been made in black, ec, ed, ee, trace it in colors, as suggested.



Sixth Year. F. Make drawings from the violet, or any other spring flower having petals other than white, using water color.

Suggest the lines of growth and the principal masses in pencil, if desired, but do the careful drawing with the brush. Strive for a naturalistic effect, fa. Emphasize the effects of foreshortening and the variety of color.

Draw surface patterns made by repeating a single curved line alone, or with straight lines in various positions. In coloring use two or more tones from a scale of analogous colors.



Upon a sheet of paper draw a single curved line, fb, and use that (as the straight line was used in the previous grade) to produce such a pattern as fc. Or, combine with the curve one or more straight lines, and produce such patterns as fd, fe. When the design has been completed in black trace it in colors as suggested.

GRAMMAR. Seventh Year. G. Make drawings from the anemone, or any other delicately colored spring flower, using water color.

Select paper having an appropriate tint to serve as a background to bring out the delicate colors of the petals, or use white paper and suggest the petals in pencil in their proper relations, and wash in a background of appropriate tint. Draw the plant carefully with the

brush. Strive for naturalistic effect, ga. If tinted papers are selected, body color will have to be used in painting the petals, that is, the colors will have to be mixed with Chinese white.

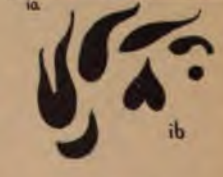
Draw surface patterns made by the use of abstract spots of irregular shape. In coloring use two or more tones of gray.

Upon a sheet of paper draw two or three spots such as those given at gb. Draw them reversed also. By tracing these spots in rhythmic relations produce surface patterns such as gc, gd, etc. When the design has been completed in black, trace it in tones of gray as suggested, using a light gray for the ground.

Eighth Year. H. Make drawings from the hepatica or any other spring flower exhibiting strongly marked varieties of texture, using the lead pencil.

The drawings would better be confined to rendering in pencil, certainly at first, that special emphasis may be placed upon the representation of the details of growth, joints, bracts, and other characteristics. Strive for grace of line, and for the expression of vitality in all the parts, ha.

Draw surface patterns made by the use of abstract spots of irregular shape. In coloring use two or more tones from a scale of one color.



Proceed as outlined in the previous grade, using such spots as hb, and producing more elaborate patterns, Fig. II.

Ninth Grade. I. Make drawings from any of the spring flowers, using any medium which will suggest most strongly the plant as it grows.

The drawings may be made in pencil and tinted, or in water color touched up with the pencil, or in any effective way. Strive to combine accuracy of drawing, with beauty of color, and of lights and shade, ia.

Figure II.

Draw surface patterns made by the use of abstract spots. In coloring use two or more tones from a scale of analogous colors.

Proceed as outlined in the Seventh grade using such spots as ib, and producing such patterns as those shown in Figure III.

HIGH SCHOOL. Both the freehand and mechanical classes should make freehand drawings from the spring flowers.

Figure III.

Freehand Classes. Make drawings from any of the spring flowers, using any medium which will suggest most strongly the plant out of doors in its habitat.

Strive to suggest not only the grace of the flower itself with its subtle scales of color and its delicate light and shade, but something of its habitat by giving it a characteristic background.

Mechanical Classes. Make drawings from the vigorous growing things, skunk cabbage, false helle-

Figure IV.

bore, and the like, using any medium which will express most completely the vigor of line, the strong modeling of surface, the rhythmic groupings of light and dark.

Pencil, brush and ink, the pen, and monochromes are perhaps the best mediums. Omit insignificant detail and strive to express the vigor of the new life in every part.

Both freehand and mechanical classes should have discipline in the use of abstract spots, such

Figure V.

as that suggested for the upper grammar grades, supplemented by practice in interpreting natural forms into abstract terms, such as may be seen in Figures IV and V.

The aim in the freehand classes may be the forms of decorative design, and in the mechanical classes the forms of structural design, but in either case the emphasis should be at first upon good arrangement and faultless drawing rather than upon adaptation to any particular use.

HELPFUL REFERENCE MATERIAL
FOR MAY WORK

Abstract Spot. Rhythm by Means of. (See Rhythm). Examples of use. Book, April, 1902, pp. 5-9, and 28-29; June, 1903, pp. 321-324. The ABC of Surface Design Repeats. Brown. Book, May, 1903, p. 269.

Abstract Spot. Suggestive illustrations of individual spots. Stimson. Gate Beautiful, pp. 273, 280, 281-287.

Balance. Daniels. Book, November, 1901, p. 21; January, 1902, p. 21; May, 1902, p. 17.

Frets. Owen Jones. Grammar of Ornament, pp. 35-37. Plate XV.

Geometrical Elements in Design. Meyer Handbook of Ornament, pp. 5-12. Owen Jones. Grammar of Ornament. Plates XV, XXX, XXXV, XLIII, LIX.

Lines used as elements of design. Book. April, 1902, pp. 29, 30. Suggestive Illustrations. Stimson. Gate Beautiful, pp. 254, 255, 289, 291, 293-298.

Plant Drawing. Examples of rendering in line and in black and white. Midgley and Lilley. Studies in Plant Form and Design. A hundred good drawings.

Plant Drawing. Perspective of Leaf and Flower. Hall. Book, September, 1902, p. 17. Examples of, in light and shade. Ruskin. Plates in Proserpina.

Plant Drawing. Selection and arrangement of sprays. Daniels. Nature Drawing and Composition. Book, September, 1901, p. 18. Drawing of Plant Forms. Sargent. Book, June, 1902, p. 1.

Principles of Design. Batchelder. Year-Book Council of Supervisors, 1903, p. 144.

Rhythm by Means of the Abstract Spot. Annette J. Warner. Book, April, 1902, p. 1.

Spring Growths. Illustrated. Book, March, 1902, pp. 20-25; April, 1902, pp. 13-19; June, 1902, pp. 2-7.

Spring Nature Drawing. Whitney. Book, March, 1902, p. 14, and April, 1902, p. 12.

THE SCHOOL LIBRARY

IGH SCHOOL students, especially in cities, often find it difficult, if not impossible, to secure specimens of plant forms with sufficient variety of detail to be richly suggestive in ornamental forms. Under such circumstances, photographs and drawings of plant forms are indispensable. Elihu Vedder once said, "It is the sculptor's business to make things for painters to study," and one might paraphrase that by saying It is the business of botanists to make drawings for designers to study; or It is the business of amateur photographers to make prints for designers. In other words the various classes in high schools should be mutually helpful. Unfortunately, just now, they are, for the most part, mutually exclusive, each jealous of the time demanded by the other. Until the spring nature drawing in high schools takes the form of botanical studies of local flora, with a view to the perfecting of a series of reliable plates in pen and ink and water color, to form a part of the common-wealth of the institution, students in design must resort to books. And among available books there are few more useful in this field than this:

Studies in Plant Form and Design. Midgley & Lilley. Scribners, 1896. Size 6 x 9, 132 pp. 180 illustrations. $2.

As the authors say in the Preface, the volume contains "a series of more or less decorative drawings and photographs from nature,

together with other drawings which show how plant forms may be simplified and converted into ornament, suitable for such processes as gesso, stencilling, wall papers, textiles, and so on." The photographs are excellent, the drawings truthful and vigorous, the designs varied and rich in suggestion. There is not a useless illustration in the book, nor a meaningless paragraph in the text.

How to Judge Architecture. Russell Sturgis. The Baker & Taylor Co., 1903. Size 6½ x 9½, 222 pp. 84 illustrations. $1.50.

Just as when we were children we forgave the teacher who promised us one pleasure and then gave us a different one, greater perhaps, but still not the one we had anticipated, so we can forgive Mr. Sturgis as we finish reading this wholesome and delightful book. The first chapter begins exactly as it ought in view of the title, and one reads on and on more charmingly entertained and enlightened with every page. Not a paragraph drags, not an illustration fails to justify itself. But at last one feels that he has read only a lucid, condensed history or architectural construction. It is probably the best book we have on the structural differences of styles and their relationships, and if one brings to the reading enough knowledge and experience of architecture and reads between the lines, he may emerge with a clearer knowledge of how to judge architecture, at least from the structural point of view; but if an humble learner wants to know how he can discover for himself when confronted with a new city hall or public library in his own town, whether it is really good or bad, and, attracted by the title comes to this book to learn, he is likely to be disappointed. If he has been asking, What constitutes style in architecture? What gives dignity, grace, lightness, severity, richness of effect? What constitutes the monumental, the picturesque? What is good proportion? How is breadth of effect secured? When is a facade well composed in mass, in line, in light and shade, in color? When is a building barren? When is it over ornamented? — he will find in this book no direct answers to his questions. The gist of the whole discussion

seems to be stated on page 168, "It is only the rational styles based on structure which in architecture have any uniform greatness." But is not a modern brick and steel mill building an eighth of a mile long, "a rational style based on structure?" The text raises a thousand questions. "That book is good, which puts me in a working mood." And this is of that sort. It ought to be in every school library. But our high school pupils need a more elementary treatise yet, one which shall deal with the fundamental elements of beauty as embodied in architecture; and no one, it would seem, is better equipped by native ability, training, experience and unfailing good taste to write such a book than the author of How to Judge Architecture.

Practical and Artistic Basketry. Mrs. Laura Rollins Tinsley. E. L. Kellogg & Co., 1904. Size 5 x 7½, 144 pp. 112 illustrations. $1.10.

This little book discusses the uses of rattan, raffia, palm leaf, rush, hemp, willow, cat-tail leaves, flags and rushes, straw, grasses, corn husks, palmetto, pine needles, maiden-hair fern, willow bark, cedar bark and honeysuckle vine. It explains the general principles of rattan weaving, and tells how to make mats, borders, baskets with handles, covers, hinges and fastenings. The making of native willow baskets is explained in detail, and then follow general directions as to the preparation and use of raffia. Chapters are devoted to knot or lace stitch, Navaho weave or figure eight stitch, flat rattan, soft coil, button-hole stitches, strap stitch, whip stitch, pomo stitch, baskets made of flats, and corn husks. One chapter deals with card work and another with the making of vegetable dyes. Suggestions are given as to the grading of basketry work in schools. Mrs. Tinsley has had wide experience as a teacher, and has produced a book that busy teachers can use. Odd bits of interesting information about materials, baskets and their makers are introduced just as a bright, well-informed teacher would introduce them in the class-room.

THE APRIL MAGAZINES

Booklovers.

The frontispiece is excellent as a bit of world's-fair sculpture. Is it as an enduring monument? The Two Pacifics, well written and splendidly illustrated, is for teachers of geography. American Art at Pittsburgh, and the article on John White Alexander, are for the teacher of drawing and picture study. The colored illustrations are better than many which have appeared in the Booklovers, but one suspects that these lack the balance of color of the originals, except, perhaps, Wooded Acres, by Ochtman. Alexander's work is always interesting for the simplicity of its masses and the flowing gracefulness of its lines, but the portraits here reproduced have the added charm of well expressed character. The "Francis Landey Patton" is especially strong. Herbert Railton's pencil drawings of England's Moated Houses show how easily a clever artist can translate the real world into the ideal. What amusingly erratic trees and shrubs these are! A touch or two more and they would all be beckoning and laughing elves and dryads. The Out-of-Door Girls offer suggestions in pose and in the use of colored pencils for grammar and high school pupils. The first is the least objectionable in drawing, the second in composition, and the third in color. Notice F. C. G.'s cartoon on p. 567, and the flowers of cold and electricity, pp. 570 and 571. Bradley's cartoon, p. 437, is a masterpiece. It will repay close observation. The article on The Caricaturist's Art, p. 575, has a suggestion for the teacher of pose drawing.

Century.

The frontispiece is "not too bad," but compare these singers with Della Robbia's choir boys and decide which are really singing! Remington has well embodied the spirit of the occasion in the night picture, p. 800, and the day picture, p. 812. Jules Guérin has made two most attractive decorative drawings out of a most commonplace subject, pp. 826-827. Notice the values, and the relative amounts of light and dark gray. Compare them with the Caprarola by Parrish,

p. 862. Which degree of subordination of detail is the more pleasing? How splendidly brilliant is The Villa D'Este! How delicately soft the Villa Lante! Can you see anything in the two which would lead you to think them made by the same artist? How well the priest is placed in the Torlonia! Is the effect of sunlight more convincingly rendered in this plate, or in the colored plate following? Compare Sargent's portrait of S. Weir Mitchell, p. 896, with Pratt's daguerreotype of Edgar Allan Poe, p. 912. Which expresses more truly the character of the men as you know them by their writings? Why? Compare Timothy Cole's wood engraving, p. 907, with any half-tone in the magazine. What qualities are lost in half-tones? What are the advantages of the half-tone aside from cost? In this Madonna, the thread at the left, seems to be the upper edge of a plate of glass, through which the lower part of the arm is seen! Why? Do not overlook the sunny St. John's Church, by Harry Fenn, p. 911; compare it with The Pool, p. 871. Which is "sure 'nough" sunshine? Compare the color plate by Anna Whelan Betts, p. 921, with the others in the magazine. Is not this best? Why? How well Frederic Dorr Steele has adapted handling to character in the sketch on p. 954!

Country Life.

For the teacher of nature study, profusely illustrated articles on The Vanishing Beaver, and Magnolias. For the teacher of history, an article which gives Mount Vernon, the home of Washington, at its best. Sixteen illustrations. For the drawing teacher, decorative arrangements of Elm Shoots and Easter Lilies, and studies of Soaring Birds, Pigeons and Fish-hawks. A rich number. No other magazine published has such brilliant photographic work from flowers, fruits, birds, animals, and other natural objects.

Craftsman.

Again, a valuable number. The article by Charles R. Lamb, on City Plan, will give ideas to one interested in even village improvement. Enamel and Enamelers, with its fine illustrations, will tend

to raise the ideals of beginners in that fascinating realm of art-craft. The Photo-Secession, by that enigma, Sadakitchi Hartmann, insists through text and half-tone upon the right of pictorial photography to a place beside painting as a means of expression. And truly, the very elect might almost be deceived by such a masterpiece as Miss Kasebier's Portrait of Miss N. It is wonderfully old-masterish (to use Mr. Hartmann's epithet), for it combines the drawing of Raphael with the chiaroscuro of Rembrandt. Mr. James contributes his fourth article on the Spanish Missions. The California Art of Stamping and Embossing Leather is explained and illustrated by Arthur Inkersley, and The Book Plate Idea, Illustrated by Western Designers, is well set forth by C. Valentine Kirby, with sixteen illustrations. The Craftsman House continues to improve. The dining room and the living room this month are habitable and even homelike. Both A Carefully Planned Home and Recent Examples of English Decoration contain interiors well worth seeing, and show designs for furniture, lanterns, and draperies of value to high school students as reference material. Artists who love music will enjoy the paragraph on p. 29, "from Recollections and Impressions of James A. McNeill Whistler," giving Helmoltz's analogy between colors and musical keys. Red is central in the key of G, yellow in C, violet in F, etc.

Chautauquan.

For the teacher of geography, The Bahamas and The Carribees, by Amos Kidder Fiske, nineteen illustrations, and for the political economy class, City Life, Crime and Poverty, by John R. Commons. For the art teacher, Sculptors of Note in Our Large Cities, by Edwina Spencer, with illustrations from the work of Taft, Pratt, Gratly, Keyser, Tilden and Bitter, and a list of "accessible works by contemporary sculptors," and a brief bibliography of magazine articles bearing upon the subject. For the history teacher, Planting the Flag in Old Louisiana; and for everybody, Washington Old and New, with ten illustrations, and Art Training for Citizenship, by Rho Fisk Zueblin.

Harper's.

While the colored illustrations this month are not up to the high-water mark of Harper's, they are worth studying. The first for the subtle varieties of hue and value in the red hanging and in the green robe, the second, p. 706, for the face of the man (he is actually singing!), and the third, p. 711, for the purple and green of the clothing. The green-blue tint block, pp. 683-690, is a success in marines, such as that on p. 683, or 687, but gives a cold and repellant quality to landscapes. The illustrations by Frank French for Mr. Apgar's eye-opening article on Reproduction of Plant Life are commended to all students who make botanical drawings. They combine truth and beauty almost as happily as nature herself. William Hurd Lawrence has managed to catch the very spirit of The Sea-Child, by Miss Mumford. Those who enjoy Peter Newell will be glad to see his rat on p. 818, and those who are collecting prints will find The Duchess of Orleans, by Mme. Lebrun, on p. 778. On pp. 816-817, Guy Wetmore Carryl shows how much character may be put into silhouettes (almost). The honor of contributing the best black and white this month belongs to Sterner, p. 676, or to Yohn, p. 751.

House Beautiful.

A reprint of an article by Frederick Allen Whiting on The Guild and School of Handicraft, has seven good examples of the earlier style of wood engraving by E. H. New. The article first appeared in Handicraft, October, 1903. Gray Lodge shows three or four attractive interiors in the Colonial style. Lotus Beds Near Chicago will furnish illustrations for use in a talk about Egyptian ornament, and Old Embroideries will yield a suggestion or two in design. There is a clever little tail piece on p. 324.

McClure's.

The frontispiece and other illustrations by Alice Barber Stephens are very successful in their use of orange with black and white—perhaps the most successful handling of that variety of print which has yet appeared. One Hundred Masterpieces by John La Farge groups Giorgione's Pastoral Concert, Rubens' Garden of Love,

Watteau's Taking Ship for Cythera, and Chavannes' Lovely Land, under the title Dreams of Happiness. The half-tones upon a dull yellow tint have almost the effect of old engravings. Charles Livingston Bull gives us a good blue heron and two good wolves in his illustrations for A Modern Adam.

New England.

The Massachusetts Model School in Georgia is interesting reading, with illustrations which suggest possibilities of improvement in many a northern schoolhouse. This number has a handful of unusually cheerful letters, essays, or whatever they may be called, upon places worth the knowing; four in Italy — Viareggio, Lucca, Rome and Venice — and two in Massachusetts — Boston and Scituate. William Howe Downes writes of Boston as an Art Center, and Hayes Robbins might have entitled his article Scituate as a Summering Center. Whaling in Hudson Bay and The Mexican Hacienda are good supplementary reading for classes in geography, and the Funeral of John Brown is equally good for classes in history.

Outing.

Probably the article most welcomed by teachers is Maple Sugaring in the Northern Woods, by Hamilton Percival, well written and adequately illustrated. The most welcome contributor is probably John Burroughs, who has joined the editorial staff, and who writes with his usual charm on getting ready for the birds, and on some of the vexed questions as to the sagacity of animals. Untravelled Russia, by J. B. Thomas, Jr., Highest on Mt. McKinley, by Robert Dunn, Snapper Fisherman of the Gulf, by Henry C. Rowland, and Uda Prang — Jungle Hunter, by Caspar Whitney, will be found useful by teachers of geography. Among the good animal pictures are a leopard, p. 5, a tapir, p. 18, and buffaloes and stags, among the advertisements.

Scribner's.

The most instructive illustrations — those which combine simplicity of handling with effectiveness — are by Jules Guérin for

Montgomery Schuyler's article on The Architecture of the St. Louis Fair. The Education Building reflected is the masterpiece. There are four good half-tones by Ivanowski, for The Use of It, by Edward Boltwood, and some capital illustrations by F. Walter Taylor for Miss Andrews' Camp of The Good Fairy. Notice particularly the pose and composition in light and dark, as well as of line, and the clever handling of that on p. 453. Frederic Dorr Steele's illustrations for The Convalescence of Gerald are "different." Rather good foliage, that on pp. 498-499. Do read Mother Goose Annotated for Schools, by Clara Austin Winslow. Rich! Clever! It provokes one to quote the well-known phrase "What fools we mortals be"—those of us who put meddling hands on children. "Licht! Mehr licht!" In The Field of Art Russell Sturgis reviews a German work on The Dutch Group-portraits. The article contains valuable information for teachers of the history of art, and is illustrated by two Rembrandts and a Frans Hals.

St. Nicholas.

With Jonah lost and William Tell dead and George Washington's hatchet buried, what a comfort it is to see Robinson Crusoe's chest and cup and gun and his memorial "graven with a pen of iron in the rock forever," to say nothing of the statue of the man himself done into stone over the doorway at Largo! W. B. Northrop and F. A. Collins have done boys and girls everywhere a great service in telling about the real Robinson Crusoe. There are three charming little girls in this number; one by Victor Perrard, p. 550, and two by W. Benda, p. 490. There are several jolly animal drawings: squirrel and woodpeckers, p. 551, the white bear, p. 542, and the "jub-jub" birds (in outline), p. 489. About Old Ink-stands, by Tudor Jenks, suggests a good subject for design in upper grades.

Studio.

Modern Painting in Sweden, by Axil Tallberg, has enough illustrations to indicate the vigor, the decorative qualities and the unconventionality of the work of these promising artists of the north. Cambridge Colleges, by Vernon Howe Bailey (a Pennsylvania Museum

School boy, by the way), are examples of vigorous pencil handling. Besson's Study of a Head is worth studying for its play of color, and his Mère Embrassant sa Fille, for its composition of line. The work of Carlos Grethe furnishes excellent examples of composition in light and dark, especially on pp. 141, 142, 143, 146, and 149. Solon's drawings have unique border ornaments. The "Illuminated Address" excerpt, by A. A. Orr, is both dainty and brilliant in color, and is an excellent example of what can be done in four printings. Why haven't some of our manual training classes been designing dovecotes? The possibilities of such a subject both in design and construction are well suggested by the twelve illustrations given on pp. 180-183. There are good vigorous pen drawings of trees, pp. 184-186.

The World To-day.

The Japanese posters of the war, are of especial interest to drawing teachers as examples of occidentalized Japanese art. The Signing of the Louisiana Purchase Treaty, an effective piece of sculpture in high relief by Karl Bitter, and Boldini's Portrait of Whistler are worth preserving. Housekeeping in Japan is for teachers of domestic science, Marconi's Work in Europe for the teacher of physics, The Home Life of Our Birds (capitally illustrated) for the nature teacher, and The Great River for the teachers of geography and history. There are twelve full-paged portraits, unusually clear and lifelike of notable people, among whom are Cassini, Balfour, Dr. Clifford, Campbell-Bannerman, John G. Walker, President Eliot, pastor Charles Wagner of Paris, and M. and Mme. Currie, the discoverers of radium.

Miscellaneous.

The World's Work for April is devoted to the war, and contains nothing of special interest to the teacher of drawing.

The Manual Training Magazine for April has an article on Mission Furniture in Miniature, by Eli Pickwick, which will help teachers of drawing.

SCHOOL LIBRARY — EDITOR

Articraft for March has an illustrated article on figure drawing — rather suggestive — entitled A New Method in Public School Art Training. It is not so new after all. The drawings by students are worth seeing, especially the pen and inks.

The April number of Masters in Art is upon Lotto — not so well known to the art-loving reader as many another master of the Venetian school, but well worth knowing for his portraits. In his religious pictures he shows an odd fondness for the horizontal line or movement and in this respect is almost unique among the Italians.

Printing Art for April has the jolliest little pot of tulips ever drawn! See ad. of the Bassette Company. The Indian Borders are invaluable as examples of geometric design. Symbolism of Colors, by Henry Turner Bailey, is applicable in school work as well as in printing. The Theory and Use of Initials, by George French, is also valuable. The examples of printing and of mounting are good for children to see, and also such color schemes as those in the ads. of Dexter & Sons, Keith Paper Co., Brill Car, American Type Foundry, Keystone Type Foundry, and the Strathmore Covers.

EDITORIAL

CHILDREN (and teachers, too) often are possessed with the notion that design means the making of something odd, unique, original, different from anything in the heavens above or the earth beneath. Now it means nothing of the sort. Design has to do with the adaptation of means to ends, the bringing of diverse elements into a harmonious whole. If the result happens to be "original" it need not be rejected on that account, but originality is of secondary or tertiary importance. Beauty is the primary desideratum.

BEAUTY is the result of a perfect relationship or connection of parts in one organic whole. We have no other definite conception of it.* Such relationships fall under three principal heads, according to Dr. Ross: "Balance, which is a consistency of oppositions (antitheses); Rhythm, which is a consistency of association (joint action or movement); and Harmony, which is a consistency of character (likeness)." And these three are the principles of design, applicable in both form and color. The first question in regard to any design should not be, Is it original? but rather, Is it orderly?

* Dr. Denman W. Ross in Design as a Science. Proceedings of the American Academy of Arts and Sciences, Vol. XXXVI, No. 21, March, 1901.

WHEN we recall the fact that some forty-five hundred years ago in the University of Nippur, "Instruction in drawing and surveying was offered" and that tablets were found in the library of that venerable institution containing "exercises in drawing horizontal and inclined parallel lines, zigzags, lines arranged in squares, lozenge forms, lattice work and other geometrical figures, leading gradually to freehand drawing from nature and clay modeling," we shall not be disposed to entertain large hopes in the direction of "originality." We shall be satisfied if our pupils will do a little original thinking along the old, old lines,—borders, surfaces, centers; repetition, alternation, symmetry; order, variety, contrast; congruity, growth, unity; or whatever other terms it has been the fashion to use.*

THE Outline this month sets forth in order that which appears, in the present state of our ignorance, to be a consistent series of exercises adapted to the capacities of children. Teachers everywhere can assist in perfecting a reliable outline, by reporting to the Editor their successes and failures with this one. Send a few samples of your results. They will be promptly acknowledged, and utilized to the advantage of all.

* See a very interesting illustrated passage in Ruskin's Two Paths, Lecture III, p. 64 etc. "Symmetry, contrast, and series," Mr. Ruskin's friend called them.

IN the teaching of Rhythm, Mr. Daniels' article will help. Here are other good suggestions from Miss Anna B. Gausmann, South Orange, N. J.

How often some of our best work with the children has been unpremeditated, and as intuitive and spontaneous as Giotto's circle. Not that we should depend entirely upon intuition and the inspiration of the moment, but we should keep ourselves receptive to ourselves, as Hudson might say, holding the cut and dried lesson plan tentatively only.

Intuitively the two following schemes for teaching rhythm and space relation to primary children came to me.

In a second grade we were working the blanket stitch around the sides of a square of canvas to be converted later into a pen wiper. Having mastered the stitch, I asked if we could not think of some way of making it prettier. This was just do, do, do (intoning as I counted on one note. Might we not have do, re: do, re, drawing on

the board . Then I asked who could make up another tune and this one was suggested, do, re, mi: do, re, mi: do, re, mi: which being

interpreted on the board by another child meant . This was followed by many others as you can readily imagine, the most elaborate one being do, re, mi, fa, sol, fa, mi, re, do, rest: do, re, me, fa,

sol, fa, mi, re, do, rest: etc. Or in line,

And so we sang our borders, designing and executing good, difficult original designs with little anxiety and much joy.

Miss Gausmann applied the time element in music to the sizes of things in design, and to their values.

ABSTRACT design, or "pure design" as it is sometimes called, is but half the game. Applied design, or to use a better term, design for use is the other half. The two forms are analogous to grammar and language in English, or tables and problems in arithmetic. Both are necessary. If beyond the disciplinary practice the pupil sees the application in some bit of painting, embroidery, stencil-work, modeling or carving, merrily goes the mill.

HAPPY is the teacher who can find "real" applications to stimulate his pupils. Mr. Edmund Ketchum of Lowell has his high school pupils design covers, ornamental initials and illustrations for the hektographed outlines he prints for the guidance of his grade teachers. A note like this on an introductory page of the Outline does good all round:

> Thanks are due, for the cover design and other decorations and initials of this outline to the following students of the Lowell High School: Alice E. Manning, Edith T. Sanborn, Aurora La Fleur, Ingrid Pihl, George Clements and Hector Parthenais.

Those names are rather suggestive, too!

SCHOOL work of all sorts offers endless opportunities for this practical sort of design. The principles of design require that in such work the

writing shall be vertical. It is not my purpose to enter the controversy now darkening the educational sky "with great swelling words," or to attempt a summary of the arguments pro and con, but merely to make clear the fact that for the teacher of design there is no possibility of considering slant writing of whatever angle, when beautiful school work, well spaced, illustrated, illuminated, is the end in view. The beautiful manuscripts of the museums, whether in Hebrew, Greek, Latin or Arabic, are written in a vertical hand. All the early writing books, of which that by Giovanni Antonio Tagliente published in 1524 is an example, were in vertical script. Petrarch wrote slant, but his style was not imitated for two hundred years; and when in 1577 Francisco Lucas published his Arte de Escrivir, he called slant writing "bastarda." Here are four specimens of contemporary penmanship. The first is by a clergyman trained (?) in the slant system. The second is by a pupil trained in the vertical. The third is by a professional penman! a teacher of penmanship in public schools! The fourth is by a lawyer whose special field is patents relating to textile machinery. Each specimen was cut from the middle of a personal letter, written without the remotest thought of publication. Purposely I cut the slips so that no complete sentences would give clue to the sense, that the legibility of each might stand on its own merits.

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Wolcott School
Revere, Mass.,
Nov. 8, 1901

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Judged on that basis alone the child and the lawyer distance even the professional penman. But ignoring that most desirable quality for the moment, which style looks best in relation to the inevitable vertical and horizontal lines of the page? Which would harmonize best with a diagram, a picture, a bit of ornament? That capital C in IV could be ornamented with delicate scroll work in red without destroying its legibility or its balance; but what could one do with the capital S in III? (Can't you find it!) Moreover it is almost impossible for a child to carry the line of a margin vertically if he is writing in slant, and it is impossible for him to fit the text gracefully around a picture or a diagram. And as to ornamental initials, they are absurd—with slant writing. From the point of view of those who long to see a perfect correlation of all the arts in school work, the renaissance of vertical writing was of immense consequence. The falling away of some to the "bastard" slant again is nothing short of a calamity.

THE "Second International Congress for the Development of the Teaching of Drawing" is to be held at Berne, Switzerland, during the first week in August. Supervisors of drawing who are going to Europe this summer would do well to plan their itinerary to include this Congress. The Supervisor who goes over for the Congress will

find ample compensation, not only in its conferences and exhibitions but in the many opportunities which will be offered to participants for sight-seeing among the mountains and in the picturesque cities of the Republic.

THE program of the annual meeting of the Eastern Art Teachers Association, at Springfield, Mass., May 5th and 6th, promises help and inspiration to all who attend. In place of the reading of papers there will be given a series of practical talks, each illustrated by blackboard drawing or the stereopticon, and by the work of public school pupils. The speakers and their topics include the following: "Blackboard Drawing in Black and White and Color," Frederick Whitney, Salem, Mass., Normal School; "A Criticism in Design," Frank A. Parsons, Normal Art Department, Teachers College, New York City; "Primary Drawing," Walter Sargent, State Supervisor of Drawing, Massachusetts; "Clay Modeling and Clay Industry as a Type of Industrial Study," Cheshire L. Boone, Director of Drawing, Montclair, N. J.; "The Supervisor's Professional Study," Frederic L. Burnham, Director of Drawing, New Haven, Conn.; "Practical Suggestions Regarding Teachers Meetings," Bonnie E. Snow, Director of Drawing, Minneapolis, Minn.; "Life Drawing," James Hall, Ethical Culture School, New York City; "Art Inter-

pretation in the High School," Alfred V. Churchill, Teachers College, New York City; "The Acropolis of Athens," Henry T. Bailey, North Scituate, Mass.; "The Teaching of Constructive Design," James P. Haney, Director of Manual Arts, New York City. It is expected that the usual round trip railroad rate of one and a third single fares will be granted members of the Association.

SUPERVISORS of drawing all over the country await with great expectations the appearance of the new Prang drawing books. No expense has been spared in their preparation. Undoubtedly they will be superior to any drawing books now on the market.

BUNKIO MATSUKI'S New Catalog of Japanese Artists' Materials is worth having for its fifty vase forms and its thirty decorative drawings, and for its information about reliable drawing materials.

WE are indebted to Mr. Frederic O. Sylvester of St. Louis High School for the decorative black and white on page 429. It is a good subject for emulation in other high schools.

THE SCHOOL ARTS BOOK

HENRY TURNER BAILEY, EDITOR

Contents for June

THE DAVIS PRESS
Worcester, Massachusetts
1904

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1904

THE BULLETIN

VOLUME FOUR BEGINS
with the SEPTEMBER number
1904

THE SCHOOL ARTS BOOK will be better than ever. It is appreciated, as our constantly growing subscription list proves. Continue to do your part in pushing a good thing along, and we will continue to do our part in making a good thing better.

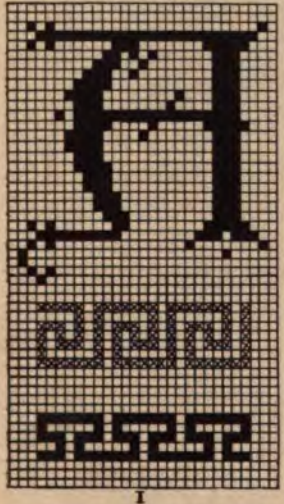
You cannot afford to miss the inspiration and help of the September Number. See prospectus, second ad. page.

☞ Subscribe before you spend your June salary.

THE SCHOOL ARTS BOOK

Vol. III JUNE, 1904 No. 10

COLLARS AND CUFFS IN CROSS-STITCH



I

AMONG the recent popular forms of embroidery, cross-stitch is one of the simplest. This stitch, based on a square, can be easily wrought on canvas, scrim, linen or similar material, and it can be readily applied to such designs as are appropriate for the decoration of collars and cuffs.

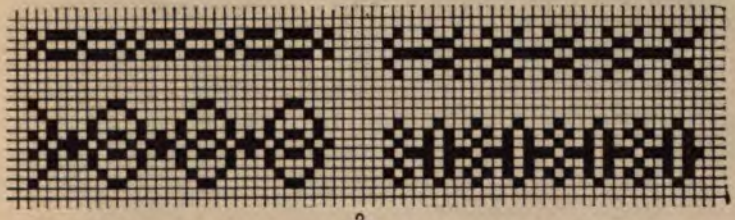
Material suitable for this neckwear may be obtained at very moderate prices, and as a medium with which to embroider the design, either wash silk or mercerized cotton may be used. The best designs for these collars and cuffs are of a geometric or conventional character, and the simplest method of planning a design in cross-stitch is by the use of netted paper, on which the designs may be represented in two ways: first, by making a cross to indicate each stitch, and second, by filling each square with a solid mass. These methods are shown in figure 1.

The illustrations in figure 2 are designs from a copy-book of embroidery stitches. Original units may be made on netted paper without much difficulty, and a simple unit may be arranged in a variety of ways to produce interesting designs, as in figure 3. Figure 4 is a unit, selected from a Japanese design, which suggests figure 5, and this unit applied to a collar and cuff is shown in the supplement. Natural forms may be adapted to the decoration, as in figure 6.

The selection of color is an important consideration, it being desirable to have the principal parts of a design accented by a stronger or more intense tone. It is generally safe to use the softest tones in the largest quantities, reserving the most brilliant ones for emphasis. If complementary colors are chosen for a design, care must be taken that these are not used in equal quantities. In the supplement designs in different values of one color are represented, and also in tones from related colors.

Some designs, as in 3 page 453, are better with margin lines, while others, as in 2, are better without them. Often the effect of a design may be wholly changed by the use of margin lines. Compare the effects resulting from the use of one or two margin lines in the Supplement, figure h, etc.

Equally strong contrasts are obtained by transposing the tones, as, for instance, instead of mak-



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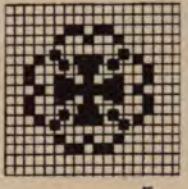

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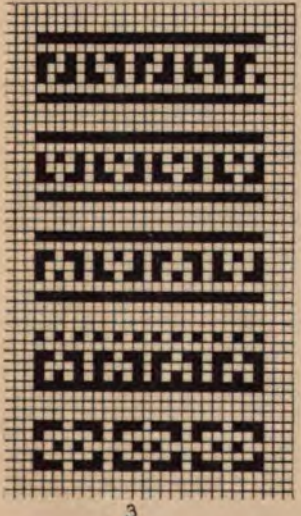

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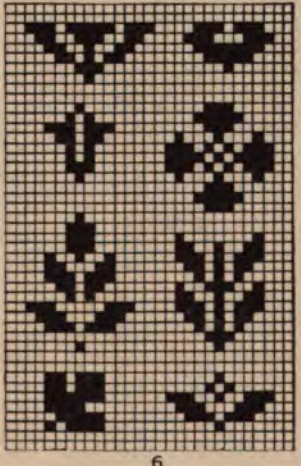

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ing the border light and the figure dark, as in the Supplement figure a, the border might be dark and the figure light, as in figure c. Or in figure f the large unit might be light and the lines dark, and an entirely different effect obtained.

When making these sets it is easier to embroider the design before hemming the collar or cuffs, as some difficulties might be encountered if the edges are finished first.

MARY BERRY
West Newton, Mass

ART AND DOMESTIC SCIENCE

ONE of the most interesting and important features of the educational movement of to-day is the correlation of Art and Manual Training.

The artistic side of every form of Manual Training should be carefully developed, as the pupil's interest is then completely aroused and his powers more thoroughly trained. Heretofore the related subjects that have been made emphatic are drawing and designing for work in woods, weaving, baskets, rugs and for work in clay modeling.

Very little has been done in Domestic Science, that very important phase of Manual Training, but there can be an artistic as well as a practical side to this work.

An Instructor in Domestic Science should be closely in sympathy with the Instructor of Art for the same classes. The two can then work together and secure excellent results. Besides the regular note books in Domestic Science which are written up from notes taken at the regular class lesson I have the girls design and make their own cook books.

The designs for the covers are planned and executed in the period devoted to Art and criticisms

and suggestions given for any corrections. The pupils are specially encouraged to bring in original designs. Of course much of the beauty of these covers depends upon the previous instruction of the pupils in drawing, but some very artistic and appropriate covers are shown in decorative design, fine lettering and in figure work. Many of these designs are executed in the class or school colors. The leaves of the cook book have the recipes and the method for cooking each, neatly and carefully written, or if the girls prefer they may print these recipes and methods. These leaves also contain illustrations of some ingredient, utensil or the finished dish, the color scheme done in water colors. Many of the girls prefer the simple pen and ink sketches which are very effective.*

The index page of these books contains a list of all the dishes which the girls have cooked during the year with reference to the number of the page where the recipe will be found. The leaves are then tied together with thread, twist or cord of the class colors. I find this book making in these classes creates a great interest in books of all kinds, pupils frequently bringing suggestive designs from books they have been reading. We hope later on to do some book binding. At the close of the year it is customary to give a luncheon to the teachers of the graduating class. We select a menu from this book making a pretty menu card in the type selected by

*The tail piece p. 454, and the figure used with the initial, p. 455, were taken from these Cover Designs.

the class. This card to be used by the members of the class in planning and preparing the luncheon. The class having previously decided upon the class colors — green and white — we selected the courses for our luncheon with reference to the color scheme; we also considered the season of the year.

Covers were laid for ten guests. The tablecloth laundered without folds and spread over a padding or silence cloth, the tablecloth reaching nearly to the floor on all sides. As the white rose had been chosen for the class flower, the center-

piece consisted of a single basket of white roses with a few green leaves, this rested on a white lace centerpiece. At each end of the table the girls placed a silver candelabra containing green and white candles, and at each plate knives and spoons at the right, the forks at the left in the order of the courses served. The glasses a little to the right at the end of the knife. The bread and butter plates at the left. The butter served on these plates had been moulded by the girls in the form of a rose. The napkins in the center of the space between the knives and forks with the place-cards decorated with the class flower in water colors, and a bit of rhyme appropriately written for each guest, laid on each napkin. A little to the right of the place-card a single white rose for each guest to wear.

There were twenty-four girls in the class and each course was assigned to a group of girls who were responsible for the buying, cooking and then serving to the waitresses chosen by the class to serve the luncheon. The girls wore uniforms consisting of black skirts, white shirt waists, white aprons, caps and sleevelets. The waitresses wore small fancy caps of white lace with green ribbon.

The Instructor presided at the head of the table but gave no directions to any of the pupils during the luncheon, the class being responsible for the luncheon being served to their own guests.

From the grape fruit with cracked ice and granulated sugar to the bon bons made of white fondant

and half colored green with a green coloring paste, everything in some way reflected the class colors, even to the finger bowls with the water containing a geranium leaf.

As our laboratory only contained the necessary dishes for serving a few people, the girls brought extra dishes from home for this occasion. The ability to purchase, cook and serve a meal means so much to our girls and more to the homes in which they live, and while we are trying to emphasize the artistic in Domestic Science we would by no means seek to disparage the practical but realize that cooking reaches much farther than the mere ability to prepare palatable and digestible dishes, and that the attractive method of serving adds so much to the comfort and pleasure of each member of the family circle.

Ruskin said, "Good cookery means English thoroughness, French Art, and Arabian hospitality."

IDA HOOD CLARK
Supervisor Manual Training, Public Schools
Milwaukee, Wis.

SOME NOTES ON CLAY MODELING

THIS article aims to show what has been done with clay in the primary school—the first four grades.

Although most interesting things may result from the use of clay, the limitations of the material must be observed. It is the medium par excellence for the representation of the large facts of form, size and solidity. Unimportant details are best ignored. Each variety of fruit, vegetable, or animal has its characteristic shape and markings, but the study of texture and minute variations in surface have no place here — or anywhere with little children.

The way of working and the qualities that are desirable in a clay sketch are shown by the animal studies, I. First the shape of the body; is it longer than it is wide or high? What is the shape of the back, straight or curved? How does the head compare in size with that of the body? How in shape? Treat the head (with exception of the ears in some cases) as a whole, and at first absolutely ignore eyes, nose, and mouth. Where is the head attached to the body, and how much higher is the top of the head than the top of the back? The ears? The ears alone will almost make the animal sometimes; as, for instance, in the rabbit and

hound. And just because these ears, or some like characteristic stand out, do not slight the rest of the figure. If you do the result tends more and more toward pure caricature. Lastly, there are the legs, tail, and perhaps horns; these are attached to the body at their proper places. And all these members are usually thicker and stronger where they grow out from the body than at their extremities.

Most animals must necessarily be represented sitting, or lying down, since clay legs will not support the heavy body, and the legs are doubled up or partly so. After the first grade, children can understand how these legs are jointed and double up, and in some animals certain bony structure shows through the skin, and gives a clue to the general anatomy of the animal. Occasionally in my own classes I sketch on my board or model for the class some bit to show structure, and explain how the leg, or arm, or head works.

It seems quite natural that many of the things we draw should be modeled as well; perhaps before they are drawn. In either case the aim should be to give to our figures action or repose; in fact, the right kind of movement. In II notice the figure with hands clasped over the knees. There are no details, even the hands being treated as a mass, but the weight of the body is plainly sustained by the arms, and the figure is in equilibrium; it is

restful. There must be something more than the mere representation of a figure or thing. The idea or sentiment, what the figure is doing, or about to do, and what the thing is for — these make such work interesting to the pupil. Beauty of form or line is a corollary to them.

The buildings, III, may suggest some points in the study of shelter, and with older children, architecture. Little children cannot use purely constructive processes, and these are not lessons in construction, for the inside of the building is not considered, but outside shape and appearance only. Usually these sketches are made from memory of the pupil's own home, or some structure near by, a church, library, school-house, or other bit of architecture. Proportion is all important here, and pupils very soon see that if a house is to be three stories or two stories high, the total dimensions of the building must bear such relation to each other that there will be room for windows, doors, porches, etc. Probably no work my children do indicates so plainly their upbringing, general culture and position in the social scale as does this. Their homes they know, but too well, some of them, and memory of them is easily recalled. This kind of modeling can be carried much farther with pupils a bit older, to include certain architectural features like the pedestal, certain monuments, the fountain, and the triumphal arch. Such study of architectural

form is quite impossible otherwise, for even high school pupils would find some difficulty in drawing such things, and no drawing can represent the beauty of the cast shadow.

The great body of classic design is largely sculpturesque, and cannot be appreciated fully from the flat copy. Even very young people can model upon the clay tile such motives as the scroll, fret and variations of straight line design, spiral and simple forms of the rosette, IV. This tile should be about one-half inch thick, made of small bits of clay well worked together. Upon the surface made smooth and level with the fingers, the design is modeled with small pieces of clay laid along guiding lines, marked on the tile with a pencil or stick. Tiles for the use of small pupils may be cut from a brick of clay by means of a string or wire. It takes these little people too long to make their own.

As to illustration in clay, of story and incident, those subjects are closer which depend upon movement and form to give interest, rather than upon color. The story of Hiawatha, Robinson Crusoe, many of Eugene Field's poems, fairy tales, and mythological narratives and the Christmas story, abound in material for illustration. Incidents on the playground, sports and games on the way to school, men at work on the street digging, the circus — any of these furnish interesting subjects.

See V and VI. Model the picture in the round, setting the figures on a tile of clay, or in relief. In this latter case build out a narrow shelf of clay from the lower edge of the tile to serve as the ground upon which the figures are to stand. Be sure they do stand on something. More than this, work in low relief must be largely decorative, even with older pupils, because objects cannot be put in perspective. The older pupils can be shown, however, that those parts of the object or figure nearest the observer will have most relief. In any medium the one absolute necessity is that the pupil have a distinct conception of what he is to represent. If it be a figure skating, the salient features of such figure should be enumerated and fixed; the cap and other characteristics of clothing, position of body, arms and legs; where the weight of the body rests (on which leg), and where the other leg is at the same time; whether the legs are perfectly straight or slightly bent, etc. Pin the pupil down to certain facts, then use these facts.

There is yet the modeling of pottery to be considered, VII, including every conceivable kind of vase, bowl, dish, tea-pot and vessel that can be suitably made in clay; the decoration of these in incised or painted line, design or relief, or flat color; and the firing and glazing of the same in a kiln built on the school grounds with the help of

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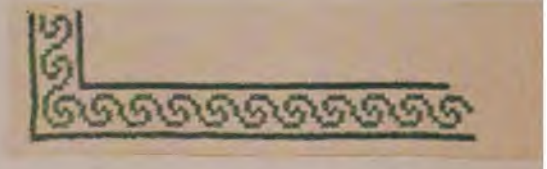

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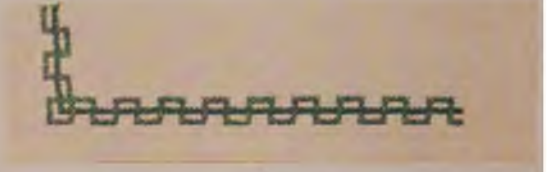

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the pupils. This making of pottery is a meaty subject, and cannot be treated here and now.

The above will give some idea of what can be done and is done with clay, in the first four grades of the primary school. The subject is fascinating, and may easily be over-emphasized. It is usually undervalued. Our drawing and design might be greatly strengthened, did we but use such mediums as clay, mediums with decided limitations and corresponding possibilities.

CHESHIRE LOWTON BOONE
Montclair, N. J.

POTTERY MAKING

THE accompanying photographs will show some of the results of the work in Pottery making at the Friends School, Providence, R. I., during the past school year.

An old fashioned kick-wheel with copper top was our first acquisition. The clays with which we obtained our best success came from the Merrimac Pottery, Newburyport, Mass.

To get the clay into the right condition for "throwing" on the wheel a process called "wedging" is first necessary, that is the clay must be kneaded until of a soft even consistency throughout. It is then made into a ball and thrown on the center of the wheel. The wheel is set in motion from left to right, and the hands and fingers fashion the

vase as the wheel revolves. When the desired shape has been obtained, a wire held taut in both hands is run under the vase which is with the greatest care then lifted from the wheel and put away to dry.

The drying process requires much time and often in our eagerness to obtain a result the article made was fired before it had become bone dry — which is essential — and consequently the article burst in the firing.

Many failures were experienced during the school year before obtaining satisfactory results in the body-color and glaze. We use principally two methods. 1. An underglaze color is painted on the unfired clay and on top of the color is afterward painted the transparent glaze which when fired results in a highly polished surface. 2. First bake the clay forms and afterward put on the design in color, finally glaze and fire again. The firing has been done in an ordinary gas kiln such as is used for firing over-glaze work, and the required result has usually been obtained in from three to four hours.

The colors used have been obtained from J. Marsching & Co., 27 Park Place, New York, and are called "under-glaze colors for painting on the biscuit." A four ounce package each of dark yellow, 67; dark green, 68; French green, 401 dark; claret brown, dark brown, best black, Barbotine white, No. 97, have been the colors which we have principally used both by themselves and mixed together.

The glaze with which we have had the best success has been a mixture of a hard and a soft glaze.

Ten parts of soft Limoges glaze, No. 110, to one part of hard glaze, No. 96.*

The medium used with both the colors and the glaze is a mixture of gum tragacanth, gum arabic and water.

Put a teaspoonful of gum tragacanth in a pint of water and let it simmer slowly, then add one-fifth the quantity of gum arabic to the amount of gum tragacanth used.

In wishing all success to any others who may enter this most interesting field of work, let me beg that they forward the work by insisting upon beauty of form, harmonious coloring and good, conventional designs.

SOPHIA L. PITMAN

Friends School, Providence, R. I.

* This measurement should be made carefully by the metric system.

ANNOTATED OUTLINES

JUNE

APPLICATIONS OF THE PRINCIPLES OF DESIGN

The two related lines of work followed last month were preparatory to the work of this month, but the most potent factor in the application of principles and the utilization of material is enthusiasm. The secret of success lies in leading the children of whatever age to select subjects for design which are of immediate and vital interest, and within the range of their powers, that the work may be done enthusiastically. Too difficult a problem dims the hope of success; too simple a problem fails to stimulate. Only the teacher who knows the class through and through can have the wisdom to direct the choice of just the right task in design.

The outline this month is therefore reducible to this for every grade. Select some appropriate object of design, and help the pupils to do their best with it, both in form and in color.

The following are examples of successful work in each grade:

PRIMARY. First Year. A. A Scent Pack; an envelope for sachet powder, with a line and dot pattern in one color on white or gray.

The envelope may be made according to any convenient model and of any shape. The pattern is made upon regularly spaced dots, with

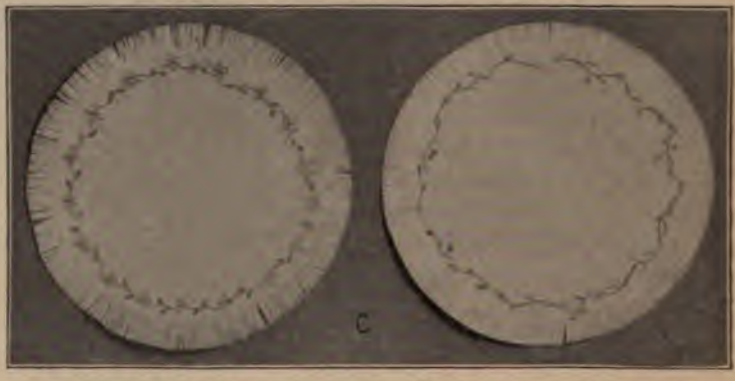
colored pencils. A few cents' worth of powder will supply a class of fifty. This particular pack was made in the Lowell Normal Model School, Grade I.

Second Year. B. An Invitation; a card of invitation and a program combined; a folder with a decorative cover, flower pattern, contrasting colors on a white ground.

This is one of a dozen simple forms which second grade children love to make to invite their parents to the exercises of the closing day of school. The pattern is drawn with colored pencils on regularly spaced dots, two colors and black on a white or tinted ground.

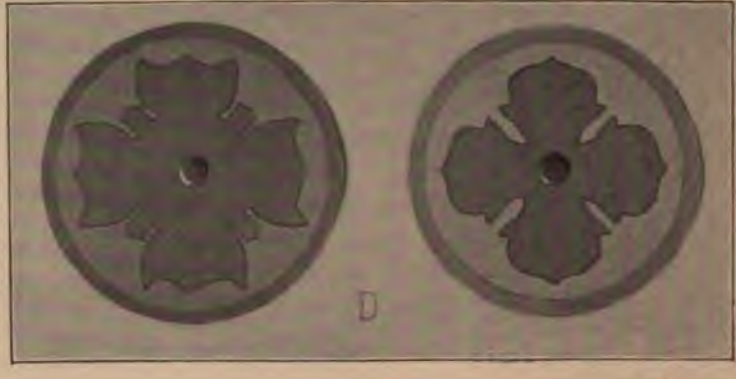
Third Year. C. A Doily with fringe and border in colors; flower elements, dominant harmony.

These were made of paper, the fringe cut with scissors, and the borders drawn with colored pencils, by third year pupils, Orange, Mass. The forget-me-not and the bluet were used for elements of design.



INTERMEDIATE. Fourth Year. D. A Pen Wiper, with central button holding all parts together; rosette, in analagous harmony.

These were designed on paper, as problems in form and line composition. Materials were selected with reference to use and good



color harmony, and the pen-wipers constructed by the pupils of a fourth grade, Newton, Mass. Several circles of cotton cloth or chamois form the body of the pen-wiper. The cover may be of felt or other firm cloth, or of leather. The button should be selected with reference to color harmony.

Fifth Year. E. A linen towel; a fringe with embroidered border; line elements, dominant harmony.

The photograph is from the original design made of paper, with the wave-fret drawn with colored pencil. The design was afterwards worked out in the proper materials under the direction of the teacher of sewing.

Sixth Year. F. A Doily of linen worked with silk; abstract spots, analagous harmony.

The plate shows the original designs drawn with Chinese white or other body color on rice paper, and also the same designs as worked out by the children in the proper materials. These were made by pupils in Bolton, Mass.

GRAMMAR. Seventh Year. G. A Japanese Screen; pattern applied to burlap by stencil; two tones on a middle value, abstract spot, analagous harmony.

This was taken from the original drawing on rice paper, made by a seventh grade pupil, North Adams, Mass. In the actual working out on the screen certain slight modifications were found necessary on account of the limitations imposed by the stencils, but the general effect of the design was not changed.

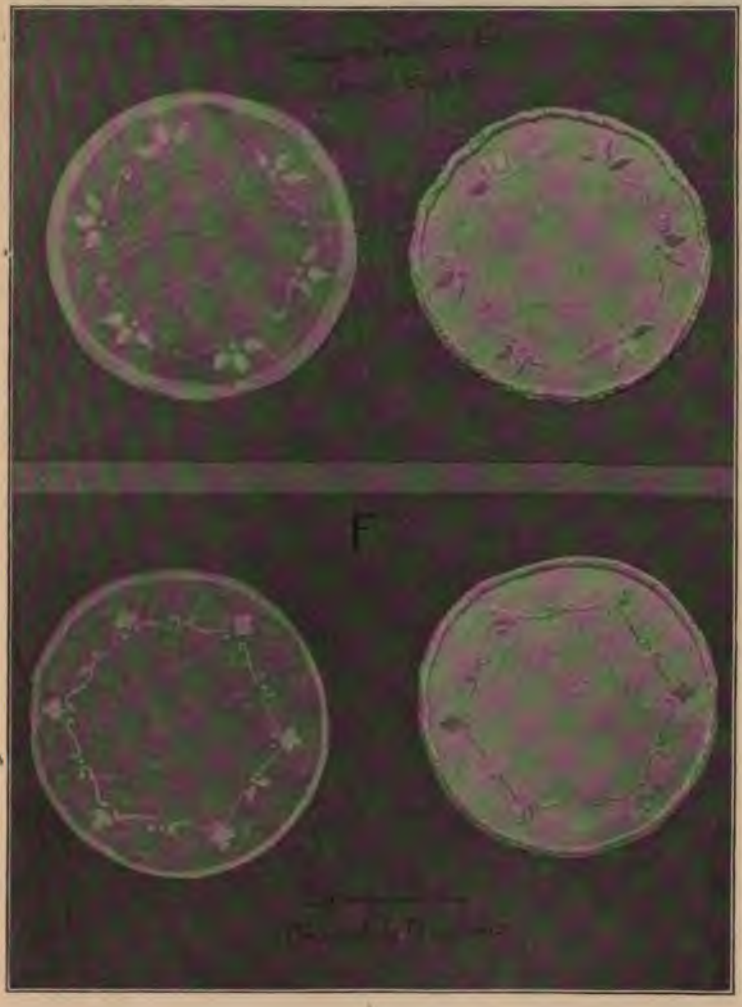
Eighth Year. H. A sash curtain, with painted decoration, abstract spots derived from nature, analagous coloring or complementary.

This also was photographed from the original design made by an eighth grade pupil, North Adams, Mass. The motive was a flower form, but just what it is now impossible to say.

Ninth Year. I. Cover for a Language Paper; in three colors; decorative interpretations of natural forms, complex harmony.*

This was made by a ninth grade pupil, North Adams, Mass. In reproduction the value of the ground has come out much lighter, and that of the border lines and the head much darker than in the original.

* For examples of complex harmonies see Frontispiece. Bowl from Malden, Mass. Rug from Newton, Mass.



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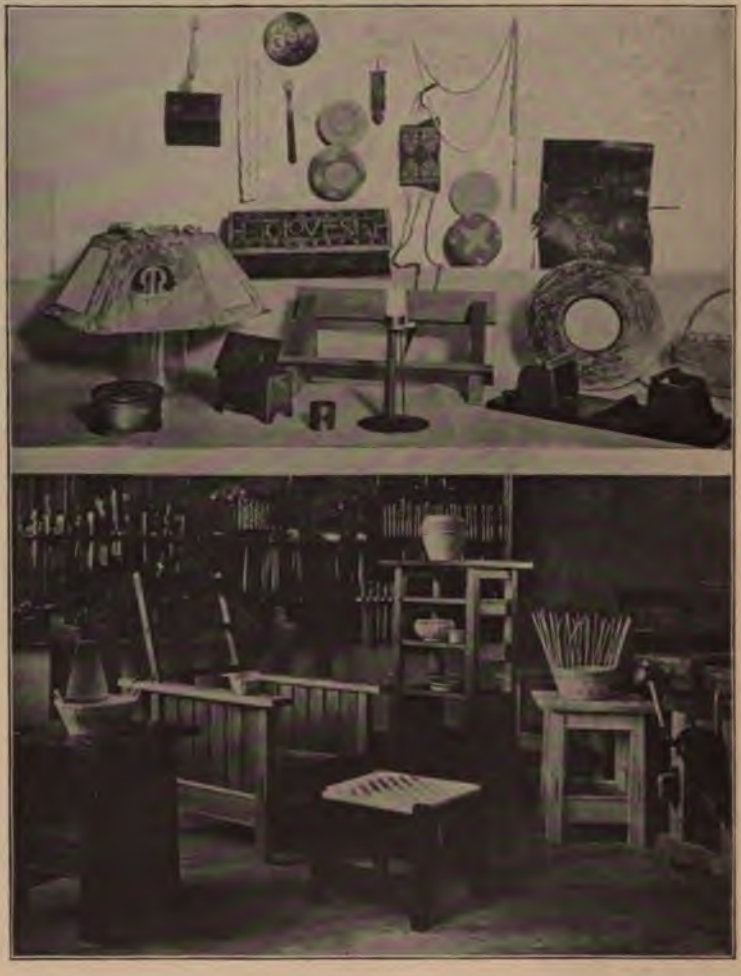
HIGH SCHOOL. Freehand Classes. A design for a sofa pillow; flat tones painted, with embroidered outline; complex harmony.

These were made by the girls in the Roxbury High School, Boston, Mass., of denim, with linen floss, the flat tones of body color being applied by stencil, retouched where necessary to complete the figures.

Mechanical Classes. A design for some useful object; worked out in wood or metal; complex harmony.

The illustrations in the upper half of page 482 is from work done by boys in the Manual Training High School, Brooklyn, N. Y. That in the lower half of the page is from the work of pupils in the Hill School, Pottstown, Pa. These illustrations show some of the products of the best instruction now being given in manual training, instruction which combines the technical and artistic elements in just proportion.



HELPFUL REFERENCE MATERIAL
FOR JUNE WORK

Suggestions of things to make.

Back numbers of The School Arts Book.

Dr. James P. Haney, See also Book, January, 1903.

Manual Training Schedules for New York.

Methods of Work.

Basket Making. T. Vernette Morse. How To Do It handbooks. Laura Rollins Tinsley, Practical and Artistic Basketry. Whedon & Spring Co., Indian Basket Weaving.

Bead Work. T. Vernette Morse. How To Do It handbooks.

Bent Iron. Paul N. Hasluck, Bent Iron Work.

Book Covers. Mr. Sweet, Book, December, 1903. Mr. Whitney, Book, May, 1904.

Embroidery. Mrs. Ferry, Book, December, 1903.

Graduation Programs. Mr. Bailey, Book, June, 1902.

Lamp Shades. Mr. Sanford, Book, March, 1904.

Lanterns, Center Pieces, etc. Miss Soper, Book, May, 1904.

Metal Working. Paul N. Hasluck, Bent Iron Work.

Trays. Mr. Sanford, Book, January, 1904.

Weaving. Miss Soper, Book, April, 1904.

Woodworking. Charles G. Wheeler, Woodworking for Beginners.

THE SCHOOL LIBRARY

Text Books of Art Education. Prang Educational Company, 1904. Eight volumes, profusely illustrated in black and white and color.

The first volume of this long looked for series has appeared. It is Book V, for the fifth year in school. To say that it is the most attractive book on art education ever published, means but little, for books on that subject have not been especially attractive. It is not only attractive, but it justifies its name. Other books professing to deal with art have dealt with drawing only; this book impresses one who turns its pages even casually as having to do with art in the larger sense. Clever designs, charming landscapes, well drawn trees and flowers, beautiful color plates, choice bits from nature and the various constructive arts, follow one another in the most appetizing fashion. One is tempted to read the book through at a sitting. To quote from the First Announcement, "These books are precisely what their name implies. They are not books in which the pupil is to draw, nor manuals for the use of the teacher, but text books, to be put into the hands of every pupil,—books containing a series of carefully graded lessons written in language which the pupil can understand. The text is accompanied by illustrations that will be a constant inspiration and delight to him." All of which, wonderful to relate, is to be taken literally and without discount. Briefly the thought in these books seems to be to make principle paramount to exercise, to give the child a chance to reason things out for himself, to put before him the good expression of others, and to so direct his work from the beginning that he will be led to appreciate those fundamental truths which underlie expression in line and color.

A concise general statement of the plan of the books might be formulated as follows—The work is taken up on three main lines: First, Observational Work; Second, Technical Work; Third, Creative Work. These three lines of work are developed through the course.

In the first three grades the Observational Work largely predominates, the Technical Work having practically no place, and the Creative Work being limited in quantity, and largely imaginative and illustrative in character.

In the 4th, 5th and 6th grades the three lines of work, that is, the Observational, Technical and the Creative Work are given nearly equal consideration, particular attention being paid to the steady growth and conscious effort on the part of the children. The work in each line is influenced by that of the other two, that is, the Observational Work is made definite by the influence of the Technical and the requirements of the Creative. The Technical Work grows up out of the Observational, and is limited by the demands of the Creative. The Creative Work is dependent upon the Observational for its materials and by means of the Technical sets these materials in order for its own use.

In the 7th and 8th grades the Technical and Creative Work predominate, the Observational Work serving more particularly to furnish additional materials and inspiration for the Creative Work, and at the same time to furnish the ground for the development of the Technical.

The three main lines of work are sub-divided in the books for the sake of clearer presentation. I. The Observational Work is divided into General Aspects of Nature, Flowers and Fruits, Birds, Animals and Insects, Figure and Still Life. II. The Technical Work is divided into four subjects, Atmospheric Perspective, Linear Perspective, Geometry and Pure Design. III. The Creative Work is divided into three subjects, Constructive Design, Decorative Design and Pictorial Design.

In arranging the various exercises and lessons of this course the effort has been, evidently, to keep in mind the interest of the child and his mental growth, and also the interrelation of the different subjects or divisions. The whole is in touch with the great art-craft movement of the time. If the other volumes of this series take their proper places with reference to this Book V, as no doubt they will, the work will be epoch making in the history of Art Education in America. In any event the Prang Educational Company has acquired fresh laurels. After thirty years the pioneers again lead. No supervisor or teacher of drawing in the country, whatever his affinities, can afford to ignore this latest and best expression of what art education means in American public schools.

Notes for Mechanical Drawing, by Frank E. Mathewson. The Taylor-Holden Company, Springfield, Mass., 1904. 6 x 9, 86 pp. mostly plates. $1.00.

This book contains the notes originally made for the use of the students of the Mechanic Arts High School and the Evening School of Trades, of Springfield, Mass., by a most successful teacher. It is a thoroughly practical course, clearly formulated, without an unnecessary word. The volume is so made that the leaves may be removed, used as individual plates, and returned to their place.

Bent Iron Work, by Paul N. Hasluck. Cassell & Co., 1903. 4 x 7, 160 pp. 269 Illustrations. $1.00.

This is one of the Cassell Technical Manuals. It deals with the use of Venetian iron and what is called Elementary Art Metal Work, by which is meant simple wrought iron. As an explanation of tools, materials and processes the book leaves little to be desired. As a compendium of patterns its value lies in its suggestiveness. It contains hardly a single design simple enough and beautiful enough to serve as a model for public school work of any grade. The teacher will find excellent bits here and there, like the candle holder, p. 146, the rosette, p. 117, the ivy leaf, p. 96, and the candle holder, p. 53; but the designs as a whole are examples of what not to attempt.

THE MAY MAGAZINES

Booklovers.

The Japanese war pictures claim attention at once as examples of a transitional art, neither oriental nor occidental. All the illustrations in The Two Pacifics, and the text as well, are valuable to history teachers. What a charming Rice Mill, p. 596! There is a good article on Karl Bitter, with eight examples of his work. The Group of Modern Paintings is of no great importance either from the point of view of subject matter or color reproduction. Teachers who are going abroad this summer would better read Stewards of an Ocean Liner, by Winthrop Packard. Louis Rhead's Flower Maidens must

have been better in the original than in the reproduction. (When in Rome this summer look up Vedder and see his Souls of the Flowers.) All boys will like the article entitled "Way for the Breakdown Gang."

Century.

An excellently well colored frontispiece proves the ability of Edward B. Edwards as a designer. Castaigne's work is always charming. In the series of drawings for The Mother of Parliaments, his love of light and shade and his skill in rendering it are exhibited most admirably. Notice the soft diffused illumination on p. 4; the splendid sphere, p. 5; the glowing complexity of cross lights, p. 9, the flood pouring in from the upper windows, p. 10; the uncertain lights of a London evening, p. 17; the weird shadows cast by the moving light, p. 18. The work of Leon Guipon in The Last of the Crocabiches is worth studying; p. 23 as a piece of consistent decorative design, p. 27 for its humorous details and composition in light and dark, and p. 30 for its originality in composition of line and lighting. In free and suggestive pen drawing there is no one who surpasses Albert Sterner, p. 34. The ocean qualities are well suggested in Aylward's drawing, p. 51. Underwood's studies in character and expression for Mr. Davis' article Hide-and-Seek with the Customs, are excellent from first to last. The plate by Ivanowski, p. 66, is a brilliant success. The Lost Art of the Daguerreotype ought to inspire the high school teacher to see how many examples of that art can be found in his town for his pupils to see. The drawings by W. L. Jacobs are good. Notice the effect of reflected light, p. 119, and of artificial light, p. 121. There is a strong crayon drawing by George T. Tobin on p. 146. The teacher of history will not overlook the article History by Camera, by George F. Parker.

Chautauquan.

The most important article for art teachers is The Sculpture of the Louisiana Purchase Exposition, by Edwina Spencer, with nine illustrations; Cuba, by Capt. Hanna, has much of value to the teacher of geography, and The Return to Nature, by Prof. Zueblin, for the teacher of nature study. Miss Jane Addams contributes a fine article

on The Humanizing Tendency of Industrial Education, with illustrations of spinning women of different nationalities.

Country Life.

This number should be searched. The advertising pages contain valuable animal, bird and tree studies. Among the best are the wren, p. 102; the old cedar, by Walter Sargent, p. 95 (a tree, by the way, which stands where the Editor sees it as he writes this review); the rat, p. 86; the beech sprays, pp. 69-70; various kinds of poultry, p. 8; various kinds of dogs, p. 7; horses and cattle, p. 6. A good bit of "interpretation" in design is to be seen on p. 97, the leaping horse. Sensible Bird Houses, p. 88, should be read by manual training teachers. A Mountain Climbing Vacation, both in text and plates, is for teachers in geography. Emerson's Home, profusely illustrated, is for the teacher of literature, and Stories on the Tree-Trunks for teachers of nature study. Two articles are extraordinary for their wealth of bird pictures, Orpington's, with thirteen from poultry, and A Camera Hunter's Vacation, with seventeen from wild birds in Florida. The articles on fishing, camping, and vacationing are richly illustrated, with fascinating views. The magazine is literally packed with good things. John Burroughs, Ernest Thompson Seton and Herbert K. Job are among the contributors.

Craftsman.

Parks, by H. K. Bush-Brown, and Japanese Gardening, by T. Karasawa, both illustrated, together with an article by Susan F. Stone on The Town Beautiful, make this number of value to all lovers of out door art. The art of Dannat with eight illustrations is discussed by Armand Dayot, that of the potter by Charles F. Binns in (Clay in the Potter's Hand), and that of the goldsmith by Dr. H. Pudor, in Modern Jewelry. Mr. James contributes the fifth paper on The California Missions, and the Craftsman the fifth in its series of Houses.

Harper's.

The pictures by A. E. Abbey for "Hamlet" are of unusual interest as coming from one whose Shakesperean illustrations have hereto-

fore been mostly in pen and ink. The contrasts in value are strong. Compare them with the pen-and-ink, p. 827. Pacheco's painting of Dona Juana, wife of Velasquez, is reproduced by wood engraving by Henry Wolf. The Fleet on The Labrador, by Norman Duncan, is for geography teachers. H. D. Nichols' tinted half-tones for Arthur Symons' article on Verona, are more successful than W. R. Leigh's for The Gray Chieftain. One would naturally think of flesh tones, especially those of Indians, as warm, and of grass and sky tones as cool, but in the illustration on page 884 these are reversed. The Primitive Book is well worth the reading, especially by teachers of history, and teachers of nature study will not overlook Aeronautic Spiders, with illustrations by Henry Fenn. Esthetics of the Sky, by Richard le Gallienne, with its half-dozen striking illustrations, might almost have been called Ethics of the Sky, or Moods of the Sky. The article is thought-provoking.

House Beautiful.

The cover illustrates the importance of accessories. The design would be unintelligible were it not for the clock in the man's lap. That tells not only the time of day but the time of year! and by being stopped indicates moving! That New York Ball-room shown in the frontispiece must be a beauty. Those interested in out-door art will enjoy An Informal Garden, by H. A. Caparn, School Gardens, by Anne Withington, and The Home Garden, by Clarence Moores Weed. Craftsmen will be glad to learn about The Shuck-bottom Chair, How To Bind Books, Acadian Homespun and Wood Stains. The Meaning of Industrial Art, by Oscar L. Triggs, and All About Rugs, p. 658, ought to be of interest to everybody. This May number is unusually rich in helpful short articles.

McClure's.

The Rogues of a Zoo, by A. W. Rolker, will be appreciated by intermediate children as supplementary reading, but children of every grade will like Charles R. Knight's live animal drawings. Compare the eye of the camel, p. 4, with that of the jaguar, p. 5. The drawings by Anna Whelan Betts for Joseph Blethen's article, Ben Zoni's Mati-

née, are unusual and attractive for their soft contours, their skilful vignetting and their composition of line. Perhaps the best are on pp. 36 and 40. The best of the pen drawings by Urquart Wilcox is on page 73, and the best of W. D. Stevens' on page 107.

New England.

The leading article, and a good one, is New England Artists at the St. Louis Exposition, by Jean N. Oliver, with thirteen illustrations. An interesting article on The Whistler Memorial Exhibition, br Maurice Baldwin, will be prized by those who wish something to refresh their memories of that wonderful exhibition so perfectly managed. There are nine reproductions, one being that of Whistler's mother, which unfortunately was not allowed to leave its home in Paris. A third article of value to teachers is that by Hiroshi Yoshida on The Japan of To-day. Yoshida is one of the famous young artists of Japan. Two illustrations out of the fourteen are from drawings of his own.

Outing.

This number is rich in animal studies. The Burden-Bearers of The World is a vivid story told without words by twenty-five excellent half-tones. The first two articles are rich in pictures of horses and dogs, and Mr. Herbert K. Job's article in pictures of wild sea birds. The nature teacher can not afford to miss the Natural History Notes by John Burroughs, nor the teacher of athletics Mr. Middleton's article on The French Renaissance in Athletics with its twelve interesting illustrations.

Scribner's.

This, or the Century, stands first among the May magazines in the number and quality of half-tone plates. From the delicately tinted frontispiece to the softly lighted last illustration there is not a picture without some peculiar beauty of its own. One who is familiar with the brilliant coloring of the Yellowstone Park will recognize at once the excellence of Mr. Elmendorf's colored photographs. He has reproduced the rich, warm colors of the earth, and suggested the big,

open, high-up quality of those extraordinary landscapes, and therefore one is disposed to overlook the failure to secure the sombre hues of the evergreens. The trees are best on p. 519. The jeweled masonry is best suggested on p. 517. Compare the three types of light and dark spotting, p. 522, 524 (lower plate), and p. 525, all beautiful. The atmospheric and liquid qualities in Childs' superb illustrations for The Eagles of the Harbor are beyond all praise. Frost's illustrations, p. 573 and 576, are equally good in their rendering of in-door effects. Compare the two figures, p. 575. Is there any doubt as to which is the masterful-man? How has Frost shown the weakness of one and the strength of the other? Do not overlook the character study, p. 585. The mystery and confusion of a sea fight is well suggested by Renterdahl, p. 605, in a very clever composition.

St. Nicholas.

The best illustrations are the wood engraving from a drawing by Marcia Oakes Woodbury, on p. 633, the engraved half-tone (?) from another drawing by the same artist, p. 634, and the half-tone from a drawing by Christine S. Bredin, p. 608. The photograph by Clifton Johnson, p. 647, is a clever bit. The Building of the "Black Hawk," by S. D. V. Burr, ought to give ambitious manual training teachers an idea. Magdalen Tower and May Morning, by Helen Dawes Brown, is well done — perfectly adapted to the St. Nicholas age in style and illustration. Many teachers will be glad to have the admirably illustrated article on The Mosquito in the Nature and Science Department. The tail piece, p. 625, is a good illustration of the effective use of three values, white, middle gray, and black.

Studio.

A splendid frontispiece, a landscape in analogous coloring by Cecil Lawson, a superbly illustrated article on Japanese Flower Painting by Charles Holme, and another on the work of Alexander Fisher, by Martin Wood, are the most immediately valuable to upper grade teachers this month. Modern Russian Art forms an instructive contrast with The Modern French Pastellists, especially in the light of Mr. Hinds' article on Ethical Art and Mr. F. Caley Robinson.

Joaquin Sorolla and Spanish Painting of Today, by Leonard Williams, emphasizes yet more strongly the fact that modern painting has many moods. Studio Talk is unusually rich in useful illustrations. The plates illustrating the article on the Exhibition of the Society of American Artists are notable for their simplicity and breadth of treatment. Perhaps the loveliest thing in the magazine is Summer Flowers, by Sotatsie.

World of To-day.

Portraits of Children, by Eva Watson Schute, with seven reproductions of photographs by the author, will help to a better appreciation of the famous paintings of children. New Methods in School Gardens, by Annie E. S. Beard, gives an idea of the strength and breadth and significance of this latest educational movement. Ferns and their Habits, by C. E. Waters, furnishes several novel motives for design (pp, 656, 659, 660). This number is rich in material for the teacher of history and geography: The Siberian Railway in War, City of Washington, The Great River (Mississippi-Missouri), Unemancipated Woman, etc. About forty of the half-tones are upon a rather strong yellow-orange ground. The effects might have been better with less color, or none at all, outside the field of the picture itself. There are some good abstract spots for advanced design on the front cover.

World's Work.

A Flower Garden for Every Child, by J. M. Bowles, will help every teacher who is working for a more beautiful life in America. From Coast to Coast in an Automobile, The Americanization of Porto Rico, Making Cotton Pay, and The Last Race Rally of Indians are all important articles for the teacher of geography. Our Enormous Pension Roll is for teachers of history. The Public School in Rural Life, Professional Training for Business, From Country School to University, and College Men in Industry are straws which indicate the way of the educational wind in these days.

Miscellaneous.

Masters in Art, for May, gives the honor of a place among its immortals to Landseer. He never before looked so well in reproduction.

The Outlook, for May 7th, contains some novel illustrations by Alden Peirson for Violet Brooke-Hunt's article on English Village Life. The handling combines line and wash with unusual frankness. The Town Beautiful is beautifully illustrated by Charles Wellington Furlong.

Articraft, for April, has an interesting article on Max Bachmann, Sculptor and Cartoonist, by C. F. Hogeboom, Jr., and another with a few suggestive illustrations of furniture and pottery on The Little Shop, by L. McK. Turner.

The Printing Art for May is unusually rich in decorative borders the most novel being those exhibited by the American Type Founders Company. The half-tone reproductions are of great beauty. Two from pencil drawings by Louis A. Holman will be of special value to high school students. This magazine is very rich in suggestion along the lines of lettering, decorative composition, coloring and designing.

EDITORIAL

AT the close of a school year it is well to devote a few hours to a review of what has been done and a forecast of what ought to be done the next year. Try it. Before you forget school for your vacation jot down your conclusions, block out your fall work, make a note as to how to begin in September. Do that and your mind will be freer, your vacation more enjoyable, your return in the fall less embarrassing.

PERHAPS the following, coming fresh from the pen of a high school graduate (never mind who, or where), will be of service. Another point of view is always worth having.

ART WORK IN HIGH SCHOOLS

My memory is somewhat hazy as to the art work of my first two years in high school, but I think it was chiefly designing and nature drawing. During the first year it was mostly designing in black and white. Beginning with simple, straight line designs, we had all kinds of problems in straight lines, curved lines, spots, ending up with conventionalized landscapes.

I enjoyed it more than most of the other pupils as I have always been interested in anything artistic. The working with my hands and obtaining a visible, permanent result was a relief from the constant memorizing and studying of languages and history. On the other hand, I never could see the use in a design that was not designed

for something. To make a design just to embody certain principles was too abstract to be very interesting. When an inspiration was not forthcoming in starting a new problem, I used to feel that the process of thinking up a design would not be so much like trying to squeeze juice out of a half-grown apple if I only had some limiting fact to start with, some idea of use, of fitness for a special purpose.

The second year we started out with more designing, using color. If I remember rightly, our designs had more purpose in them this year. But by this time I wanted something more than that. I wanted to feel that my design could actually be used, that it complied with all the conditions necessary for production. It was not enough to be told to make a design for a book cover, I wanted to know just what the limitations were, what the conditions that governed book binding, so that I could make my design comply with them. As I remember, I did not care so much to see my designs actually carried out, as to feel that they were absolutely practical for carrying out.

In the latter part of this same year we did something that I thoroughly enjoyed. A girls' field day was going to be held in the school and we were given the task of making posters to announce it. A girl of the class posed in basket ball costume, and we spent one period in making pencil sketches of her. Then we planned our posters, using our sketches, or relying entirely on ornamental lettering, just as we chose. I liked this piece of work because, not only were all the different parts of it agreeable in themselves, but they were made more pleasurable by having close connection with each other and by their connection supplying a plainly felt school want. Here was a chance to combine many previous elements into a useful whole; useful not merely to ourselves, but to the whole school. It became apparent that our previous lessons in lettering, in pose drawing and in balanced landscapes had been given to us with a purpose, that they all had some connection with each other, and that by welding them together I could produce something really needed by the school, thereby becoming a truly useful member of the institution. My enthusiasm and interest were aroused and I produced the best thing that I had ever done. During the rest of this year several of us drew in charcoal

from the cast. This particularly interested me as I hoped to go to an art school sometime. I know it improved the accuracy of my eye a great deal.

In my third year at high school the regular art teacher went abroad and we had a substitute. I started on cast drawing again, but was drawn into the designing class somewhat against my will. Applied design seemed to be this teacher's hobby. About all I did during the year was a design for a contents page for the school magazine, a stencilled design for a sofa cushion cover which I painted on denim, and a stencilled design for a curtain which I did not have time to finish.

The art course this year became something of a "snap," and that was one of the reasons for its sudden popularity among the students. I do not think I learned anything new or that I improved in design under this teacher. She was too easily satisfied with our work, too anxious to have us apply our designs. When I made my sofa cushion cover, I first jotted down two or three little sketches of ideas and showed them to her with a request for a criticism. But instead of showing me how to make it better, she pointed out the one she liked best, and told me to enlarge it to the proper size. Now I was not satisfied, I wanted to work over and correct my first idea until I had the best design I was capable of producing. However, as I did not know just how to improve it, and had been accustomed to think that a teacher knew a good design from a bad one, I went on with it. Several months were spent in making the stencil and painting the denim, out of all proportion to the time spent on the design. More or less experimenting in colors and mediums had to be done, in fact, experimenting, and rather senseless and illogical experimenting it was apt to be, was one of her favorite occupations for us. More delays were caused by the lack of a certain color paint at one time and of the medium at another. By the time my cover was finished I was totally disgusted with the teacher and her methods, and with my work. I have never looked at that cushion since without thinking how much better it might have been if only I had had a good, honest criticism on the design.

Several kinds of applied art were introduced into the school. Besides stencil painting on cloth there was a small attempt at embroidery, a larger one at clay modelling, and a great deal of burnt work on wood and leather. The pyrography was the most popular among the students. Between poor invention and unskillful burning many of the designs were unintelligible, and it seemed to me that the pupils who did them might much better have been studying English or doing problems in algebra. When the putting of a design onto something is thought more of than the planning and drawing of the design it seems to me that it is no longer art but a vicious kind of manual training. Good manual training teaches the construction of useful objects, but of what use is a burnt wood thermometer plaque or photograph frame if it is not artistic to begin with. The clay work was mostly making tiles which were sent to a pottery to be glazed. What little I saw of it seemed rather interesting. The embroidery undertaken was a set of window draperies for the school reception room. They were of cream colored scrim worked with mercerized cotton and had no fitness to the rest of the room, either in design or in quality of goods, and the less said of their workmanship from a sewing teacher's point of view, the better.

There were a great many good points about this substitute teacher's short and revolutionary reign. She seemed to take an interest in the school outside of the four walls of the drawing room. She aroused the pupils' interest first by trying to make the drawing room itself a little more attractive. We were requested to bring potted plants, dried grasses, copies of art magazines or anything odd and suitable that we cared to lend. I could forgive (more especially as my back was turned to it most of the time) the silly looking corner strung with a Japanese umbrella and lanterns, for the sake of the table with a refreshing green fern and some art books and magazines on it, and a dried vine in a sort of hanging basket arrangement near by. She was interested in the school magazine, also, and wanted it made more "artistic." We were encouraged to make cover, contents page and chapter heading designs for it. The result was nothing very good because, as I have said before, she was too easily satisfied with our work and did not get

nearly as much out of us as she might have. Just as in the case of the embroidered curtains, and in all her work, her principles, her ideas were good, but she lacked sense and ability in carrying them out, or in getting us to carry them out properly. There was something rather "faddish," rather "amateurish" about the teacher and the work that I disliked. I care too much for applied art to see it bungled or turned into a fad. However, new life had been put into the art course, enthusiasm had been aroused in the pupils, and the importance of applied art had been recognized. With proper restrictions and under the wiser direction of the regular teacher, who returned the next year, the course was much improved and strengthened.

During my last year in high school I worked by myself, first on drawing from the cast and then on clay modelling. The seniors are allowed to choose their work more or less and as I expected to make some form of art my life work, I took what I thought would help me the most. The modelling was something entirely new to me, and I enjoyed it very much. It helps one, I think, to look more intelligently and appreciatively at sculpture to attempt to copy it in clay. I liked the necessity of dipping right into the clay with both hands. Possibly the fascination is akin to that of mud pies in childhood. I do not see why we should not learn to draw in clay just as much as in pen, pencil and water color.

I enjoyed this year perhaps the most of all, and it was partly because I had a definite aim and a great desire to accomplish it as quickly as possible. The rest of the class made designs for various purposes, but were allowed to apply them only when they had obtained really good ones. Thus permission to carry out a design was made the reward, so to speak, for having done one's work satisfactorily; the proper way to have it, I think. A new manual training school was opened this same year in connection with the high school. There is a great opportunity for applied art in connection with the needlework classes. Quite a number of designs were made for embroidery and worked out, and some designs that were not made for any purpose were adapted and worked. I feel that, under united direction, much more should have been done and probably will be done in the future.

On leaving high school and entering an art school, I discovered what seems to me to be the chief fault in the public school art course. In attending art exhibitions I found that I could look understandingly and sympathetically at black and white work or at designs; I could criticize them more or less intelligently. When it came to paintings, particularly oil paintings, I was at sea. I did not feel that I really comprehended them. I could not understand, except in a vague and general way, what their good or bad points were, what the aims, methods or characteristics of the painter were. It may be that in the history of art classes I might have learned how to appreciate, how to look at a painting. I have since been sorry that I did not enter that subject. Still I am not at all sure that by knowing all about and being able to appreciate the old masters, I should have been able to understand modern paintings. Considered as a course in drawing and designing, I think my high school training was broad, comprehensive and, in spite of the somewhat cold abstractness of the first two years, interesting; but considered as an *art* course I think it was one sided. Drawing, history of art and appreciation of art should go hand in hand. The "taste" of the pupil should be educated as much as his hand and eye.

I refrain from commenting upon this "confession." Your own thoughts about it will be better for you than mine could possibly be. A little thinking now and then is useful to the best of men, especially that thinking which has for its object that supposedly best man and his works.

THE editor has been thinking about the School Arts Book. If the increased subscription list, and the hundreds of kindly letters which have come from subscribers mean anything, they mean that the magazine has been increasingly helpful during 1903-04. But it is still far from what it should be.

The next volume must be better. The announcements upon the opening pages of this number indicate that the next volume will be better.

THE editor will welcome suggestions for improving the School Arts Book. If you would say what articles have been most helpful, what writers most inspiring, what illustrations most suggestive; if you would suggest subjects for discussion, problems for solution, books for review, you would be serving us all. One teacher suggests a department of correspondence, a place for the publication of open letters discussing the questions raised by each month's issue. Would that be desirable?

HERE is an example of what such a department might contain:

A loom similar to the one pictured in your April number, but much better, can be made by cutting the ends to the curve of the dots and notching them to receive the cord. Such a loom is more easily and quickly strung and may be used over and over again. Another little improvement is this: To prevent the tangling of the cords after the hammock is taken from the loom, just before passing the cord through the rings for the last time weave over and under the warp close to the rings, going back and forth once, passing the cord through the ring at each side to hold it tight. This prevents tangling and makes a good finish.

These suggestions come from the supervisor of drawing at Calumet, Michigan. They are worth having. Here is another type of letter:

Kindly answer the follow question in your Book. Would it not be well to teach historic ornament and some history of art in the

grades in towns where there is no drawing in the high school? Yes, and where there is drawing in the high school.

To this one must say Yes, incidentally, in connection with design and history. The teaching of those principles which underlie all good design is of more importance, however, than the teaching of specific forms of design like the Greek or the Gothic. The history of destructive war is gradually disappearing in our schools, before the incoming history of constructive work. The teacher of history is becoming the teacher of ornament, painting, sculpture and architecture.

A HANDSOME pamphlet, entitled What is Wrought in the Craftsman Workshops, is well worth having. Probably any supervisor of drawing could get one by writing to Mr. Gustav Stickley, Syracuse, N. Y., enclosing a stamp or two. It contains views of shop and home interiors, furniture, plans of houses, portraits of noted craftsmen, etc.

THE Allendale Blue Print is the name of a novel school paper published by the photographic process in blue, by the Allendale Farm School, Lake Villa, Ill., under the supervision of Mr. Frank G. Sanford. A school paper printed by some outside printer does not seem so completely a "school" paper as does this genuine little thing from "4-half 6-half" plates.

UNFORTUNATELY the program of the Eleventh Annual Meeting of the Western Drawing Teachers' Association did not arrive in time for extended notice in the May number. Now, of course, such notice would come too late. It is not too late, however, to mention the International Congress at Berne in August, and to urge all who can to attend. The following statement by Miss Mary C. Wheeler of Providence, one of the three official delegates from America, presents the matter in attractive form:

On August 3-6, 1904, over five hundred people will assemble in Berne to discuss the following important questions:

SECTION I. GENERAL INSTRUCTION.

1. Of the Educative role of drawing, of the correlation of drawing with other branches of study (how drawing is helpful to them). Social value.

2. Methods of teaching drawing in the Kindergarten.

3. Methods of teaching drawing in Primary Schools. (In the United States all grades below the High School).

4. Methods of teaching drawing in Secondary Schools. (In the United States, schools above the Grammar grade.) Cognate branches of study, history of art, modeling, etc.

5. Drawing in Higher Education.

6. Of the Training of Teachers of drawing for the various grades.

SECTION II. SPECIAL INSTRUCTION.

1. Actual condition of Special Instruction (professional, technical, artistic) in different countries. A report from each country with statistics and illustrations.

2. Organization of apprenticeships, and professional courses for apprentices and artisans of both sexes.

3. Teaching of drawing in Industrial Schools. (Professional Schools, Trade Schools and Schools of Arts and Crafts.) Pedagogy of this instruction.

4. Schools of Industrial Art (art applied to industry), have they accomplished what was expected of them? What success have they obtained in the industries and crafts? Organization and program of Schools of Industrial Art.

5. Of the Training of Teachers of drawing for Special Instruction of various grades.

6. International Codification of signs and symbols used in drawing. (Continuation of the work of the first Congress.)

Perhaps No. 6, Section I, The Training of Teachers of Drawing for the various grades, is of greatest importance. Teachers from all over the world can compare requirements for examination. There is a prescribed system for the whole of France, for instance.

Drawing as a factor in the education of the masses is, perhaps, one of the subjects that will interest Americans the most, for while we may differ with other nations in many respects, in one we agree — we all have an emigrant or peasant population menacing us if we do not show them the means of life. So far we have taught them to read, write, and do their accounts. By our new methods we do this in less time. It is felt that the great forces of nature must be met — in America our strikes, in Europe the throes of nihilism. All agree that one of the resisting forces will be the education of our lower classes. Let us furnish them with utensils — not of overthrow but of salvation. All unite in feeling the loss of the old apprentissage. In the dedication of a new art building the chief speaker pointed out that our art schools are of comparatively little use because they have to be used to teach the elements of design and drawing. We might lead many of our lower classes into the paths of good hand labor if we gave

them the taste for it in our primary schools. We have a great force in nature which we are neglecting — we must get such correlation as will use the natural force of our children and youth. The matter of cultivating good taste is one of the problems of sociology. The great inducements which we offer to emigrants throw on us a great responsibility, but with this comes great possibility. One of their number has said to us, "You succeed because you dare." We have daring and freedom. Owing to our organization we are free to make experiments which we invite them to see. We reach a greater number of all classes, we bring together in our school rooms a greater union of classes. The Polish Jew sits beside the North of Ireland emigrant, all dominated by the Anglo Saxon. We have, in common with them, men and women in our thinking, educated classes who cannot use their hands, and those in our working classes whose hands being skilled must work under dictation. A better union must be effected between these two classes.

Our eminent educators have striven to give us all the range of studies necessary, but they in their zeal, from a lack in their own education, have failed to grasp the power of drawing; they could not give what they did not understand. We drawing teachers must work out this side and show the men at the head of our educational bureaus what is needed.

It will be shown at this Congress by our American exhibits how far we have advanced in teaching drawing in our primary and grammar grades, but we shall naturally be eager to see how we may find help for the teaching of drawing in our high school grades. An international committee will be appointed to urge the importance of drawing as an elective in the higher examinations, and when this is done drawing teachers will be called upon to define what these examinations should be. There will, therefore, be a great stimulus derived from this Congress, and it is hoped that the work already accomplished by the first Congress of Drawing which was held in Paris will be pushed much farther at the second one.

(Full information may be obtained by applying to the editor.)

SUMMER SCHOOLS

Summer schools, if taken with a pinch of salt, are good for "that tired feeling" experienced by every teacher who perceives his own limitations. They furnish a change of scene, new faces, new ideas, and new ideals. They afford opportunity for rest, for recreation, and for work of a refreshing kind. All the year teachers have to give. During the summer they may get. The greatest joy in life steals into it upon the heels of profitable work. Summer school work is profitable to body, mind, and spirit, if done in about four hours a day, humbly, enthusiastically, and with a calm faith in its future values; but if done day and night, feverishly, in a fault-finding, sceptical way, it is not only unprofitable, but injurious. Except, O anxious and ambitious teacher, ye turn and become a teachable little child again, ye shall in no wise profit by a summer school.

The summer schools of the country which offer instruction in drawing and the manual arts are as follows, so far as I have been able to discover:

Art Craft Institute, Chicago, Ill.

Drawing, Modeling, Wood carving, Basketry, Weaving, Jewelry, Dressmaking. Five weeks, beginning July 5. At South Haven, Michigan. $10. T. Vernette Morse, 184 Dearborn St., Chicago.

Art Institute of Chicago.

Academic, Juvenile and Normal Courses, Drawing and Painting, Decorative Design, Mechanical Drawing, Pottery, Ceramics,

Metal work. Methods. Unusual advantages. Art Institute collections, Ryerson Library collections. Five to twelve weeks, beginning July 5. $10 to $25. W. W. Sargeant, Registrar, Art Institute, Chicago, Ill.

Art Students' League, Buffalo, N. Y.

June Classes Albright Gallery, Buffalo. Drawing from Cast, Life (for women), Portrait and Still Life, Out-of-door Sketching. Four weeks, beginning June 5. $8 per class.

July Sketch Class, Landscape, at Port Maitland, Ontario, Canada. Mr. Edward Dufner (studied with Constant, Laurens, Whistler) will accompany the class. Oil, water color, black and white. One, two or three weeks, beginning July 2. $9 per week.

A. Lothrop, Superintendent.

Augsburg Summer School, Oakland, Cal.

Primary and Standard courses in Freehand Drawing, Water Color, Decorative Design, Constructive Design, Sketching from Nature. Two weeks, beginning June 20. $10.

F. J. Lobbett, 809 Market St., San Francisco, Cal.

Bradley Polytechnic Summer School of Manual Training, Peoria, Ill.

History and Organization, Elementary Courses, Woodworking and Drawing. Metal Working for Upper Grades, Sewing, Dressmaking, Wood-Turning and Pattern-Making, Machine Shop Practice, Freehand Drawing and Color. Charles A. Bennett, Fred D. Crawshaw, William F. Raymond, Mrs. E. E. Winchip, Adelaide Michel. Five weeks beginning July 6. $15 to $25.

Edward O. Sisson, Director, Peoria, Ill.

Chautauqua Institution, Chautauqua, N. Y.

Drawing and Painting, Normal Art Course, Out-door Sketching, Figure, Decorative and minature Painting, Ceramics, Bench work, Furniture, Wood Carving, Pyrography, Cut Metal Work, Basketry, Book Binding, Venetian Iron, Clay modeling, Leather and Bead work, Printing, Design, Stained Glass. Fifteen instructors. July and August, beginning June 30. Write for terms.

Colorado State Normal School, Greely, Col.

Art (Drawing and Painting) Manual Training (Wood work, Basketry, Weaving, etc.) Six weeks, beginning June 14. Tuition free to citizens of Colorado. Others $5. Incidentals, $1 to $5. Z. X. Snyder, President.

Columbia University Summer School.

Departments of Fine Arts, Manual Training with all the leading handicrafts, and Mechanical Drawing. Gymnasium and Swimming Pool. Six weeks, beginning July 6. $25.

Darby School of Painting, Fort Washington, Pa.

Out-of-door study from Landscape and the Costumed Model, Portrait Painting, Still-life, Cast, Composition. Thomas P. Anshutz, Hugh H. Breckenridge. All summer, beginning June 5th. $10 per month.

Hugh H. Breckenridge, Pennsylvania Academy of Fine Arts, Philadelphia, Pa.

Denver Normal Summer School, Denver, Col.

Freehand and Mechanical Drawing, Methods of Teaching, Clay modeling and Pottery, Raffia and Basketry, Pyrography, Venetian Iron work. C. Valentine Kirby, Manual Training High School, New York, Julia D. Pratt, State Normal School, Buffalo, N. Y. Six weeks, beginning June 20th. $15.

Hon. Fred Dick, Principal.

Harvard University Summer School of Arts and Sciences.

Architectural Drawing: Theory and Practice. Shopwork: Chipping, Filing, Fitting; Blacksmithing; Pattern making and Foundry practice; Machine-shop practice.

Drawing and Painting. Analysis of Terms, Modes and Principles; Study of Historic Examples (superbly illustrated); Technical exercises. Dr. Denman W. Ross, Mr. William L. Mowll (Theory of Design not offered this year). Six weeks, beginning July 5. $20.

Prof. J. L. Love, 16 University Hall, Cambridge, Mass.

Hyannis State Normal School, Massachusetts.

Drawing and Design with special reference to public schools and correlation with other topics. Frederic L. Burnham, New Haven, Conn. Nature Study and Industrial work (Hammock making, Cane seating, Basketry, Household work, Gardening). Exceptional opportunity to learn the new social ideals in education. Four weeks. Free to Massachusetts teachers and those who intend to teach in the State.

William A. Baldwin, Principal, Hyannis, Mass.

Iowa State Normal School, Cedar Falls, Iowa.

Usual topics in preparation for teaching. Lectures upon architecture and ornament. Summer Term begins June 11. For terms address the Secretary, Anna R. Wild.

Marthas Vineyard Summer Institute.

Academic Department. Drawing, Edward H. Thornhill, Worcester, Mass. Manual Training (Wood work and Basketry) Luther W. Turner, Hill School, Pottstown, Pa. Individual instruction. Four weeks, beginning July 12. $15. Methods Department. Art Interpretation, Miss Margaret McCloskey, Newark, N. J. Nature Study, Prof. Clarence Moores Weed, Durham, N. H. Nine other topics included under one fee. Three weeks, $15. Unusual attractions, sea bathing and boating.

Dr. William A. Mowry, Hyde Park, Mass.

Massachusetts Institute of Technology, Boston.

Mechanical Drawing and Descriptive Geometry. Six weeks, beginning July 5. $15 to $35.

Mechanic Arts (Carpentry, Turning, Pattern making, Forging, Chipping and Filing, Machine-tool work). Six weeks, beginning June 15. $10 to $20.

Mechanical Engineering (Mechanism and Valve Gears, Engineering Drawing and Design). Seven weeks, beginning June 20. $10 to $30.

Architecture (Shades and Shadows, Design). Eight weeks beginning July 5. $15 to $50.

H. W. Tyler, Secretary.

Mechanics Institute, Rochester, N. Y.

Mechanical and Teacher's Drawing, Architectural Drawing, Surveying, Sewing, Dressmaking, Millinery, Forging, Bench work in Wood, Basketry. Five weeks, beginning July 5. $5 to $15.
Eugene C. Colby, 55 Plymouth Ave.

Newcomb College Summer School of Art.

New Orleans, La.

Nature Drawing in pencil and water color, Model and Object Drawing, Pose, Perspective, Composition. Sketching class, using new solid oil colors, etc. William Woodward, Instructor. Six weeks, beginning July 4. $5 to $15.

Ogunquit Summer School, Ogunquit, Maine.

Landscape Drawing and Painting, Composition, the Figure and Marines. Special emphasis upon pencil handling with reference to public school work. Charles Herbert Woodbury. Six weeks, beginning July 7. For terms address the Secretary, Margaret Patterson, Arlington Heights, Mass.

Oshkosh Normal School, Oshkosh, Wis.

Usual topics under Drawing and Painting, including their History. Wood work, Venetian Iron work, adapted to grammar grades, Construction in paper, card, raffia, etc., and Bookbinding. Five weeks, beginning July 5. $8.
B. Mack Dresden, 229 New York Ave., Oshkosh, Wis.

Prang Summer School, Chicago, Ill.

All phases of Art Education in Public Schools. Immediately practical. Hugo Froehlich, Miss Bonnie Snow and others. Three weeks, beginning July 18. $5 per week.
Prang Educational Co., 378 Wabash Ave.

School of Decorative and Applied Art, New York.

Summer Session, Bayport, Long Island. Classes for men and women, Drawing, Painting, Modeling, Composition, Illustration, Decorative and Applied Art. Open air classes from Costumed model and Landscape. Studio classes in Portraiture, Still-life, Handicraft, etc. All summer, beginning June 1. $15 per month.
Elisa A. Sargent, Director, 27 W. 67th St., New York City.

School of Education, University of Chicago.

Department of Arts. Clay modeling, Casting in plaster Pottery, Applied Design, Geographic Drawing (Chalk Modeling) Painting, Out-of-door Sketching, Textiles, Basketry, Metal work, Sewing, Embroidery, Wood working, Mechanical Drawing, Machine work, etc. Twelve instructors. First term begins June 18. Second term begins July 28. Each five weeks. $12 to $40.

College of Education, University of Chicago, Chicago, Ill.

School of Handicraft, Newburyport, Mass.

Metal work, Enameling, Pottery, Weaving and Spinning, Basketry, Bead work. Twelve lessons each, beginning July 12. $25.

Abbie S. Nickerson, Registrar.

Sketching Class, Mystic, Conn.

Out-door sketching under instruction of Will Howe Foote. All summer, beginning June 1. Write for terms.

Mrs. A. M. Richardson, 110 Tremont St., Boston, Mass.

State Normal School, San Jose, California.

Drawing and methods of teaching it, Nature Study and Manual Training. Five weeks beginning June 29. Free tuition. Books and incidentals, $5 to $10.

President State Normal School.

Summer School of the South, University of Tennessee, Knoxville, Tennessee.

Drawing and Art (Nature Drawing, Design, Composition, Model and Object Drawing, Mechanical Drawing, Constructive work, etc.). Prof. Langdon S. Thompson, Jersey City, Mr. Frank A. Parsons, Teachers College, New York, Alexander C. Lanier, University of Tennessee. Miss Elizabeth M. Getz, Editor, Drawing and Manual Training Journal. Five weeks, beginning June 23. Tuition free. Registration fee $5. Fee for extra classes $2 each. Incidentals $1 to $5.

Teachers' Summer School, Denver, Colorado.

Various topics in Public School Drawing. Two weeks, beginning June 13.

D. R. Hatch, Director, 526 Charles Building, Denver.

Thomas Normal Training School, Detroit, Mich.

Mechanical Drawing, Pattern making in paper and card, Clay modeling, Model and Light Drawing, the Pose, Blackboard sketching, Composition and Design. Historic Ornament and History of Art. Knife work and other handicraft. Ten weeks, beginning June 27. Terms upon application.
Emma A. Thomas, Director, 550 Woodward Ave., Detroit, Mich.

Throop Polytechnic Institute, Pasadena, Cal.

Freehand Drawing and Design, Bench work, Joinery, Weaving, Basketry, Constructive work in card and bent iron. Four weeks, beginning August 8. $15.
Arthur H. Chamberlain, Director.

University of Illinois, Summer Session, Urbana, Ill.

Outline Drawing for purposes of Illustration, Monochrome from Still-life, Elementary and advanced Manual Training (History, Theory and Practice, all common forms), Shop work for the Secondary School, Arts and Crafts in several mediums. Wood Shop (carpentry, etc, after the practice of leading commercial shops), Foster H. Irons, Superior, Wisconsin; Edward J. Lake, Urbana; Arthur R. Curtiss, Urbana. All summer, beginning June 13. $12.
Thomas A. Clark, Director, 28 W. Illinois St., Urbana.

University of North Carolina, Chapel Hill, N. C.

Elementary Drawing, Miss Melville Fort. Manual Training (Clay modeling, paper and card construction, Basketry, Knife work). Wm. C. A. Hammel, Miss Julia Raines. Four weeks, beginning June 13. Expense for registration, furnished room, bath, and board only $15.
Dr. F. P. Venable, President, Chapel Hill, N. C.

University Summer School, Athens, Georgia.

Department of Manual Arts and Handicrafts (Freehand Drawing, Wood work, Color, Clay modeling, Constructive work in card,