Simple Art Applied to Handwork I.

H.A.Rankin
F.H.Brown

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PLATE LVI. [*Frontispiece*

THE SINGLE PINK.

SIMPLE ART
APPLIED TO
HANDWORK

BY

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VOLUME

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PREFACE.

At the present time there appears to be a tendency for Handwork somewhat to displace Art, as such, in schools. Undesirable as this may at first seem, further consideration shows that it is merely the substitution of a real, actual form of art for a somewhat artificial one. Certainly, drawing and colour, as commonly taken, viz., totally divorced from actual life and things, is a *kind* of art, but a very abstract and artificial form, to say the least. The old craftsmen commonly made the articles they decorated, with the eminently satisfactory results so well known, and if, by following their example, the children of to-day decorate the things they make, or vice versa, one has an excellent precedent; and, whether good, bad, or indifferent results are achieved, the modicum of art involved is at least first-hand and real.

The bias of all the recent art educational schemes was in the direction of the purely fine arts, such as drawing and painting. Neither appeared to have any connection with the ordinary affairs and things of life. The production of a picture appeared to be the sole aim. The final phase of brushwork is a case in point. Beginning with the formation of patterns, and appearing to have as its natural aim and end the cultivation of decorative taste in both form and colour, it has been warped back (Who was responsible ?) into the old academic channel of the purely fine arts, and now appears as painting, devoted solely to the production of more or less realistic copies of common objects—sprays of flowers and sprigs of foliage.

That such is deceptive and has little fruitage of correct taste in after life, few who have witnessed it in operation will deny; for, when any application of the same to actual objects, such as utensils and fabrics, is required, the result is not only barren of correct taste, but errs on account of its extremely inartistic naturalism. This, however, is to be expected, for the question of appropriateness to material and purpose does not enter into the brushwork of to-day. Much skill is obtained, much nice work is done, but—*cui bono?*

In the limited time at the disposal of the ordinary elementary school pupil, the applied arts appear to the authors to be decidedly more desirable than the fine arts, as more directly affecting the actual subsequent life of the pupil. "Art for art's sake" may be, and is, a good motto, and furnishes as logical an excuse for spending time

as any other to those who can afford to neglect ordinary mundane affairs, but, applied to children who will have to fend for themselves, the discipline and training of mind fostered thereby are surely not those most helpful to them in their future life or most conducive to the happiness of at least the vast majority of them.

The necessary deftness, skill, adaptability, and foresight, which the common applied arts require and engender, are surely infinitely to be preferred for our pupils, touching as they do the real and the concrete, and presenting in an attractive form replicas of the actual problems of life.

Some such thoughts and aims may possibly have been in the minds of the framers of the first drawing scheme for elementary schools, though they certainly approached the subject from an opposite pole, the form of the decorative units being their first consideration (*i.e.*, the old freehand copies), appropriate application being left to take care of itself, or perhaps reserved for future development. Unfortunately, although this scheme was in operation for many years, it never generally reached the applied stage. Perhaps examinations helped to fix the original scheme and denied it development. Possibly, also, the class conditions that held in those days, when each school was a barrack containing classes of from sixty to ninety as a usual thing, more than helped to crystallize and preserve its original shape. Handwork of any kind was then practically impossible, owing to this unwieldy size of classes; so a short cut was tried, leaving out the necessary craft work and getting at once to the purely art work.

Still, however much we are in agreement with the possible aims of the original scheme, it must be admitted it was a sad failure. At the present time, we are consequently wiser in the respect that we recognise that decoration should be a part of, or at least appropriate to, the object, or the tool that produces it, not something abstract or apart from it. Naturally, it follows that the two should not be separated.

The first thing that would appear to hold in decoration is that the decorator should know something of the thing to be decorated. Otherwise the ornament is likely to resemble that of a Christmas tree—something affixed to the object, not an integral part of it. Herein lies the good that handwork is likely to have on applied art and on the child mind. The construction of the object or surface to be decorated gives a sound idea of the possibilities and appropriateness of the decoration. The maker of a book or box or metal cup will, *ceteris paribus*, more certainly know the kind of decoration that is fit and proper, as well as convenient, than he or she who has had no connection with its construction. The tools that are used will produce naturally their own conventions.

Most real art—and the decorative, not the pictorial, is the

natural art of the masses—springs from such sources, not from the purely academic work of the art school or drawing lesson.

The humblest results of the child from the decoration of his own work are truer art than any pictorial representation, or even any pattern or design arbitrarily applied.

The present manual is an attempt to outline for teachers the lines on which the decoration of many of the articles now made in the handwork lesson may be carried out. That the previous work in other directions should be used as the starting-point appears the natural thing. Geometry, *although this is not always taught on very intelligible or practical lines*, is accordingly used as the starting-point. Indeed, as will be shown, it is the logical basis of all decoration. Elementary needlework is almost purely a question of geometry. The brushwork of former days (some is still done, although reckoned old fashioned and consequently often derided) forms an excellent method for schools, leading naturally to such processes as gesso, stencilling, and fretwork. So this, the first volume, will include the decoration of handwork by means of the following processes—

(1) Geometrical work and interlacing patterns.
(2) Brushwork Design.
(3) Stencilling.
(4) Needlework.
(5) Lettering with pen and brush.

The more technical processes suitable for older children, such as—

(6) Gesso on Woodwork.
(7) Woodstaining.
(8) Leather Work.
(9) Metal Work.
(10) Pyrography.
(11) Bookbinding, etc.,

will be reserved for a later volume.

It will be found that colour is almost ignored in the following pages. This is intentional, for the manual on the *Teaching of Colour*[1] will be found amply sufficient for all needs arising herein, having been written expressly as a complement to the other works of the series.

H. A. R.
F. B.

[1] *The Teaching of Colour*, by H. A. Rankin. 4s. net. (Pitman.)

CONTENTS.

LIST OF ILLUSTRATIONS.

*** The titles of Coloured Plates are printed in italics.

SIMPLE ART APPLIED TO HANDWORK.

VOLUME I.

SECTION I.

THE APPLICATION OF GEOMETRICAL PATTERNS TO HANDWORK.

Much is heard, and more can be read, nowadays, of the desirability of the expression by children of their ideas, using drawing as their means. It seems to be usually interpreted that such expression should be pictorial. Granted that it may be so; but not that it must be, or even should be so, exclusively. The desire to beautify or decorate is at least as common a source of expression as the desire to exhibit ideas pictorially. It is not, of course, denied that the pictorial idea is the primary one in the development of the child mind, but it is debatable (at least, in the authors' minds) whether the desire to beautify is not of greater practical importance, and, consequently, whether it should not receive more attention than at present it does.

Even in the infant stage, much may be done in this direction. The paper models of the infants' school furnish excellent motives for a beginning. The pastel, in such general use, may be made a medium for the application of very simple geometrical patterns, not geometrical in the sense that rulers and compasses are required, but in the fact that order, correct spacing, repetition, and appropriateness are needed, laying some basis and giving some practice, even if elementary and crude, in the essential principles of the fit decoration and colouring of objects. Thus, the cradles, houses, pails, boxes, etc., which the child makes, may be covered with the childish ornament which it so loves. Naturally, at this early stage, it is idle to attempt to instil any very definite ideas concerning principles into its mind. One has to accept what is given, as it is far more important to get the child to give something of its own, even if it is only the outcome of an effort of memory, than to attempt to guide it towards certain definite forms of decoration. The authors admit that they have had little experience of children's work in the infant stage at school, though one of them has

a full quiver at home, but, judging from those immediately above that age, such definite training is of little avail, the mental powers not being sufficiently matured to assimilate such teaching. The child, if interested, gives of its best; the teacher can only praise and encourage much and reprobate as little as possible.

But in the junior school, where children can be safely trusted (and trust in children is justified at a much earlier age than most teachers are aware of) with the ordinary implements of geometrical drawing, work of a much more advanced character can be looked for and should accordingly be attempted.

The scope which the simple interlacing band gives is surprising when this is systematically treated. With the interlacing triangles, which are simple enough even for children of eight or nine to appreciate, as a beginning, they may be shown how very simple additions to their structure apparently transform them. A series of illustrations is given of such useful additions to simple elementary forms. (*See* Plate I.)

These are—

(1) The straight line cross-over to parallel bands;
(2), (3) The circular cross-over to parallel bands;
(4) The loop to a corner.

Straight lines may also be varied and broken by the addition of semicircles or angles at various places. Thus, in Plate II are shown various ways in which two equilateral triangles may be enlarged upon so as to give variety and quality to the simple form.

In (*a*) and (*b*) the simple form is shown;
in (*c*) a straight cross-over is added to each of the parallel sides;
in (*d*) a loop is added;
in (*e*) a circular cross-over is introduced;
in (*f*) the sides are slightly curved and the corners blunted;
in (*g*) the corners are made semicircular; and
in (*h*) six circular forms are added.

Other figures may be similarly treated.

The following problems can be taught as the necessity for them arises. Immediate practical necessity, however, will often obviate this, many children discovering the method without any teaching—

(1) The bisection of a line.
(2) The bisection of an angle.
(3) The construction of a right angle, by any method.
(4) The division of a line into any number of equal parts.
(5) The meaning of a tangent.
(6) Very simple loci of centres of circles.
(7) The use of the diagonals and diameters of geometrical figures.

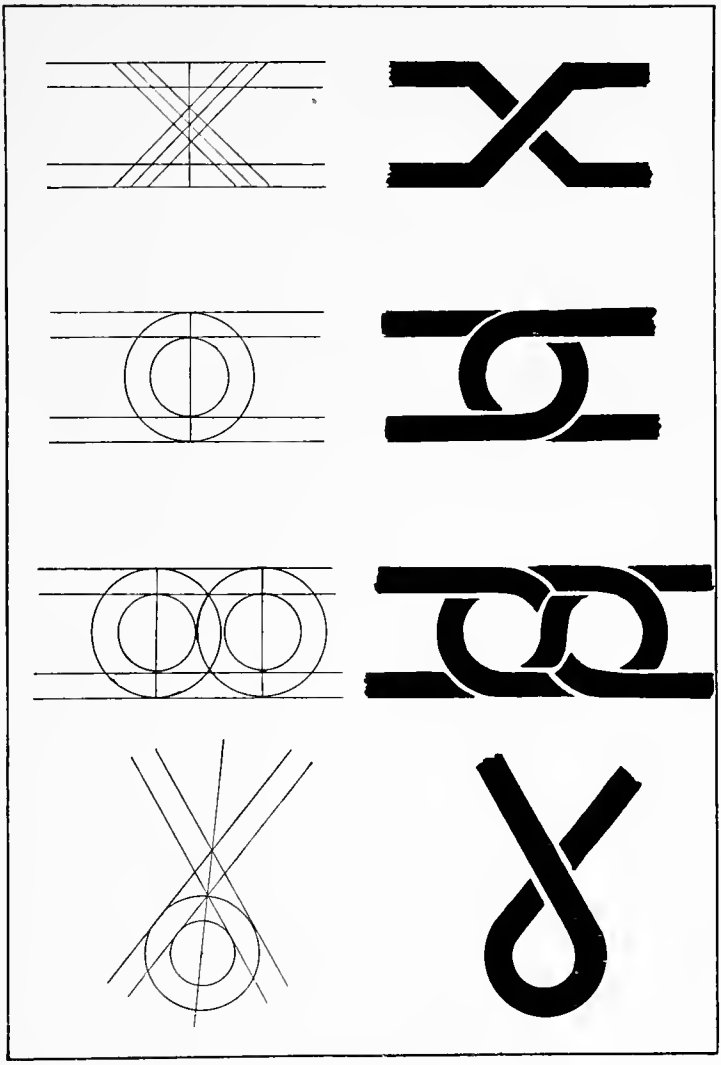


Plate I.

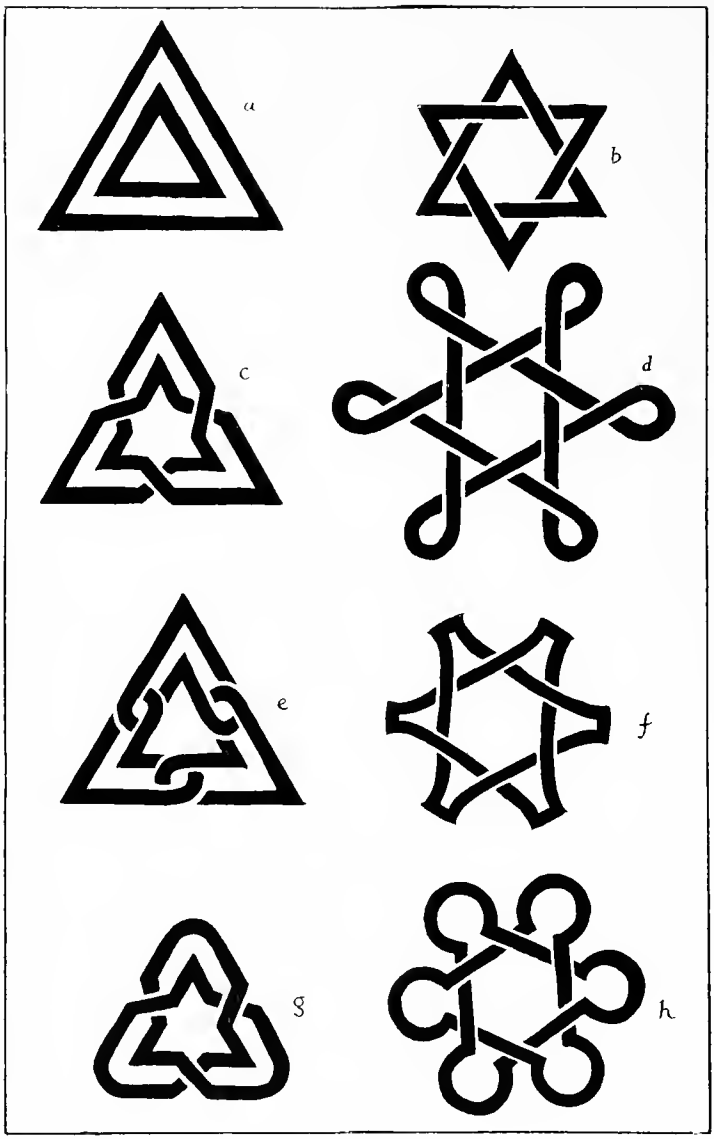


PLATE II.

With a knowledge of these simple problems, learning the formation of squares, rectangles, triangles, parallelograms, polygons, etc., is not a very difficult task.

The instruments required are few and simple, and are found in every school : pencil, ruler, compass, and set-square. The introduction of board and T-square is advisable where convenient. Freehand additions are, of course, quite permissible, and, indeed, desirable.

These forms, or, rather, the development which each child produces, may be applied to many of the cardboard models made in the Handwork lesson, and may either be blocked in with the pencil or with ink ; or, what is better, be used as a basis for simple exercises in colour, as given in *The Teaching of Colour*.

The following remarks on the decoration of the cardboard articles illustrated will, it is hoped, sufficiently explain the procedure to be followed. In dealing with all of them, however, it is well to bear in mind the following—

(i) The shape should be rather intensified than obliterated, the border commonly serving this useful purpose.
(ii) The decoration should be rather simple than complex.
(iii) The decoration should never interfere with the use for which the article is intended.

I.

THE DECORATION OF A CUBE.

(Plates III, IV.)

Six examples are given—

The simple decoration on the cubes in the first group is almost self-evident so far as its geometrical construction is concerned. Note how, in each case, the size of the pattern does not coincide with the size of the square face, but is slightly smaller. Children

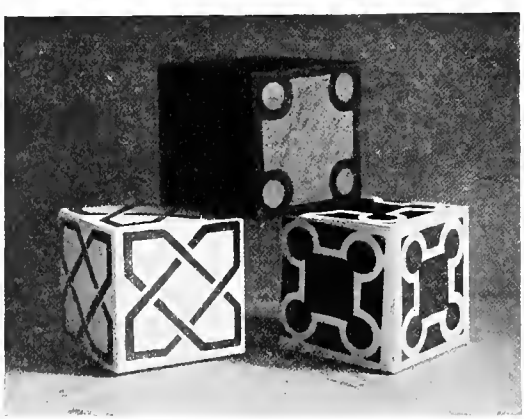


Plate III.

and beginners are very apt to forget this, making the pattern come right to the edge of the object, and thereby causing confusion. In each case, too, the corners are emphasized. Both of these points are important to remember, if a satisfactory result is to be achieved. It is but seldom that the ornament should touch the edge of the object.

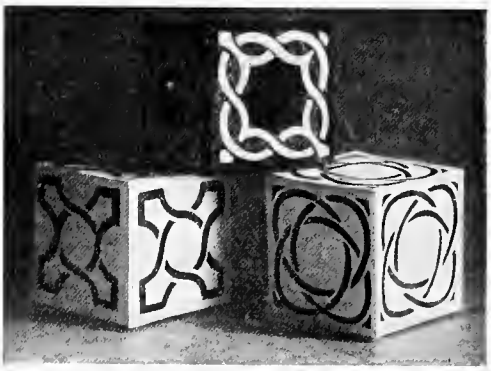


PLATE IV.

The second group shows cubes decorated with interlacing patterns of slightly more advanced character.

II.

RECTANGULAR FRAMES FOR PICTURE POST CARDS.

(PLATES V, VI, VII.)

Three examples are given—

These are extremely effective if worked in dull body colours on a dark frame of cardboard. The illustrations given were, however, intentionally worked in white on brown for photographic purposes, the children's originals being in colours that photographed badly. Consequently, in the illustrations, the striking but restless character of the frames somewhat distracts the eye from the picture. This must be allowed for.

(1) A rectangular frame of two parallel lines with circular cross-overs. The correct spacing of these circles is really the main problem. (Plate V.)

(2) Similar to (1), but with three parallel lines instead of two. (Plate VI.)

(3) The construction of this is almost self-evident. As in the preceding, correct spacing is the principal difficulty. (Plate VII.)

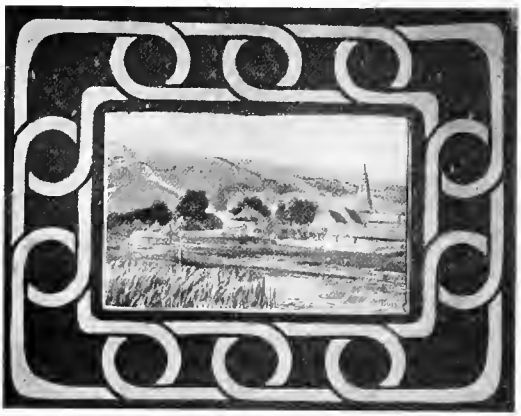


PLATE V.

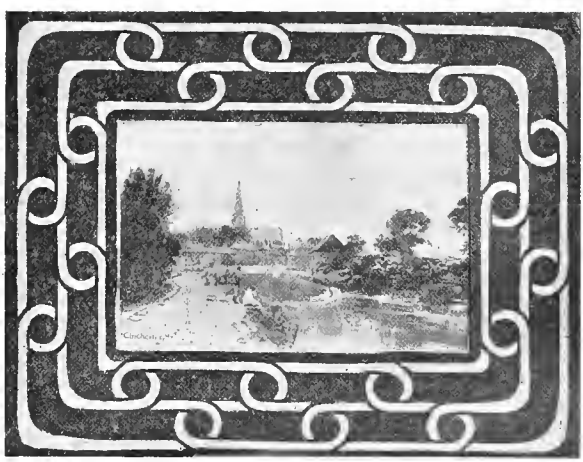


PLATE VI.

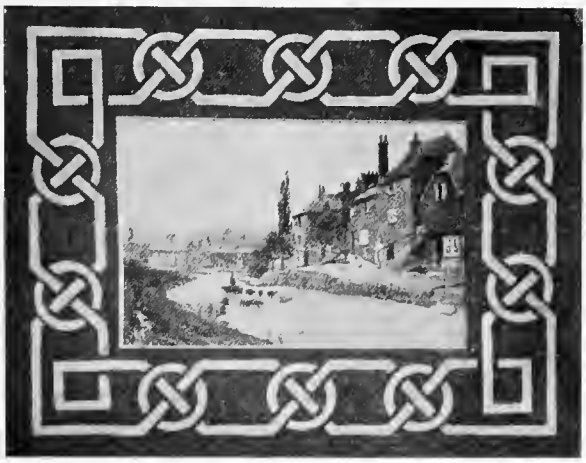


PLATE VII.

III.

FOUR CARD CASES.

(PLATES VIII, IX.)

(1) A post card case, with a simple interlacing pattern of straight lines, circles, and semicircles. (Plate VIII.)

(2) A playing card case, with a pattern of straight bands only.

(3) A small card case, with decoration based on ovals. These were drawn freehand, as also, of course, was the flower in the centre.

(4) A playing card case, decorated with circles and tangents only, (Plate IX.)

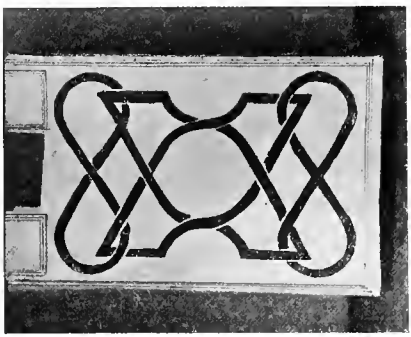


PLATE VIII.

PLATE IX.

IV.

A WALL LETTER-RACK.

(PLATE X.)

The decoration of this is not purely mechanical, the longer curves having been drawn freehand. When satisfactorily drawn, the pattern was transferred to each face by tracing from the original. Tracing-paper is not necessary. The back of the original was covered thickly with black-lead. It was then laid

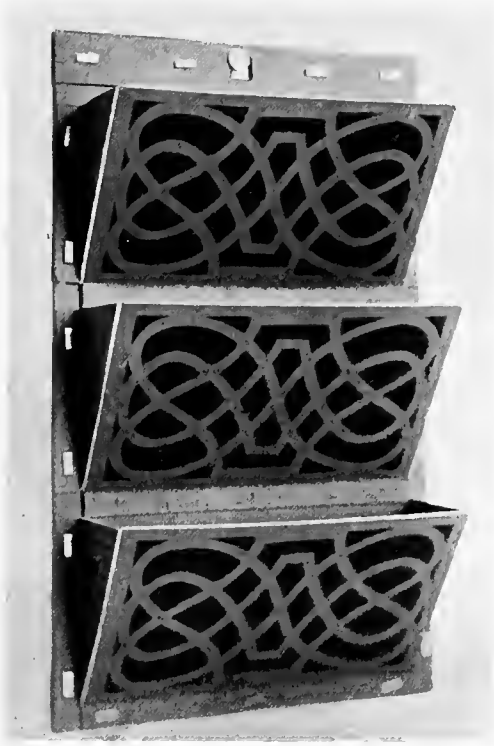


PLATE X.

in position on the cardboard and the lines were gone over with a sharp-pointed pencil, some of the black-lead on the back being thereby pressed on to the cardboard. When the original was taken up, the desired pattern was seen on the cardboard.

Note that the background alone is painted, but the strapwork itself might have been adorned in this way.

V.

A CIRCULAR DESIGN FOR A PLATE OR THE BACK OF A STOOL-BALL BAT.

(Plate XI.)

The geometrical basis of this will be seen, on examination, to consist of a hexagon interlaced with two equilateral triangles. Quadrantal cross-overs were then added; and the pointed ends of the triangles were rounded off by means of semicircles. An easy piece of geometrical work.

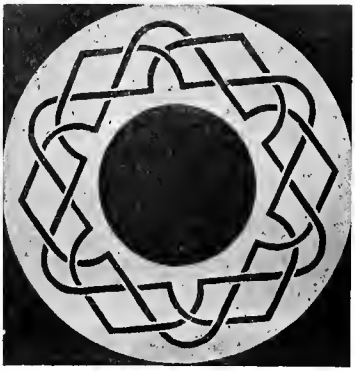


Plate XI.

VI.

A LAMP SHADE.

(PLATE XII.)

The development of this geometrical model is highly interesting, and its decoration forms a suitable introduction to that of many other articles whose shapes are of the character of truncated cones.

PLATE XII.

VII.

A PYRAMIDAL LAMP SHADE.

(PLATE XIII.)

As seen in the illustration, it is inverted. The trapezoidal shape of each face renders some amount of freehand drawing necessary. Note, as in the cubes, how the corners are emphasized.

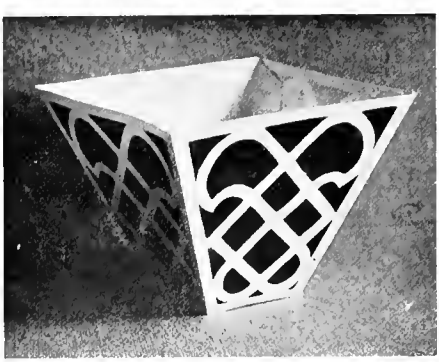


PLATE XIII

VIII.

TWO TRIANGULAR PRISMS.

(PLATE XIV.)

The simple shapes of the faces of these render their decoration of a comparatively easy nature.

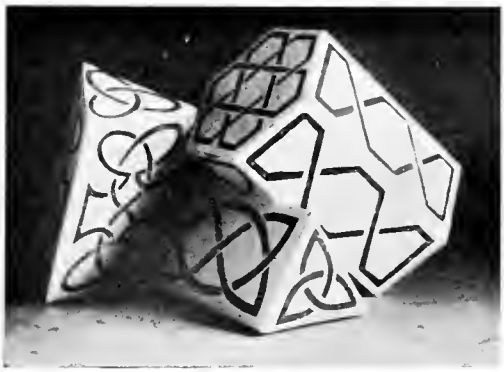


PLATE XIV.

IX.

AN HEXAGONAL PRISM, A PENTAGONAL PRISM, AND AN OCTAGONAL PRISM.

(Plates XIV, XV, XVI.)

As in the case of the triangular prism, the simple character of these faces presents little difficulty for decoration, each edge and corner, however, requiring due emphasis. The consideration of their geometrical development enters also largely into the question.

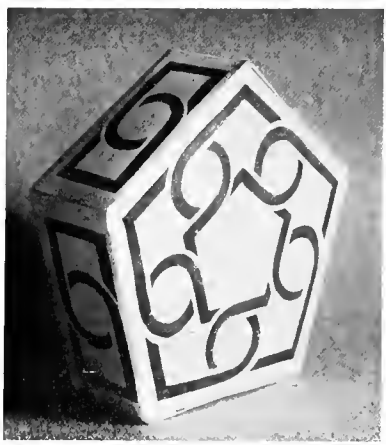


Plate XV.

Plate XVI.

X.

THREE CYLINDERS.

(Plates XVII, XVIII, XIX.)

In decorating a cylinder, one has to decide among four possible methods of procedure.

Plate XVII.

(*a*) The cylinder may be covered with ornament (as in Plate CXXII).

(*b*) The decoration may consist of equally spaced bands (as in Plate XVII).

(*c*) The bands may be unequally spaced (as in Plates XVIII, XIX).

(*d*) The rim alone may be emphasized (as in Plates XCIII, XCIV, and CI).

If the surface is covered, it is wise to emphasize the rim by leaving it bare of ornaments ; and vice versa.

PLATE XVIII.

PLATE XIX.

SECTION II.

BRUSHWORK DESIGN.

One of the chief features of the present-day teaching of drawing is the complete cessation of the practice of "freehand." By this latter term is meant the drawing in line of ornamental features from flat copies, such as used to be insisted upon in schools up to ten or fifteen years ago. That, on the whole, this is a wise proceeding, few are inclined to doubt; but, though rightly discarded, yet there is little or nothing in the present system that quite covers the same ground or trains the growing powers of the child in the same direction. Certainly, the old system usually degenerated into the copying of what appeared to the child to be a mere meaningless tangle of meandering, wiry lines, but in its use there were certain essential features of everyday art strongly brought out. When wisely-taught (possibly, as before stated, examinations, not teachers, were responsible for the fact that it seldom was wisely taught), the necessity for orderly setting out, for beauty of curve, balance, symmetry, and precision of line, each involving thought and care in no mean degree, was strongly exemplified. Though holding no brief for the re-introduction of "freehand," we may well ask what there is in the present method of teaching drawing, or "art," by means of object drawing, flower-painting from nature, etc., with brush or pastel, that gives any training in these highly desirable directions. A child is told to draw or paint what he sees. The results are usually uncriticizable, and thereby the child is deprived of the skill and artistic taste and knowledge of the teacher.

True, to the child the process is very interesting and entertaining, but can it *be trained* if the crop of its faults is so abundant as completely to overwhelm the teacher? The late Mr. L. F. Day, referring to children, once wisely remarked: "There is nothing more demoralising than always to do what one pleases." The same remark might apply to the teacher.

Not only in art, but in most of our everyday pursuits, the powers of orderly setting out, precision, and neatness are of the first importance; but these are certainly not brought into action by a child when drawing a group of objects or a spray of foliage. Of course, one does not mean that the copying of the latter has nothing to recommend it, for it is now universally allowed that a wide scope is given by this, not only in beauty of form and colour, but also in the stimulation of the senses, opening the vision to the beauties of the external world in a manner which the old-fashioned drawing of outline copies absolutely failed to do.

But, as before stated, it appears to give no training in quite the same direction that the old system did.

It is considered " out of fashion," " antiquated," " narrow," " a waste of time," etc., to set as an exercise for the pupil any other than one from nature or the actual object. One has no fault to find with this practice, as such ; one's regrets are only because it excludes other work which does involve some amount of exercise in the common-sense qualities just mentioned. Besides, is it wise to ignore all the wisdom of the ancients—in particular, that branch of drawing which bears directly upon the decorative arts, and so on actual life ? Should not this supplement the other as a necessary addition ? One is tempted to believe that, instead of the complete *volte-face* lately performed in the practice of teaching this particular subject, the more logical plan would have been to develop the existing practice and supplement it by the present one.

This development could have gone along some such lines as these. Besides using the freehand copies as a basis for exercises in colour, as suggested in *The Teaching of Colour*, the elements composing them could be re-arranged and applied to such articles of handwork as cardboard models, woodwork, etc. In the present systems of drawing, as in the present systems of colour work, there is much that gives scope for observation and rendering, but nothing for use and application to the actual conditions of life. The common-sense axioms of art appear to have been ignored.

But the system which promises best to give practice in both form and colour, as well as in arrangement and propriety, is certainly that of using the brush in making patterns, not stopping, as is usually done, at purely geometric arrangements of blobs, but carrying on its development so that the whole field of decorative arrangement is covered, and the same applied in a simple manner to actual objects. The various forms of handwork supply ample material for this application.

Colour can be carried on side by side with it. Some foundation of taste in decorative arrangement can thus be laid in the mind of the pupil by actual practice with actual things. The prevalence of nature study in many schools should give ample material for *motifs*. That this would materially affect the post-school life of the pupil, and tend to raise the public taste, is surely not one of the least benefits that would accrue.

It will be found, too, that children take far more intelligent interest in the formation of a pattern than they do in copying some sprig of a flower. The fact that it can be, and is, made use of appeals to them, immature though their minds are.

Their attention is attracted, or can be directed, not only to the natural beauties of objects, but to the beauty and fitness of what has been done in the field of decorative art : not only to the charm

of the natural flower, but also to the charm of the manner in which some designer has treated it in their wall-paper, fabrics, etc., and arranged it on the surface to be covered. There is almost as much to be admired in the work of man as in the work of nature. The beauty of the decoration depends quite as much on the freshness and originality of the arrangement as on the motives of form and colour. These last two may charm at first sight, but it is the convention of form adopted, and the arrangement, that give the abiding interest, for these appeal to the mind also, and not to the senses only.

To effect the foregoing, the use of the brush appears to be a *sine qua non*. Its chief advantage is that the mass of form and the colour can be made quickly and (with practice) easily. In the formation of patterns this is absolutely necessary, and is perhaps where a development of the older system of "freehand" would have broken down. The advantages which it has in the direction of pure handwork are numerous, and they have been so often insisted on that it is hardly necessary to enumerate them again. It may, however, be mentioned that the delicacy of hand which it develops is perhaps the most important.

The advantage it gives in economy of time, when producing masses of coloured form, is nearly as important in another way. With classes of children this is a consideration not to be esteemed lightly.

Opportunities for individual and independent work by the scholars are practically unlimited. By its means they may be given fresh problems in an easy and interesting form to attack, involving forethought, patience in setting out, and some manual skill in construction, and producing the power and the will to face a new artistic situation.

To the girls, some such course as is outlined in these pages should prove especially valuable, the tasteful direction of the homes of the future being mainly in their hands.

The system advised in the present manual was developed in an ordinary school, with the usual class numbers, and, given careful supervision, is not more than the average class can attempt. How much and when must, of course, be left to the teacher's discretion.

As teachers of "design" (as it is often called), we cannot fail to realise the strong need for some such training as this. The lack of initiative in arrangement of patterns and in appropriateness to material one meets with among the majority of adults is something to wonder at. The wonder is not, of course, that people are wanting in these respects, but that there should exist a system of education to produce such a result.

BRUSH FORMS AND DESIGNS BASED ON THEM.

> Soon he might proceed to put together, somewhat on the Kindergarten system, geometric patterns, simple or more complex according to the degree of his ingenuity. Then—as he grew beyond this elementary stage—he might exercise himself in drawing freer and more flowing forms, say, until he acquired facility in sketching off with the brush ornament of the kind the Greek pot-painters drew with such freedom.—*Nature in Ornament.*
> (L. F. Day.)

The brush may be termed an all-round pen. What the pen, as usually held, can do, from the nature of its form, in one direction only, the brush can do in any direction, given, of course, the requisite practice and skill.

It offers less mechanical resistance to the precise statement of form than any other tool used for the purpose. Its use is therefore the most fluent method of art expression. But this very fluency involves the necessity for delicacy of manipulation, and, except in elementary forms, requires great skill. The mere production of elementary brush-forms is almost entirely a mechanical operation. It is the variation and arrangement of these forms that stimulate and require some artistic power together with greater technical skill. This artistic power is inherent in a greater or less degree in every child, but it requires practice and training, like most other powers.

Compared with a pen, a brush has more surface that can be put to the paper or other material used; for, whereas only the point of a pen can be used, the point, and the side of the brush also, are available.

Thus it can be said that there are two parts of a brush which can be utilised—its point and its side.

Taking the point first. The simplest and easiest form to produce is the dot. This can be made in many ways, but, with future work in view, it is advisable that it should be made in a certain way. The brush should be held vertically to the paper, retained lightly between the thumb and the first two fingers and lowered on to the paper.

Should the resulting spot of colour not be large enough, it may be gradually enlarged by a circular movement of the point of the brush, care being taken that the brush always remains upright, or nearly so. After a little practice, the children soon make these dots uniform and of the desired size.

The line is logically the next step, but it is a great advance in difficulty. To draw a line of uniform thickness and direction more than a few inches in length is an operation that, for a child, requires a fair amount of skill. But short lines of an inch or so are not very difficult, and should now be taken, longer ones being taken up as the skill of the pupils becomes greater.

The brush should be held as for a dot, and drawn along the paper, care being taken to keep the brush vertical. The greater the pressure on the brush the thicker the line produced. Practice should be given in producing lines, say an inch or so long, of varying thicknesses and in varying directions. As far as possible each line should be done with a single stroke of the brush.

This can be done at first on squared paper, then on plain paper with fewer guiding lines.

Thus exercises like Plate XX may be given.

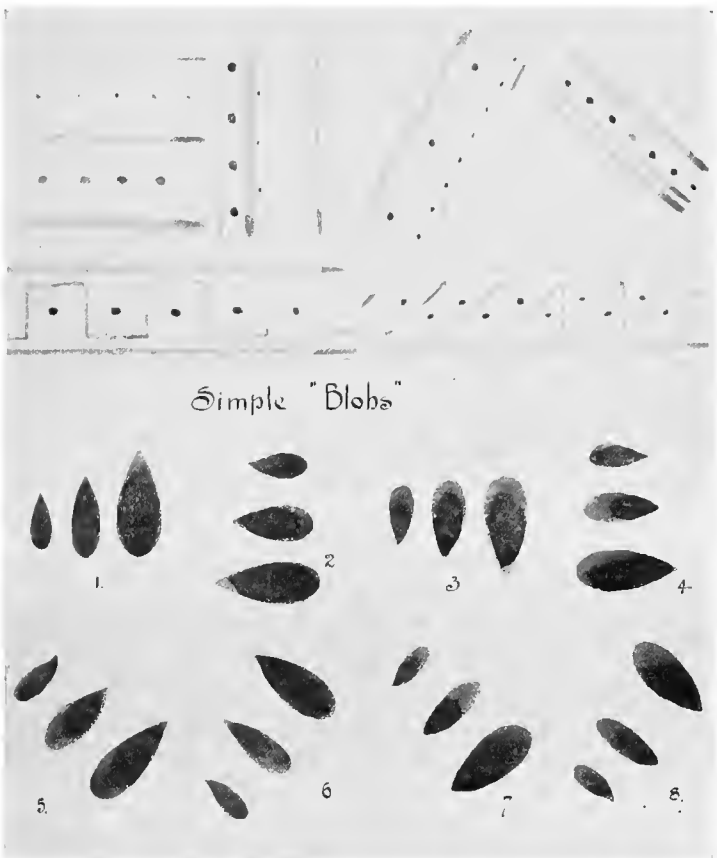


PLATE XX.

SIMPLE EXERCISES WITH DOTS, LINES, AND BLOBS.

The next form is produced by laying the hairs of the brush, well charged with colour, bodily on the paper, resulting in that time-honoured form known to the educational world as the "blob." But, though honoured by time, it must be noted that it is by no means honoured in many other ways, especially in certain quarters. Chiefly on account of its apparently mechanical nature, it has been used as a term of execration for the whole system of brushwork as formerly practised in most schools. "That wretched blobbing system!" has often been heard in condemnation of brushwork as first practised in elementary schools. The objections raised against its use are very short-sighted. In the first place, is it any more mechanical than many other tool forms used in art? In modelling, thumb and finger marks are often deliberately used; in carving, clean, straight cuts with a chisel; in metal work, the marks of the hammer; while in many modern pictures the brush-work is intentionally rigid and square; stencilling, too, is, if looked at in the same way, a purely mechanical process. Even brass-headed nails, simply hammered into the wood, are sometimes used as forms of decoration. If these are allowable, and rash indeed would he be who would suppress them, then the blob is surely equally so. In common with these, the blob, in its proper place and in the right direction, is a valuable form for educational purposes, giving an opportunity for the creation of patterns of such simple form that even infants can make them. For, mechanical as it has been dubbed, it is so in one sense only; one dab with the brush and the trick is done—but, to be effective, one must know *where* to dab, and therein lies the virtue that has apparently been overlooked by its detractors. For beginners, who have to get used to a tool, it gives much exercise in a simple form in the way of direction and arrangement; and, certainly, to make blobs in a given direction on a fixed surface with any degree of accuracy is not a mechanical operation, as the work of beginners palpably testifies. The phrase: "That wretched blobbing system!" is about as sensible as would be: "That wretched five-finger exercise system!" applied to beginners' exercises in piano-playing. The impression appeared to be that the blob was the "be-all and end-all."

In the second place, the original aim of brushwork as used in schools, viz., a quick and easy means of producing masses of form and colour for decorative purposes, so that some amount of taste should be fostered, appears not to have been comprehended. Possibly this was why the use of the brush was forced into the direction of the purely pictorial.

Now, it must be admitted that, in a large number of instances children never got beyond the mere "blobbing" stage, for the simple reason that their teachers were never in advance of the

pupils. Hesitate, however, before apportioning blame ; for teachers had never been trained in this direction, and were consequently working in the dark. Their official superiors, too, were not in much better case. At least such was our opinion ; and we were visited by shoals of them for a few years, though very little helpful suggestion indeed was ever obtained from them.

Thus the small progress made by the children who never got beyond the blob served as a weapon in the hands of many who apparently misapprehended the whole aim of the subject. The players were bad : therefore the game was bad also. For it was substituted an aim and method which entirely fail to give exercise in the same direction, and for which, if possible, those who have to teach it are even worse equipped than for brushwork decoration. What is more important still, it is something that is completely divorced from the affairs of actual life—at any rate, one must sorrowfully confess that it is very remote from the lives of most of our elementary school children. At present, perhaps, we are " voices crying in the wilderness," but just and sufficient reasons have been given for the advocacy of the use of the blob.

We have remarked that the brush should be well charged with colour. The proper quantity is about as much as the brush will hold without any falling during its transit from palette to paper (or other surface). When the brush is flat on the paper it should be held there for about one second to allow the paper to be properly covered, and then picked up carefully, the point of the brush leaving the paper last. The way in which the brush is laid down determines the direction of the stroke ; but perhaps even more care is required in picking it up than in laying it down, to ensure that the brush form has an even edge.

If there is not sufficient colour on the brush, or if it is not in good condition, the result will be a ragged shape instead of the pointed ovate shape of the brush. Should this be so the brush must be carefully laid over the form again ; but there should be as little touching up afterwards as possible. This third form, or blob, should be practised in various positions, as shown in Plate XX.

These should be begun with the brush leaning over in the direction opposite to that towards which the resulting form will point ; or the brush should start in an upright position, and then slant while producing the form only in the direction the form will take. Thus, in making (1), the brush should be inclined to the paper with the handle pointing to the shoulder, just the same, in fact, as a pen.

In making (2), it should be held thus :  , viz., 90° further round towards the right.

In making (3), it points and inclines in a direction opposite to that in (1).

These strokes should be practised in turn with every brush the child possesses. Squared paper is excellent for preliminary practice, as the direction of the strokes can then be nicely judged, and the eye becomes accustomed to correctness and a good standard is obtained from the start. If taken in this way at first, it can be linked on to the ordinary kindergarten work of infant schools.

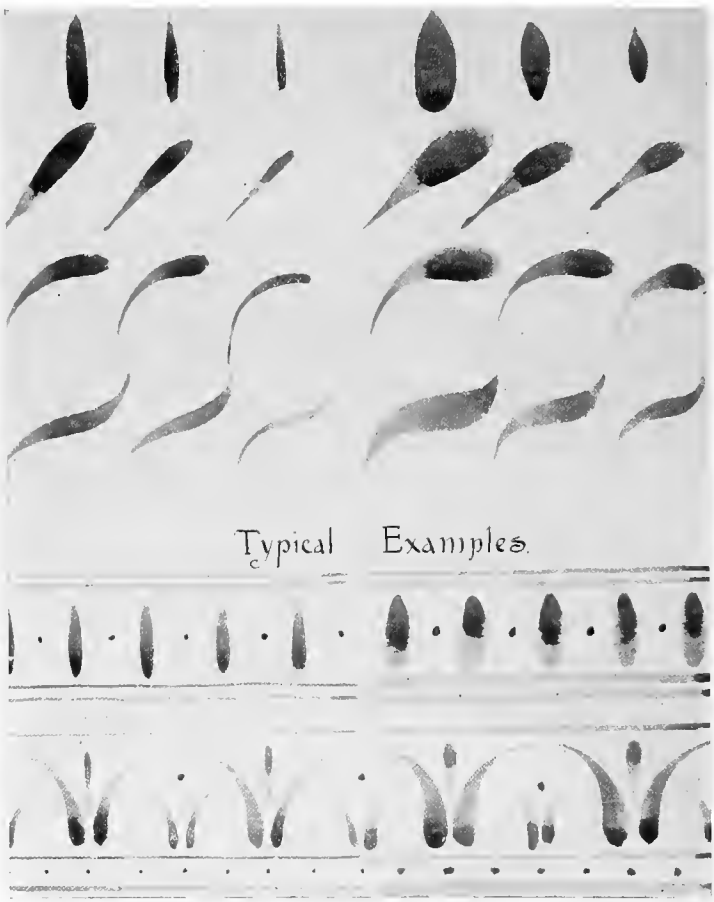


PLATE XXI.

COMPARISON OF FORMS PRODUCED BY SABLE BRUSH (LEFT), AND CAMEL'S HAIR BRUSH (RIGHT).

It may be noticed here that if the brush be well charged more colour is deposited just where the point of the brush leaves the paper than elsewhere ; so that the variety of tone supposed to be accidental in brush forms is not really so, but is under some control even in these elementary strokes.

Not only does the size of the brush influence the character of the work, but a good sable brush will produce a blob quite distinguishable from that produced by a camel's hair brush. The latter gives a shorter, broader blob than a sable does. The point of the brush also tends sooner to become worn, so that the blob made by it is a perfect oval.

The sable brush produces its true shape, as will be seen from Plate XXI, where the two forms are contrasted.

The same difference is observable in almost all the forms produced by camel's hair and sable brushes. The first gives a broader and shorter form, while the sable gives a longer, sharper, and neater form.

It must never be forgotten that irregularities are natural to handwork. "Precise mechanical work deserves approval as patient, careful work—but no more." *The sphere for exact mechanical work is the copying lesson, not the arrangement lesson or exercise—though correctness should not be ignored.* Something higher should be attempted in this lesson, even at the expense of correctness. It should be used to gain freedom of expression and spontaneity, and to give exercise in the disposal of units. The brush lends itself to decorative drawing, and the accidental forms made by the brush on leaving the paper are often extremely beautiful.

When the three forms above described have been so practised that the children are fairly, though not necessarily perfectly, proficient in making them, the pupils should be encouraged to form little combinations of all three, as in Plate XXII.

Vary these exercises also by having them made with different brushes. At this stage care must be taken that no stroke touches another, but they may be close together, and, indeed, it is best that they should be so.

A little exercise of this kind is almost all that small children can manage. Suggestions for some of these combinations can be drawn from the natural world, such as the leaves of the laburnum, oak, chestnut, etc., as well as the petals of common flowers.

Then pupils may be encouraged to form a continuous line of any small combination they may make, with a pencil line drawn (or the brush may be used) along the top and bottom.

These exercises can be varied by working them on any cardboard model the children may have made, such as the cube, tray, cradle,

etc. (Plate XXIII.) So that instead of, or in addition to, the continuous line, such figures as squares, oblongs, triangles, and other easy forms of faces bounding models, may be divided up into similar spaces, each space being similarly filled with a small unit, thereby interesting the children as well as giving them practice in the forms alluded to.

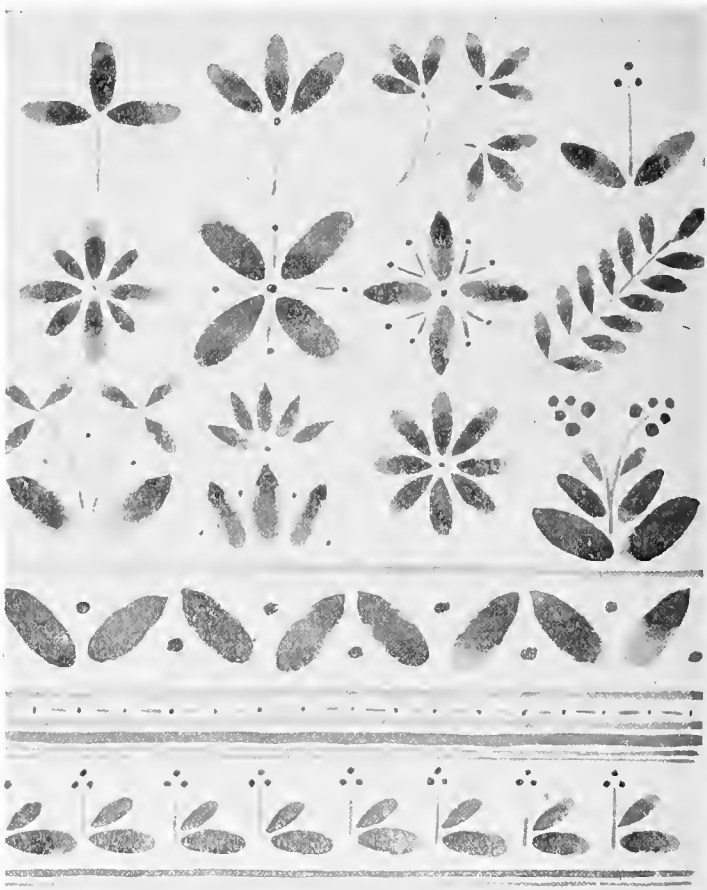


PLATE XXII.

SIMPLE ELEMENTARY COMBINATIONS OF DOTS, LINES AND BLOBS.

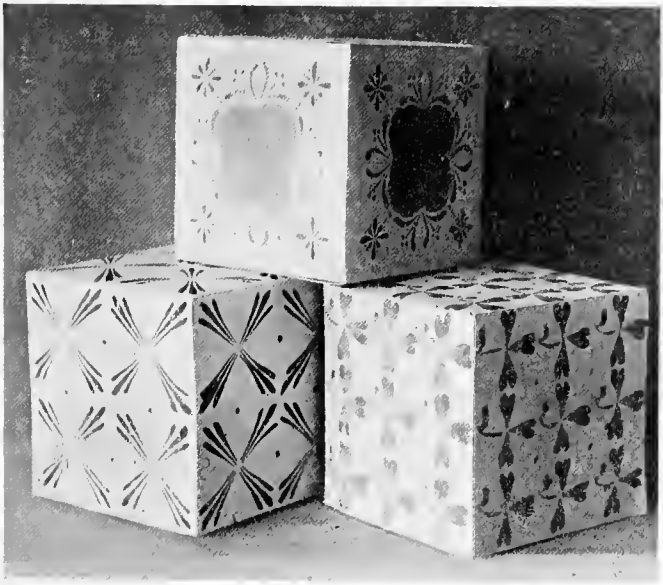


PLATE XXIII.

It is most important that each child should be allowed to form its own combination. Many of these—possibly all—may be faulty at first, but, by showing the best and praising anything at all meritorious, the teacher will begin to erect a standard of taste in the children's minds.

This means will soon be exhausted, for a class at this stage soon gets "used up," and the constant recurrence of the same combinations is a pretty trustworthy sign of it. The children may then be shown how two or more of the forms they have been practising may be combined, or partly superimposed: as, a dot and a line, a dot and a blob, a dot, line and blob, or two blobs. (Plate XXIV.)

This serves to reawaken their interest and give them new material to work at on the same lines as before. With these they can form small combinations, and afterwards repeat them in the same manner as before, or in fresh arrangements on other models.

At first, children are all at sea when told to make up something of their own, and the results often appear discouraging, but a few examples of what is required soon serve to give them confidence in attacking the difficulties. These illustrative examples should be shown, and taken away before the children actually begin.

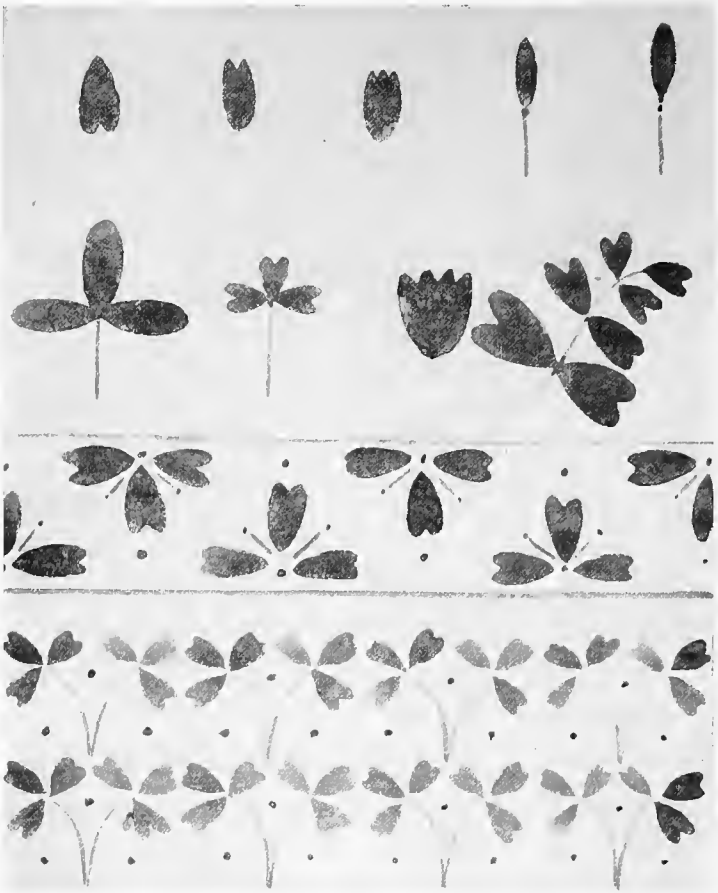


PLATE XXIV.

COMBINATIONS OF DOTS, LINES, AND BLOBS.

That there are real difficulties any one who recalls his own efforts when first attempting to form a "design" or arrangement will sufficiently realise. Even if a child only draws from memory one of the examples shown, it requires a distinct intellectual effort, and this effort forms the value of the subject; it is much greater than ordinary copying, and it paves the way, if it does nothing more, for independent, original work.

When the pupils have finished, it is a good thing to follow Rousseau's advice: to pin up the exercises and let all see the results of their work at a distance. Criticism is then easy, good work can be encouraged and every child has the benefit of seeing the arrangements of others.

The more a child sees in this manner, the more confidently will it attack the subject next time.

Of course, no examples should be hung up permanently unless they are very good, or faults will be imitated and taste vitiated.

Even if a child copies the arrangement of another, the result is sure to be more or less different in character, owing to a difference in temperament. It may be the same arrangement, yet it will differ in some way or other, as the child omits or adds, and varies certain parts, possibly improving it as a whole.

Work of this sort should never be discouraged, for the limited powers of a child are soon exhausted and an absolutely fresh arrangement each time from each child cannot be expected. The freshness and spontaneity shown in a few cases often rewards one for yards of messes of colour—and many early productions can only be characterized as messes. If each child attempts individual, independent work, such results are bound to occur.

To an observant teacher the manner in which the individuality of each child is reflected in its work is an interesting feature. Original work reveals in some children qualities hitherto undreamt of.

For the next step, any of the figures the child has produced or practised in his geometry lesson may be given. The children may be allowed to divide up the figures in any manner they please by means of rulers, but symmetrical division should at present be encouraged.

Thus, a square may be divided into four smaller equal squares by drawing the diameters and diagonals.

Pupils may then be told to arrange along each diagonal any one of their combinations, or any fresh combination of forms they may fancy. These combinations will, of course, be repeated four times in a divided square. (Plates XXIII, XXV.)

The same thing may be done with most of the other figures which younger children have to draw, such as the rectangle, the diamond or lozenge, and the triangle. When each figure has been treated in this way, they may be given again, the children being allowed to divide them up as they think best, filling each shape produced with forms symmetrically arranged round the centre.

The cardboard models may then have these applied to them, suggestions from the teacher as to suitable alterations to fit any particular solid being useful.

Instead of being given a definite space to fill, each child may be

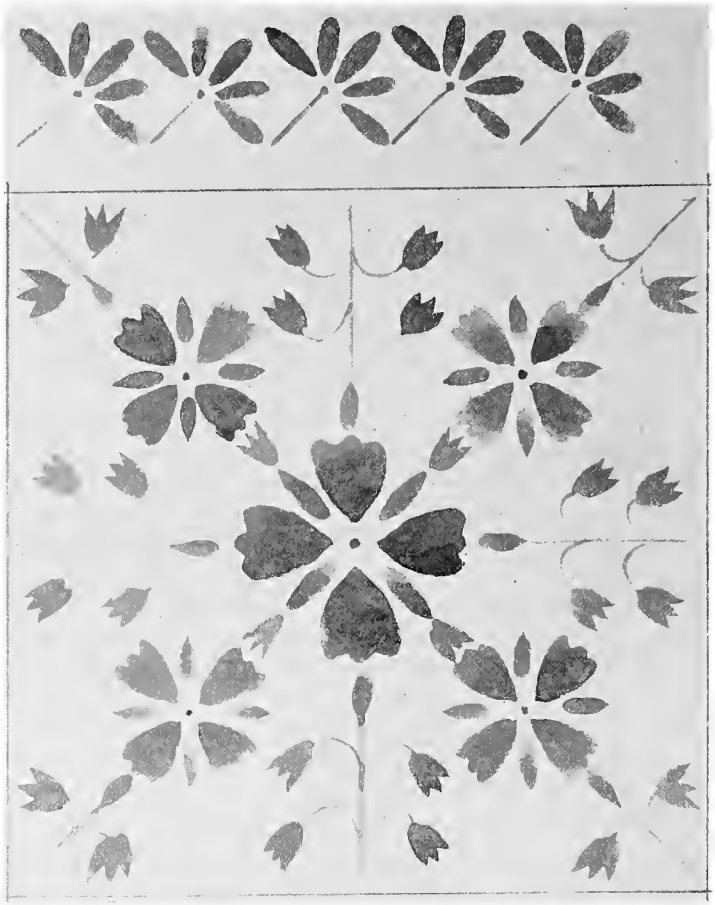


PLATE XXV.

told to draw any figure he pleases, so long as it is symmetrical, and to fill it in himself. (Plate XXVI.)

By this time, or perhaps long before, many children will have tired of the elementary forms, and some will strive to produce other forms with the brush, though with indifferent success until taught how to make them properly.

The next step may then be introduced, which is the form commonly known as the *dragged blob*. The simplest form of this, the

one easiest to produce, is the straight dragged blob. The vertical one, with the point at the top (like the elementary blob), should be made first. The point of the brush is put where the stroke is to

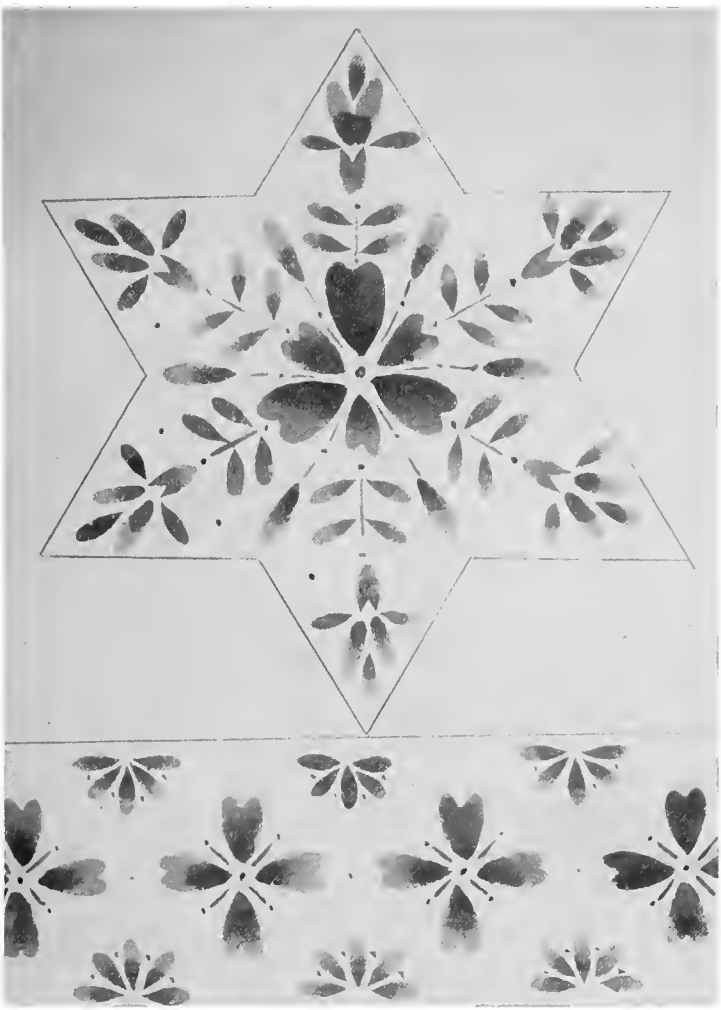


PLATE XXVI.

begin, and the brush is laid down on its side, but drawn along while it is being laid down, thus making the form seen in Plate XXVII.

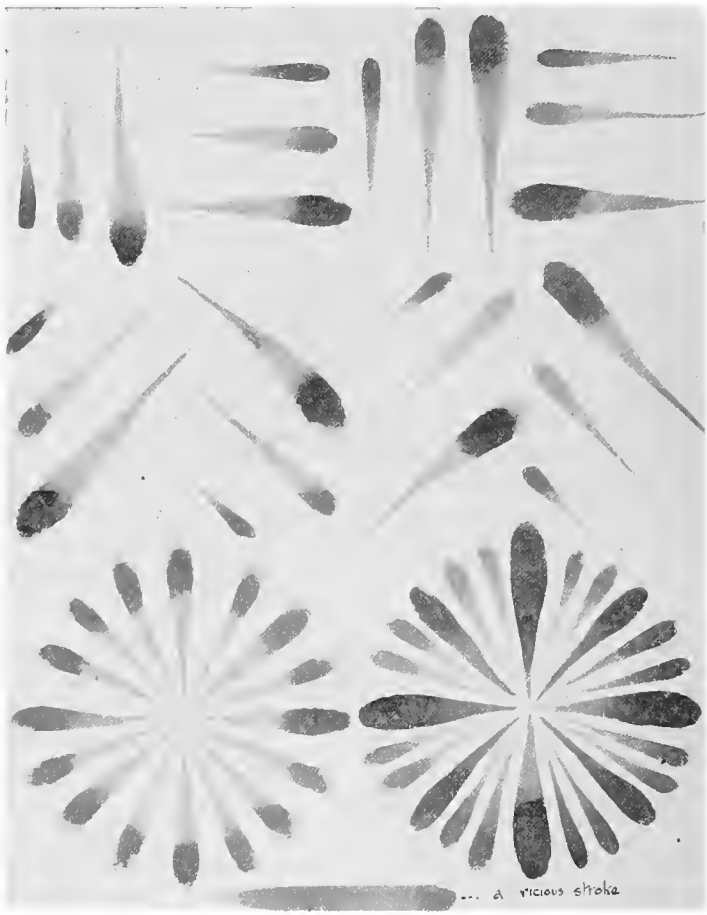


PLATE XXVII.

THE DRAGGED BLOB.

As soon as the brush is fully on the paper, the dragging action should stop. It should never be dragged along after the brush is completely laid down, or the form loses its chief charm, viz.,

gradation from a point to a club-like end. At the foot of the plate there is an example of a vicious stroke.

This form should be practised with all the brushes in all the positions of the first blob, its length being gradually increased, and

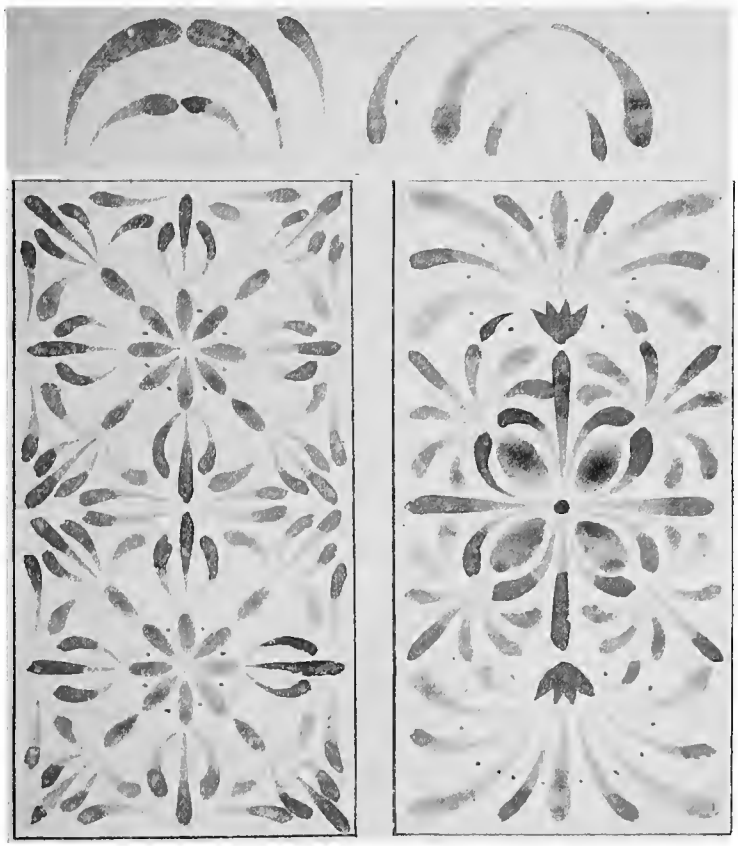


PLATE XXVIII.

CURVED DRAGGED BLOB IN CHILDREN'S DESIGNS.

exercises similar to those previously given should be repeated. An excellent way of securing practice in an interesting form is to let the children copy a pattern from the board, containing all the new forms combined with some of the old.

Then, as before, they may be required to form some

combinations of their own. The dragged blob, as at present made, may of course be combined with other dragged blobs and with the earlier forms, to produce fresh combinations. The decoration of a simple dish is illustrated in Plate LX.

Hitherto all forms have been straight. A mechanical appearance is given to the arrangements produced by the lack of curved form. The dragged blob in a curved form should therefore now be practised. Simple curves, such as arcs of a circle, are the easiest to produce.

At first, the curves will be somewhat flat, owing to the difficulty children experience in moving the brush in the direction of the desired curve ; but the forms will gradually increase in curvature as the pupils gain skill. (Plate XXVIII.)

To produce these forms efficiently requires some little practice. The first results are bound to be ragged in appearance and uneven in curvature, but skill is gradually obtained, especially when children use them in their own original combinations. There is, however, much more temptation to touch up and patch the stroke after it is formed. As little as possible of this should be allowed. A skilled worker can produce a much cleaner and freer shape with one stroke of the brush than with many touches. This, then, is the main thing to be worked for in practising—to produce the shape with one direct stroke of the brush. The curves may then be lengthened and their shapes varied. Instead of the quarter-circle direction, they may have a quarter-oval direction, as in Plate XXIX.

These are easily produced by children when the first form has been conquered. Then the curve may be doubled, and practised with various brushes.

Varied and more difficult shapes can be filled with combinations of these forms : for instance, a number of them can be placed in a line to form a border ; a square may be divided into a number of smaller ones and one be filled with the child's own little combination, and then all the others filled in similarly.

A diamond, or a number of triangles or hexagons, may also be used to form a repeating pattern.

Again, a pupil may be given any of the preceding figures and forms, and use all or any of them to fill the shapes he has previously had or formed in his ruler work, geometry, or cardboard modelling lesson. The forms he has practised may all be combined, superimposed, or juxtaposed, to form various complex forms.

All may be used at the pupil's discretion in his patterns. Of course, he must follow some order or the result may be very unpleasing. Thus, the blob and the dragged blob may be started from a large dot, without taking the brush from the paper. (Plate XXX.)

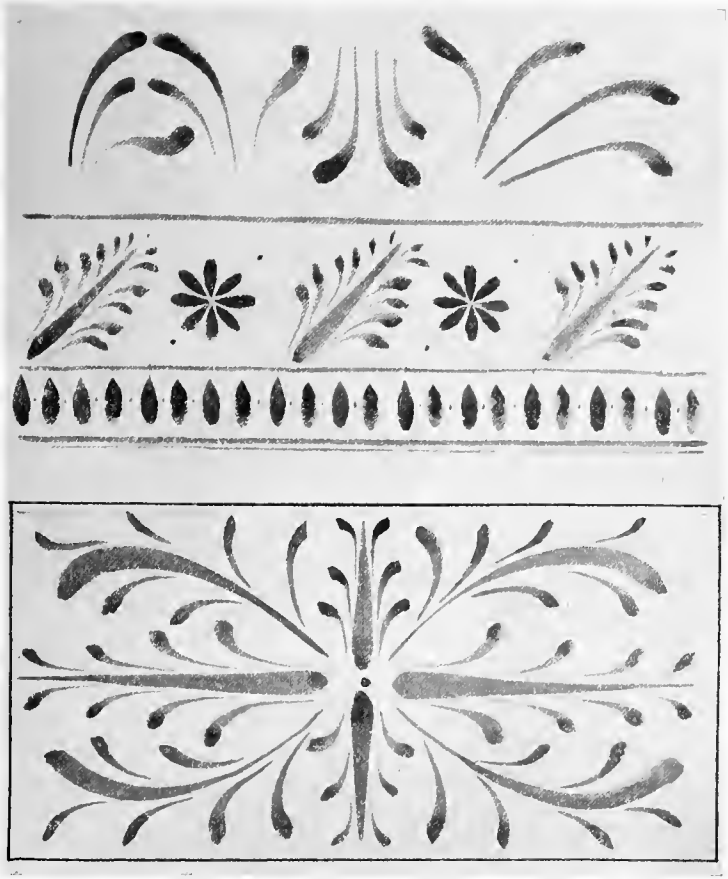


PLATE XXIX.

OVAL DRAGGED BLOBS.

When the preceding forms become wearisome, which is shown by the constant repetition of particular forms and the want or scarcity of fresh combinations, the next form may be taught and practised. This is the double-pointed and double-curved stroke. (Plate XXXI.)

It is formed by starting with the point of the brush, drawing the point along and gradually pressing down the body of the brush till in the centre of the stroke it is all down, then gradually raising the

PLATE XXX.

brush as it is forming the second part of the stroke, until, when it is finished, only the point is on the paper; *i.e.*, it ends as it began.

This should be practised as systematically as the former strokes, for experience shows that children require it. Its difficulty may be due to the brush being always on the move while it is doing its

PLATE XXXI.

work, or to the fact that the threefold gradation of mass, of curve, and of pressure requires simultaneous attention. The tendency of a child appears to be to make the curves at first too flat ; indeed, some of their initial strokes in this form are almost straight lines. This seems due to two causes—inability to appreciate the curve, and want of control of the muscles used. The extreme form, viz., two semicircles, should be insisted on after one or two practices, as this, like the simpler forms, should be made with one stroke.

Although a much more difficult stroke than the preceding one, it can very well do without patching up. If much of this be done, it becomes very stilted and wooden in character.

Like all the preceding forms it should be practised in various positions : the one first shown being practised first ; then the same stroke starting at the top instead of at the bottom ; then its converse, etc. (Plate XXXII.)

The third, perhaps, is the most difficult.

There is better training of the hand, and perhaps these forms are done more easily, with a free hand, *i.e.*, with no portion of the hand touching the paper—the Japanese manner, it is believed.

The four strokes may be reversed, as in the Plate, starting at *a* in each case.

The stroke, as at present practised, may be used by the children

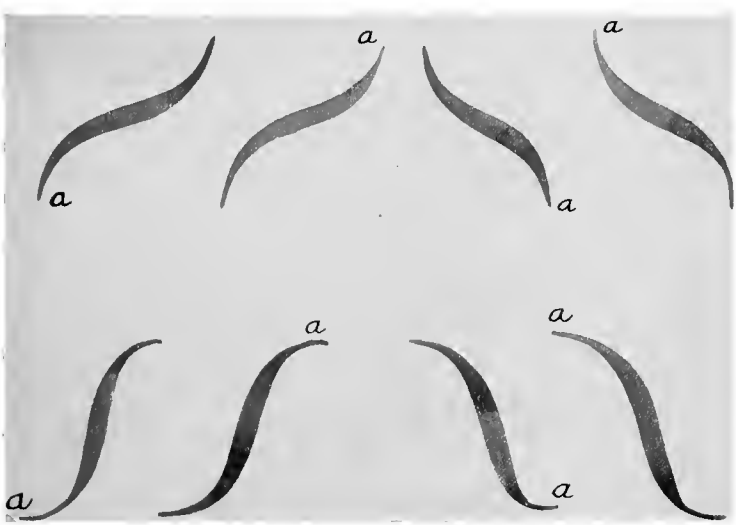


PLATE XXXII.

in combination with the preceding elements in any exercises. The possibilities of varieties of this stroke are hardly exhausted, though, as hitherto taught, there is little variety in it except the varying thickness in the centre due to size of brush and pressure. It may be noted here that small curved forms of this kind can be done as easily with a large brush as with a small one, so long as the large brush will come nicely to a point.

Then follows a form giving variety of curve. Instead of the two curves being of about the same size, one may be a long, flat curve, and the other short and sudden (Plate XXXIII), and of course

PLATE XXXIII.

any number of variations of curve may be associated with it. These look especially well when radiating from some central point or stem, and form useful exercises to give facility. When made use of to decorate spaces they are exceedingly effective.

The stroke may be varied further by reversing the first. Another variant can be formed by picking up the brush much more quickly than usual when the stroke is half finished. After a little practice they can be used in conjunction with other forms, or even used alone if made of various sizes.

But, in addition to using the elements practised before, a juxtaposition of this and the preceding produces another form.

When a start has been made with the foregoing strokes and what to be aimed at and the method of reaching it are known, they should at once be used in the decoration of paper or cardboard

PLATE XXXIV.

CHILDREN'S ELEMENTARY FLORAL FORMS.

models. Let any or all of the strokes learned be used, and some form of flower made up. Suggestions from the teacher may in some instances be necessary, but many children will choose quite definitely for themselves.

Of course, there will be a good many incongruities of growth to correct, such as leaves growing backwards, stalks budding at both ends, and so on.

The flower may be made up first by the children unfettered by considerations of space or limitations of line; and so long as they do not violate the ordinary laws of growth they can be encouraged. A tendency, however, will be found to spread the whole over the page in a very ungraceful manner. When this is pointed out will be the time to show how a number of these repeated in a line form what is known as a border or edging, *i.e.*, a continuous line of pattern used to frame or border something more important.

The children may then be asked to form a continuous line of one of their combinations: if it be enclosed between two parallel lines and spaced out with a ruler there will be less tendency to unevenness.

Thus, suppose a boy had made up one of the little sprigs shown in Plate XXXIV.

Let him rule two parallel lines, one at the top and one at the bottom, mark along them spaces which the combination is to occupy, and then repeat the sprig in each space.

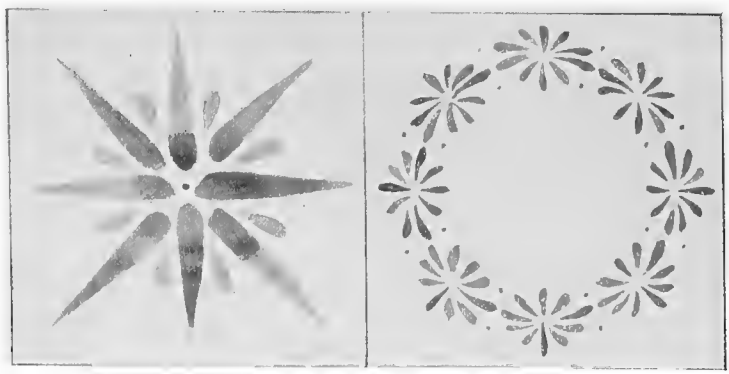
This is similar to the procedure followed when the pupil first began to make patterns with dot, straight line, and blob.

By alternating a large sprig with a smaller one, the value of contrast in such patterns as these may be very aptly shown. In the same way as the pupil went on to fill the various spaces with the elementary forms, so he may go on to fill them with these more complex forms.

It may here be pointed out that, in filling such a space as a square, rectangle, triangle, or any regular polygon, the floral combination used may be disposed in the figure in any of the following ways.

(1) It may occupy the centre. (Plate XXXV.)
(2) It may form rings round the centre, or border it. (Plate XXXV.
(3) It may be spotted evenly over it. (Plate XXXVI.)
(4) It may form a border only. (Plate XXXVI.)
(5) It may grow from the centre to the middle of each side. (Plate XXXVII.)
(6) It may grow from the centre to each corner. (Plate XXXVII.)
(7) It may grow from a central flower. (Plate XXXVIII.)
(8) It may grow from an open centre. (Plate XXXVIII.)
(9) It may grow from the centre in the manner of a whorl. (Plate XXXIX.)
(10) It may grow from the middle of each side to the centre. Plate XXXIX.)

(11) It may grow from each corner to the centre. (Plate XL.)
(12) It may grow from the middle of each side in the manner of a whorl. (Plate XL.)
(13) It may grow from the centres of two opposite sides. (Plate XLI.)
(14) It may grow from two opposite corners. (Plate XLI.)
(15) It may grow from the centre of one side. (Plate XLI .)
(16) It may grow from one corner only. (Plate XLII.)
(17) It may grow from each corner in the manner of a whorl. (Plate XLIII.)
(18) Two or more may grow from one side or corner. (Plate XLIII.)



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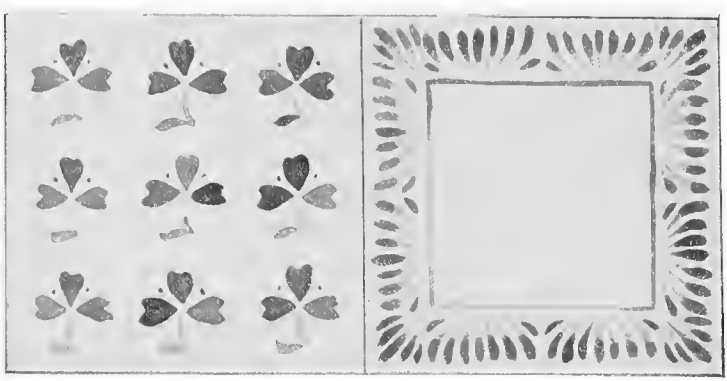

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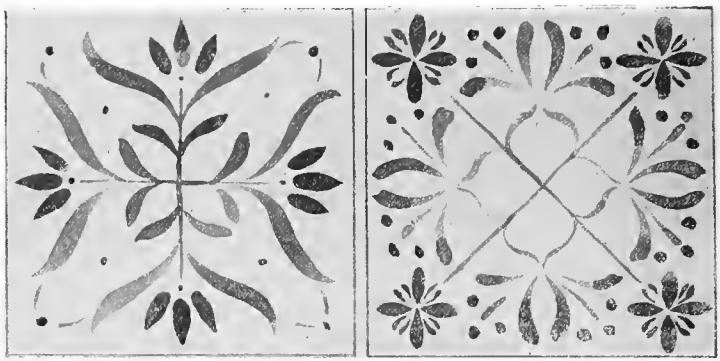


PLATE XXXVII.

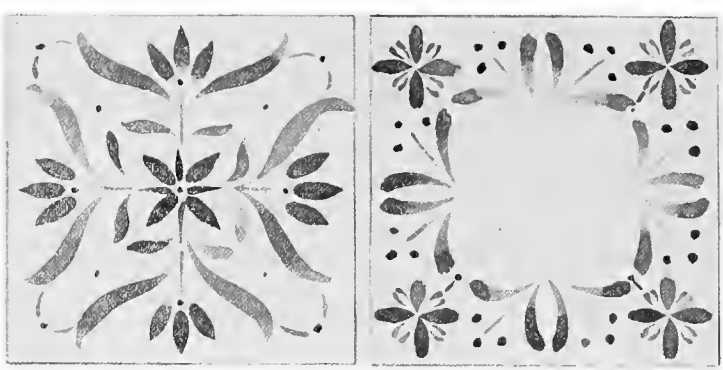


PLATE XXXVIII.

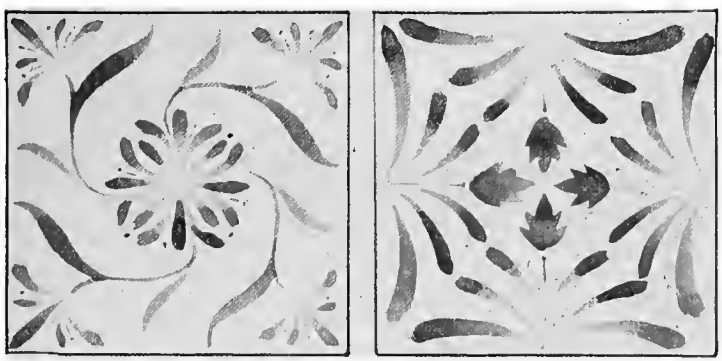


PLATE XXXIX.

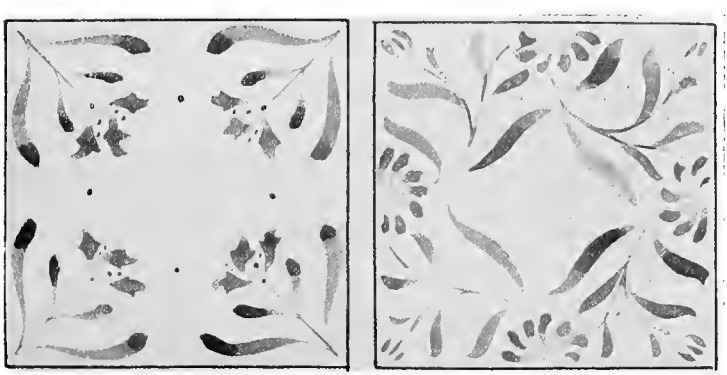


PLATE XL.

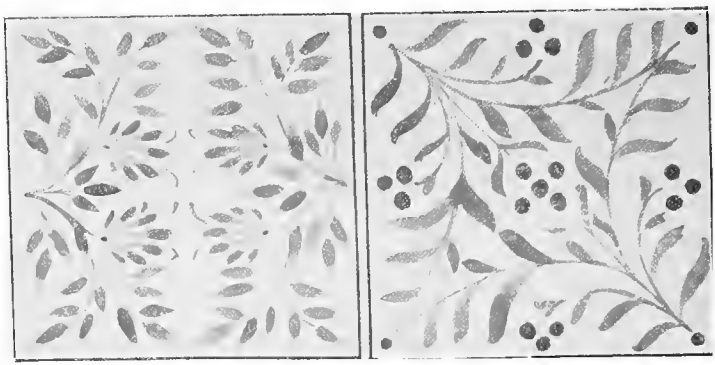


PLATE XLI.

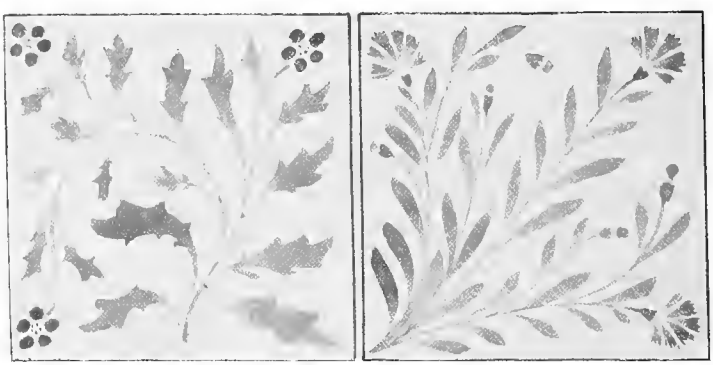


PLATE XLII.

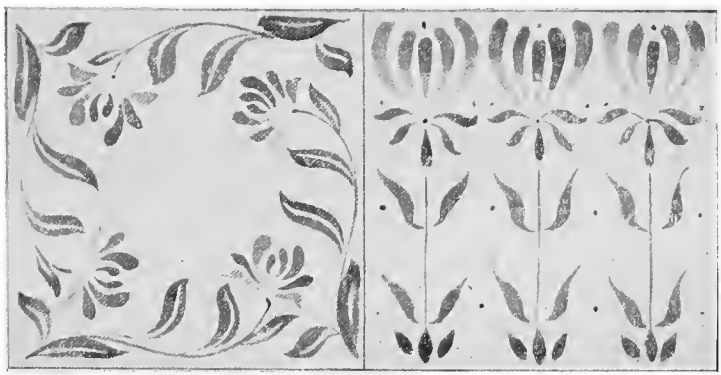


PLATE XLIII.

Such an analysis as this may be applied to most regular geometrical figures.

When filling definite spaces like these with brush forms, we are faced by certain considerations which scarcely arise in the use of any of the others.

It will be satisfactory *at first* if the pupils completely and evenly fill a space without any very orderly arrangement of either flowers or leaves. Some sort of start must be made by the beginner. The chief thing to be insisted on is that the curves of the stem shall be pleasing curves, not crooked lines; that the branches and leaves shall radiate correctly; that the leaves shall be evenly spaced, and that there shall be no unbalanced spaces.

These considerations are quite sufficient for the artistic appetites of children at first. Thus, the writers would look on Plate XLII as satisfactory for a child. The curves are fairly good, and there are no places that look crowded while others look bare. The leaves radiate pretty well from the stalks, and the branches from the main stem.

When this can be fairly done by a pupil, other considerations may be pointed out as desirable. Take the flowers, or berries, or seeds, or whatever else may be the crowning features.

Point out that these can be placed in an orderly manner with a gain in effect. For instance, instead of an arrangement in which the flowers are evenly placed, the stalks and leaves being put in afterwards, the flowers may be arranged, say, so that a single large flower on one side is balanced by three smaller ones on the other.

It is well to put in the flowers before any stalks or leaves are inserted.

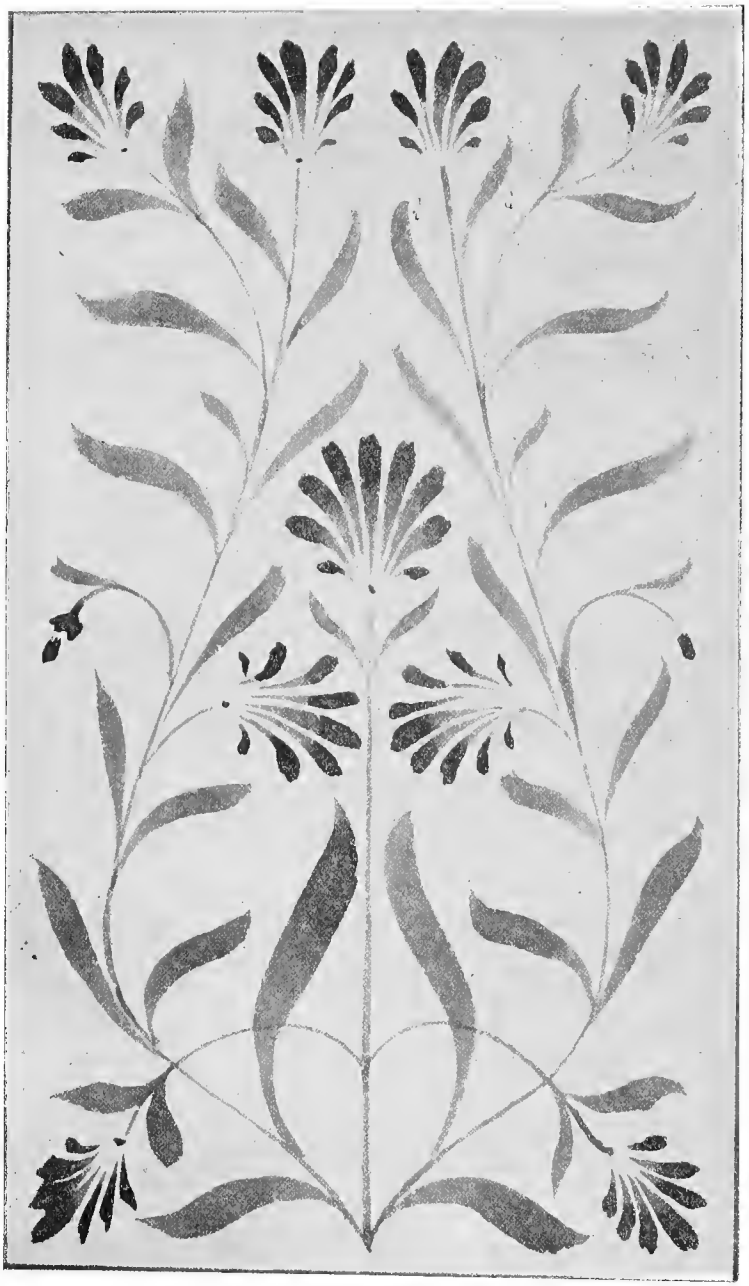


PLATE XLIV.

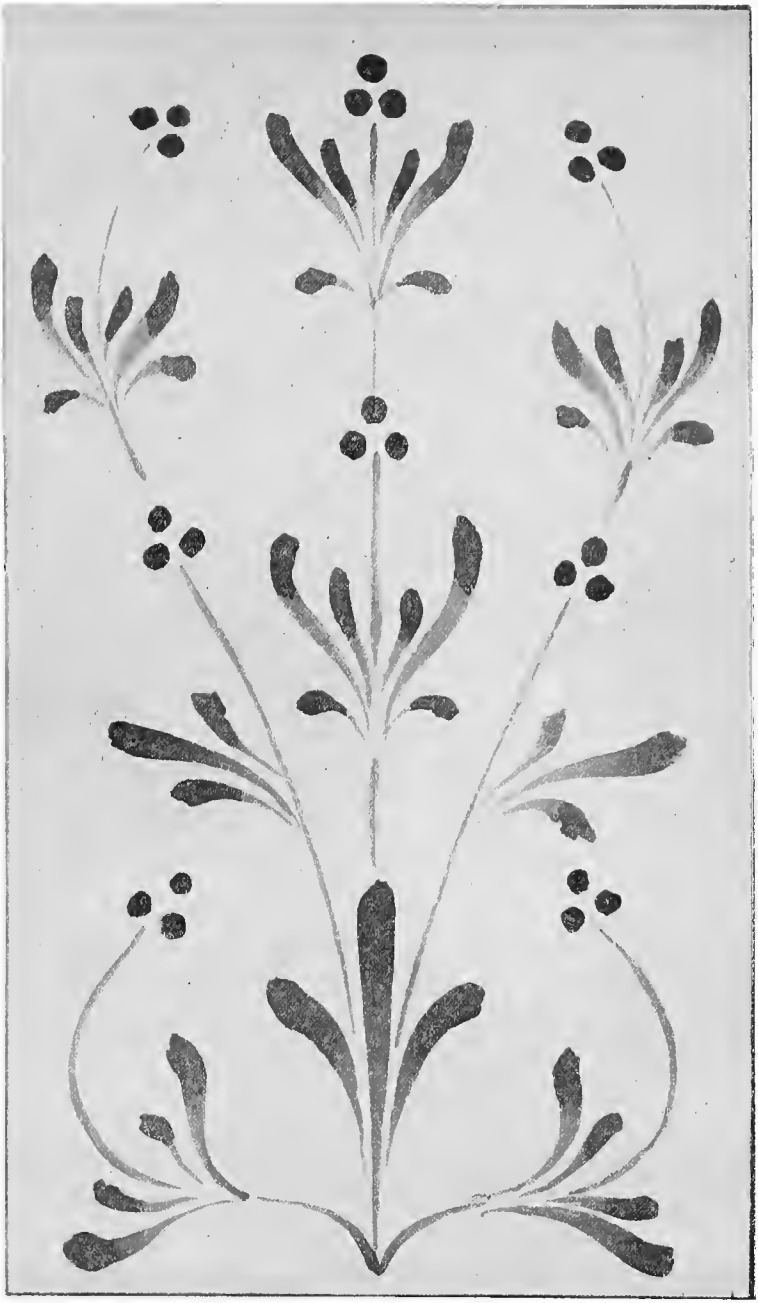


PLATE XLV.

The third stage is to see that not only the flowers, but also the stalks and leaves, are symmetrically arranged, as in Plates XLIV and XLV.

Other considerations, most of which are to be found in treatises on design, are perhaps too advanced for pupils at this stage, but many of them can be introduced at a later period, when the pupil takes some definite plant as a basis for his exercise. Some are mentioned further on in the book.

In working these exercises in filling spaces, the pupil may make up his own flower and use any of the forms he has practised. As long as the flower has parts that grow in a natural way, and leaves that grow as leaves should, one must not cavil at this stage. Of course, monstrosities must be checked, and the plant should have one kind of leaf throughout. Leaves should not grow backward, nor should the plant sprout leaves both backward and forward.

All these faults may be expected to occur with children ; indeed, adults, when commencing pattern-making, often perpetrate them, but children's sharp eyes soon discover them, and they eventually disappear or occur but seldom.

SECTION III.

BRUSH FORM ARRANGEMENTS BASED ON PLANT FORMS.

THE MISTLETOE.

(PLATES XLVI—L.)

THE exercises already suggested are based almost entirely on the conventional or arbitrary forms which the brush will most easily produce. The only exceptions were where the pupil was advised to notice how the arrangements of petals on flowers and of leaves on stalks could be used as suggestions for forming small arrangements unlimited by considerations of boundary.

When a fair proficiency in the production of these conventional brush forms has been attained, and when interest in them begins to flag and a failure of invention appears, arrangements may be made, such as borders, bands, etc., more strictly following the forms and growth of nature.

Of the many forms in the floral world, none seems to answer the demand for something simple as a start so fully as the Mistletoe.

The plant is one all children know, and, if not in season, a drawing to a large scale on the blackboard does not involve any very great skill on the part of the teacher.

The manner of its growth can easily be pointed out. If by the side of it a brush rendering of the same plant is shown, its value will be greatly enhanced.

The fact that its leaf can be suggested on paper by a simple blob, or by a curved or straight dragged blob, according to size and direction, will no doubt be apparent to all.

That its berry can easily be suggested by a dot, and its stalk by a line will be equally apparent. They are obvious to the dullest child. Other characteristics of growth will probably have to be pointed out, such as the occurrence of each pair of leaves at the end of a stalk. (Plate XLVI.)

No doubt, at first, children will place them *along* the stalk, as they have already done when using purely conventional brush forms. In this exercise, however, which is based on a particular plant, all irregularities and violations of growth should be rigidly suppressed by the teacher and the natural arrangement of leaves insisted on.

The berries also occur at the junctions of the stalks, and are usually in groups. They are never found between the leaves.

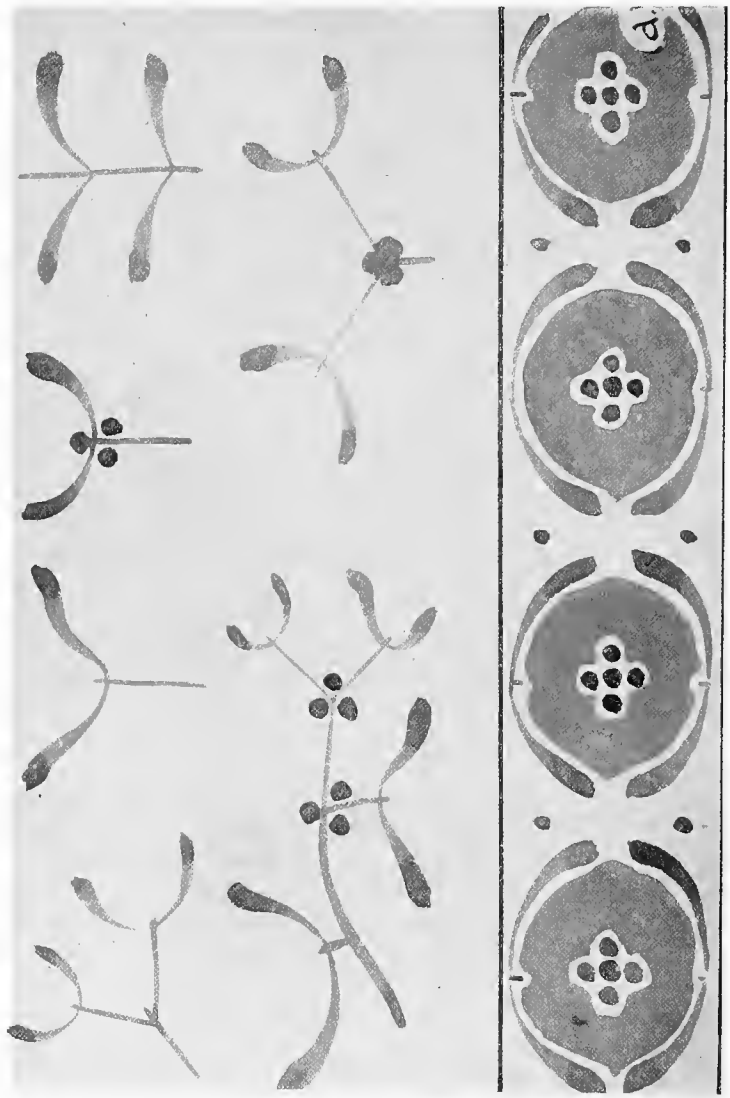


PLATE XLVI.

FORMS BASED ON MISTLETOE—CHILDREN'S ARRANGEMENTS.

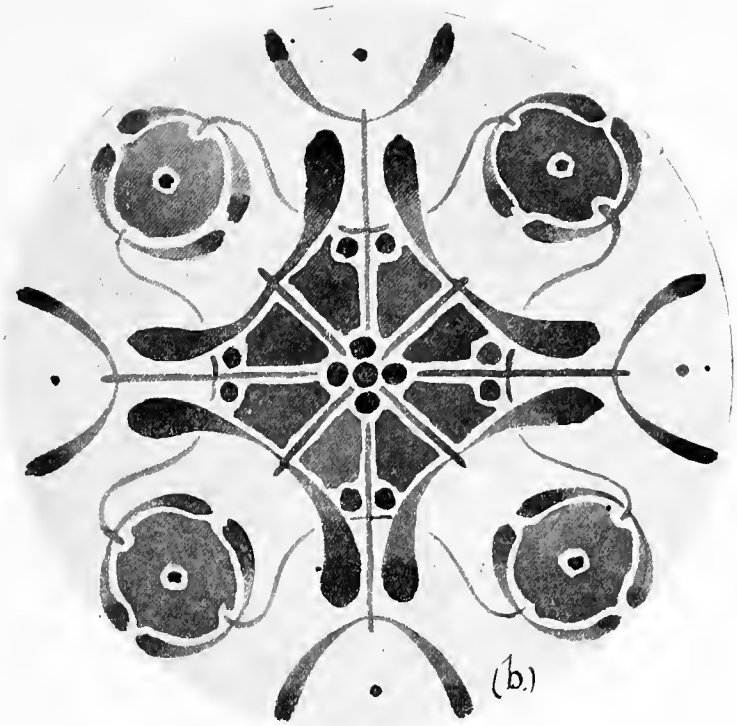


PLATE XLVII.

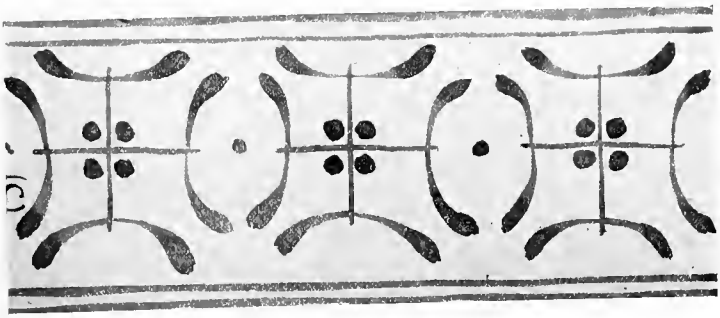


PLATE XLVIII.

At this stage, do not let the berries touch the stalks, but make them approach them and each other as closely as possible without actually touching. *This is a question of decoration, not of nature,* and we are dealing with children, not competent draughtsmen. We have heard the objection that the white lines separating the forms are not natural! Truly they are not found in nature, but they are quite natural in decoration.

The stalks also taper, becoming gradually thicker as the base of the plant is approached. In a well developed specimen the leaves follow the same order, often being somewhat larger near the base of the plant. The difference of colour between the berries, leaves, and stalk, is, of course, obvious.

Of the six examples of combinations of leaves and berries given in the upper part of Plate XLVI, the three to the left are fairly correct; such forms as the upper two on the right are never seen in nature, and should not occur in decoration; and the remaining figure on the right, exhibiting overlapping berries, while perhaps true to nature, is not a form it is desirable to make use of here.

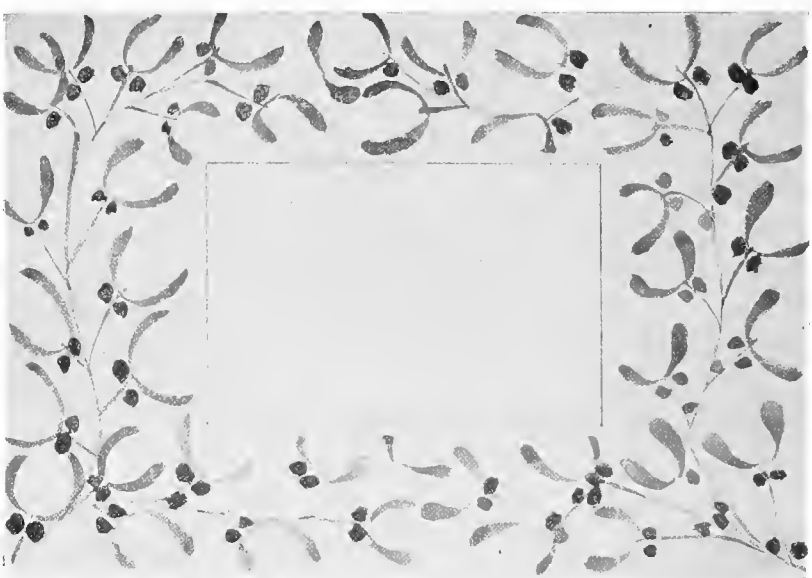


PLATE XLIX.

In the pattern there may be, and, indeed, should be, a similar difference of colour, but the actual natural colours need not be chosen, for here the important question is the harmony of the two colours chosen, not a naturalistic rendering of the colours of the plant. Thus, in a pattern the leaves might be blue and the berries

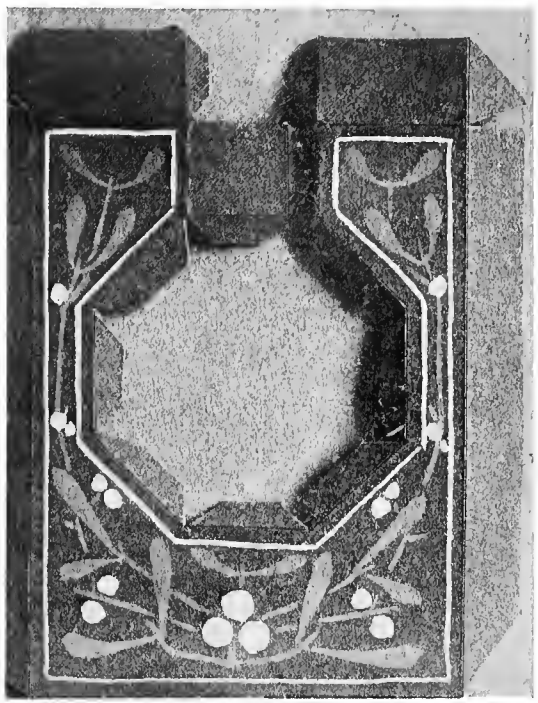


PLATE L.

green, and in a piece of decoration there is no incongruity in this, for it is entirely again a matter of fitness to use and surroundings; a realistic rendering of the plant is not required, and would be out of place.

A frame for a Christmas text or motto, and a watch-stand are represented, decorated with the form of this plant. (Plates XLIX and L.)

THE SNOWDROP.

(Plates LI—LV.)

Wanting the branching growth of the Mistletoe, this plant is perhaps easier for children to use. But with beginners it is necessary for the space to be filled to be small, and the unit of repeat likewise.

The flower, it may be pointed out in the example, always "hangs its head," and, therefore, when the plant is growing a full view is never seen, unless it is growing in a pot and can be held above the level of the eye. A side view only is seen.

Taking the flower first, we shall notice that there are three petals only, which have to be represented in a side view; they may be conventionalised by brush forms in the following manner—

(1) The centre—a short, wide blob;

(2) Two curved strokes at the sides;

(3) A dot to indicate the junction of corolla and stem.

The flower-stalk springs direct from the root, and there is only one flower to each stalk.

The leaves, which are pointed in shape, also spring direct from the root. For children, these are best indicated by the double-curved and double-pointed brush stroke.

An arrangement of leaves like the second figure in the upper part of Plate LI is, perhaps, truer to nature, being composed of dragged blobs terminating at the bulb; but with young children it is liable to lead to a muddled look, each leaf being lost in the general mass at the base.

At a later stage the bract on the stem of the flower can likewise be indicated by the small double-curved, double-pointed stroke, and the inner corolla, as well as the petals themselves, can be more carefully indicated. (Plate LIII.)

Small cardboard articles, such as frames, cubes, boxes, etc., afford simple exercises for using this form.

Simple repeating patterns of the class known as "sprigs," which are based on squares, triangles, and rectangles, are also available; spot patterns are also eminently suitable and quite within the powers of even young children.

The examples given are a paper fan (Plate LIV), and an ornamental border for a monogram (Plate LV).

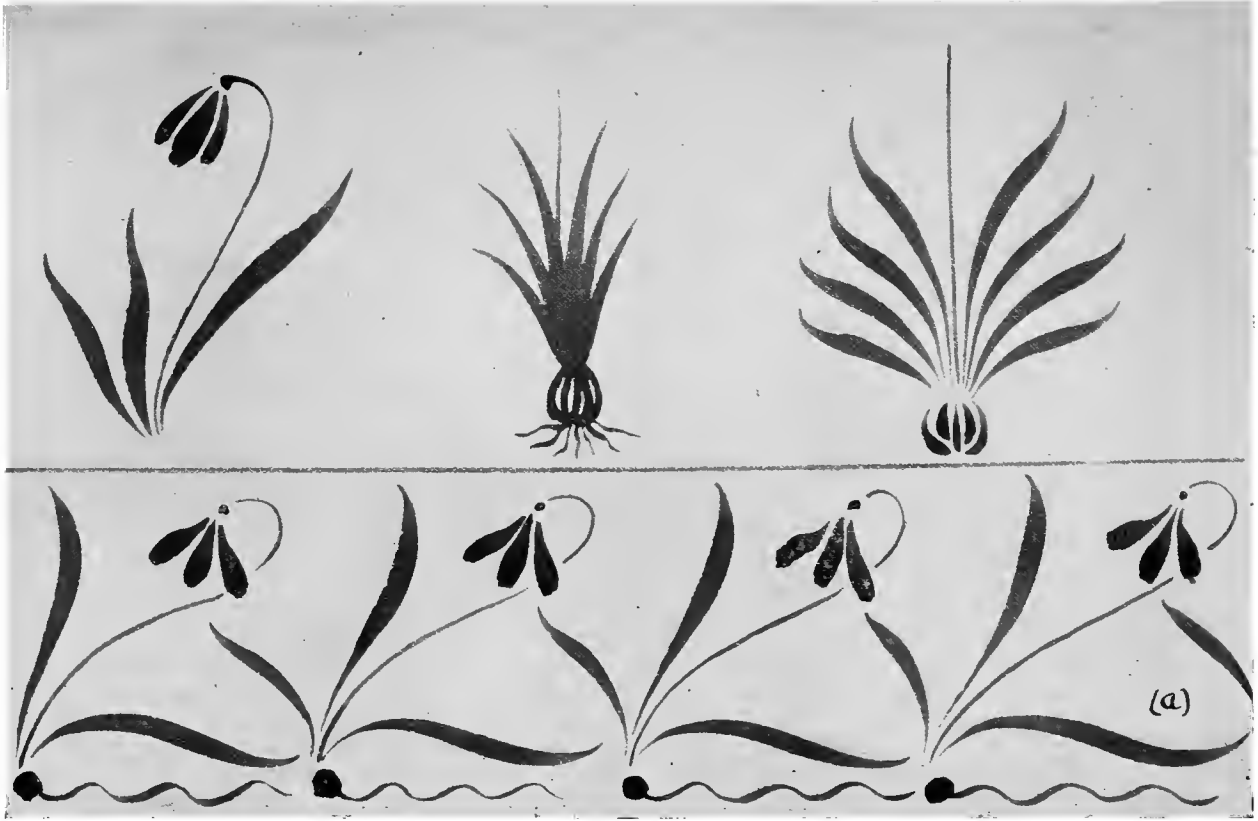


PLATE LI.

THE SNOWDROP.

PLATE LII.

PLATE LIII.

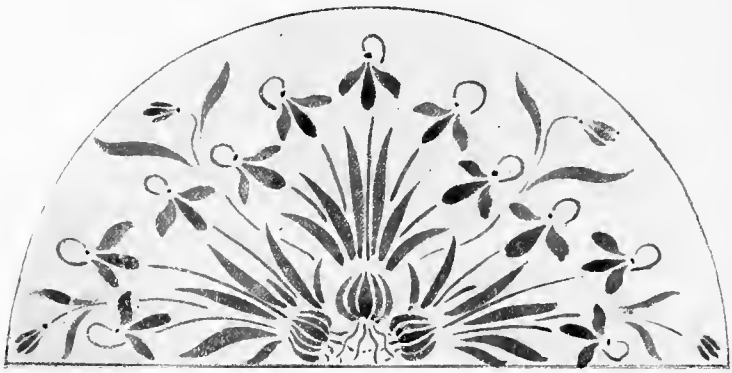


PLATE LIV.

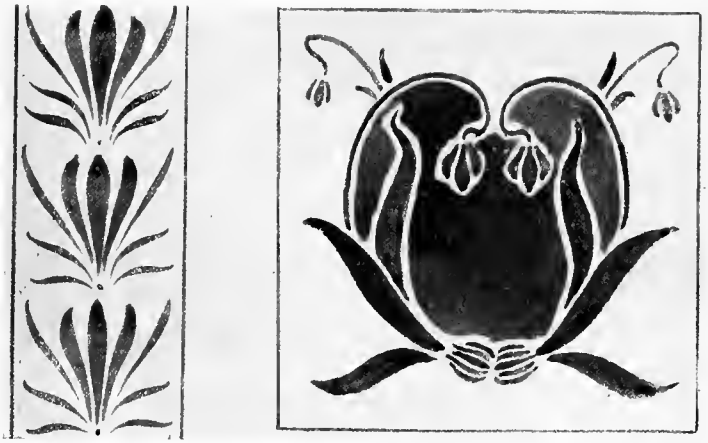


PLATE LV.

THE SINGLE PINK.

(*Frontispiece*, PLATES LVI—LX.)

If an actual flower cannot be obtained, a good drawing of the same should amply suffice, especially if in silhouette. Then, by its side may be shown how the brush can be utilised to suggest it by brush forms.

Of course, the flower—the crowning feature—should be noticed first.

The calyx, or cup from which the petals spring, can be formed by two or three small brush strokes.

Then, each petal can be formed by several double-pointed and double-curved strokes all proceeding from a common point, the serrations seen at the top of each petal being formed as the brush leaves the paper.

The five petals, each made in the same way, radiate in a circle from the centre of the flower. Of course, all the calyx is seen only in a side view, and not in a full view.

A calyx alone, or with only a small portion of the petals visible, will express a bud.

In both views (side and full), the elegant pistil can be shown by lines.

A line (experienced pupils will show gradation) can be used to express the stalk.

The leaves can be suggested in either of two ways. If the pupils are not very proficient in the work, the ordinary double-curved and pointed form may be used, proceeding from a dot on the stalk; but, where possible, a leaf should be expressed by a dragged blob, the head of which terminates on the stalk and glides into it, with a dot placed immediately below it to represent the joint on the stalk. These forms, all light and graceful, are best done with a sable brush.

The examples given are a clock-case (Plate LIX) and a box (Plate LX).

PLATE LVII.

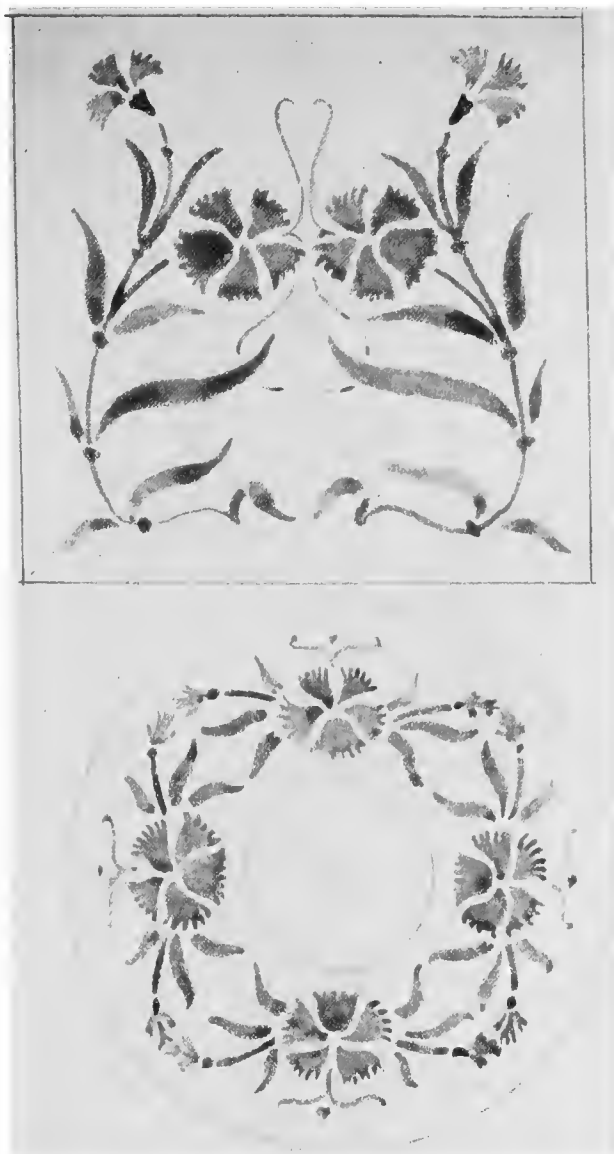


PLATE LVIII.

PLATE LIX.

PLATE LX.

THE OAK.

(Plates LXI—LXIII.)

A preliminary exercise for this consists of a little drawing with the brush to represent the acorn. In some state of preservation, acorns are usually procurable all the year round—as also are the leaves, which, in some instances, do not drop from the tree until the new ones are about to appear.

A dot, enlarged and somewhat elongated by working the brush in a circular or ovated direction, will form a mass somewhat like an acorn in shape. (Plate LXI (*a*).)

Then a small dot placed at the top will show the protuberance seen there. The cup may be omitted at first, or drawn with the brush, but in a later lesson its representation can be rendered by a number of dots, which make an effective and artistic whole. It is, however, not easy for children to manage at first.

Now, it may be pointed out that acorns usually grow in bunches on separate stems. Some are connected to this stem by a longish stalk, while others have little or none—are "sessile," as it is termed. The latter are the easier to treat.

A little exercise might be given, as in (*b*), in which the acorns are massed together in a group and the cup is indicated as suggested above. The angular way in which the acorn-stalks spring from the main fruit-stem should be shown, as it gives the acorn an appearance of vigour and strength which the longer stalks fail to suggest. The two may be compared.

The leaf may next be analysed. By observing a number of them, it may be seen that the characteristic shape is that of an elongated pear, as indicated by the dotted line round the leaf shown in (*c*). Then the leaf may be adequately represented in the following manner. It is made up of a central lobe, with smaller similar lobes radiating on each side from it. Each lobe can be expressed by a curved dragged blob, the rounded end of which expresses fairly well the rounded end of the lobe.

So, let a large dragged blob (curved or straight) represent the central lobe. Now place the side lobes, thus: Let the brush start at the point of the central lobe, and proceed along the same course until near where the side lobe is to be placed; then curve it out somewhat sharply and form a rounded end. This rounded end should be smaller than the end of the central one. Another can then be made on the other side in a similar manner. Then another pair of smaller ones a little lower down. By gradually decreasing the size of the lobes, and making the first part of the stroke on the first lobe, it will be seen, the pear-shaped character of the oak-leaf is preserved.

PLATE LXI

It may be wondered why the stroke should always start from the point of the central lobe if it is not to project until so much later. A tendency to woodenness was observed before this course was adopted; instead of the side-lobe radiating gracefully, as in nature, from the main form, each side-lobe had the appearance of being stuck on.

A little girl, who was examining her brother's brushwork, remarked that the leaves, instead of coming out naturally, looked like "a lot of little alligators."

It may be wondered also why the side strokes cannot proceed along the edges of the first and main stroke. This way was tried, but it was found that the lower part of the leaf thus became too broad, and the pear-shaped character of the original was lost.

This elementary conventional leaf, therefore, is made up of five brush forms, four partly superimposed on one. Usually on a natural specimen more lobes occur, but the method above described should be rigidly adhered to,—that is, the lobes must be superimposed and there must be due gradation. The natural leaf has rarely the same number of lobes on each side; and this feature, of course, may be copied with advantage.

Subsidiary lobes can also be placed on each of the side ones, but care must be taken that they do not project too far, or are too large, as the first side lobes should be the most important. Plate LXI shows subsidiary lobes, and also an example in which the central vein is shown. In this last example, the form should be begun with *two* main dragged blobs, side by side, with a thin white space showing between them. It is more suitable for advanced pupils.

On examining a sprig of oak, it may be seen that, though the leaves sometimes occur singly, they are usually found in clusters, all starting from or very near the same point on the stalk.

Where the stalk of a leaf joins the main stalk there is usually a small enlargement or knob. It is an advantage to express this. On the stem, a dot is placed to serve as the starting-point for the formation of the leaf.

When the pupils have practised these and have acquired some skill, exercises on paper may be worked, based, as before, on some of the shapes bounding their handwork models. (Plates LXII and LXIII.)

PLATE LXII.

CHILDREN'S SIMPLE ARRANGEMENTS BASED ON THE OAK.

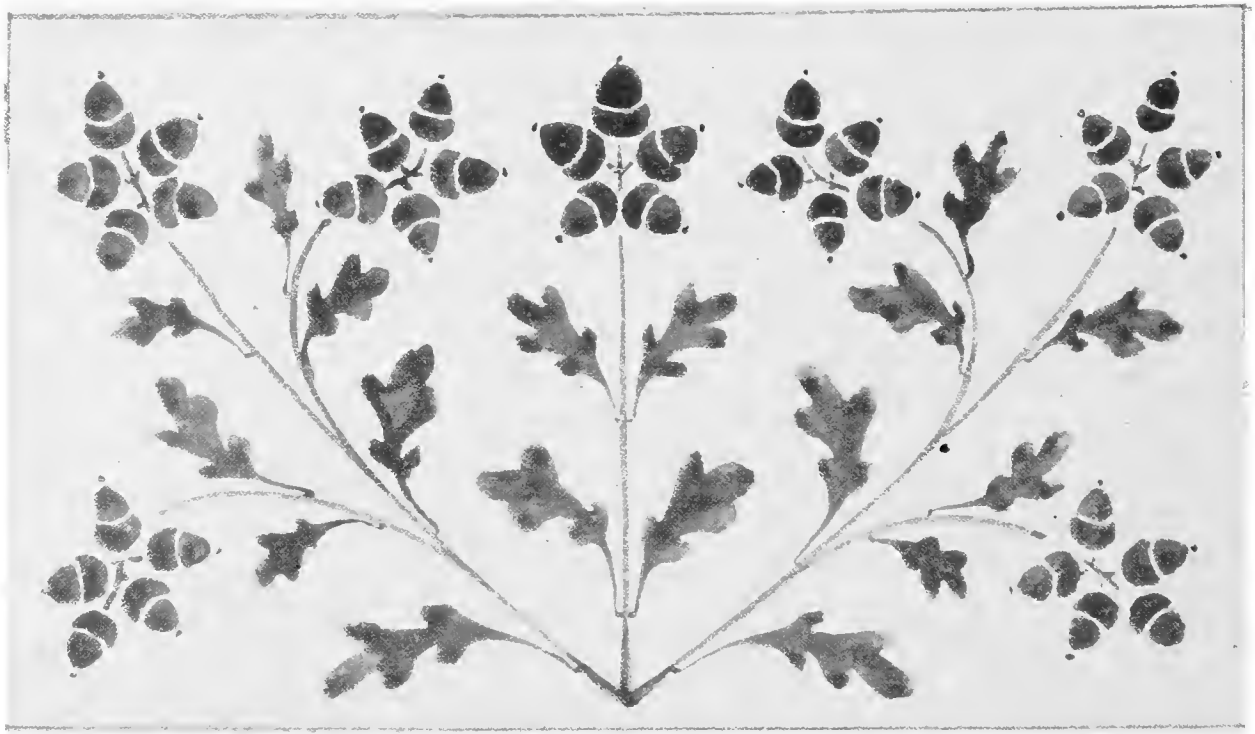


PLATE LXIII.

CHILDREN'S SIMPLE ARRANGEMENTS BASED ON THE OAK.

THE VETCH.

(PLATES LXIV—LXVIII.)

This plant, belonging to the order *Leguminosae*, has light and graceful characteristics, which make it readily susceptible of adequate treatment by means of brush forms. If the plant cannot be obtained by the teacher, a drawing of it, broadly done, is quite sufficient for the class as a model and basis for brushwork. Most botany books give an illustration showing all the parts that need notice.

It differs from the plants already taken, for it will be seen at once that the leaf is composite: that is, that there are several leaflets to one stalk; the central stalk of each leaf terminates in a tendril, which is commonly a spiral and is used by the plant as a support, the vetch being a climber. The main stems of the plant have no leaves on them, except where the central stalk of each composite leaf joins them.

The leaflets marked *a* in Plate LXIV are wrongly placed, leaflets in the actual plant never occurring in that manner; those marked *b* are correct.

After the manner of growth of the leaves has been pointed out, each leaflet may be done with one stroke of the brush. Here it can be pointed out that the leaflets are not all at right angles to the stalk of the leaf; *c*, *c*, in Plate LXV, are the first to unfold, and, therefore, when *a*, *a*, the last to come out, have appeared, *c*, *c* hang down somewhat, *b*, *b* are perhaps at right angles to the stalk, while *a*, *a* still point somewhat upward, as buds usually do. (*a*, *a* are smaller than *b*, *b*, and *b*, *b* smaller than *c*, *c*.) It is well to make this clear at once, or one gets the monotonous wooden shapes seen in the arrangements marked to be avoided, where all the leaflets are of the same size and point in the same direction, viz., at right angles to the stalk of the leaf. The tendrils at the end of the stalk may be single, double, or treble.

Now for the flower. A side view is perhaps all that children can represent by means of brush forms. From an examination of the flower or a drawing of it, it is seen to consist of two large petals, two smaller ones, and a fifth almost invisible and, therefore, not needing representation by the children.

The calyx can be indicated by a dot or double blob done with a small brush; the large petal, seen in the side view, by a broad curved blob; and the smaller one by another similar, but much smaller, blob under it; as is seen in the illustrations.

These flowers grow on one stalk; there are no leaves on it, but the stalk grows direct from the main stem of the plant.

As with the leaves, the larger flowers are near the base of the

PLATE LXIV.
THE COMMON VETCH.

stalk and they decrease in size as they near the top, a very graceful shape resulting from this gradual diminution of size.

Where the stalk of the flowers joins the main stem there is usually a pair of leaves, but none on the flower-stalk itself.

Advanced pupils might be taught to represent a full view of the flower by means of two small blobs placed together and two larger ones folding round them.

The half-open leaf could also be indicated, but the leaves just showing behind the others would require to be drawn with the brush.

The example given is a lantern. (Plate LXVIII.)

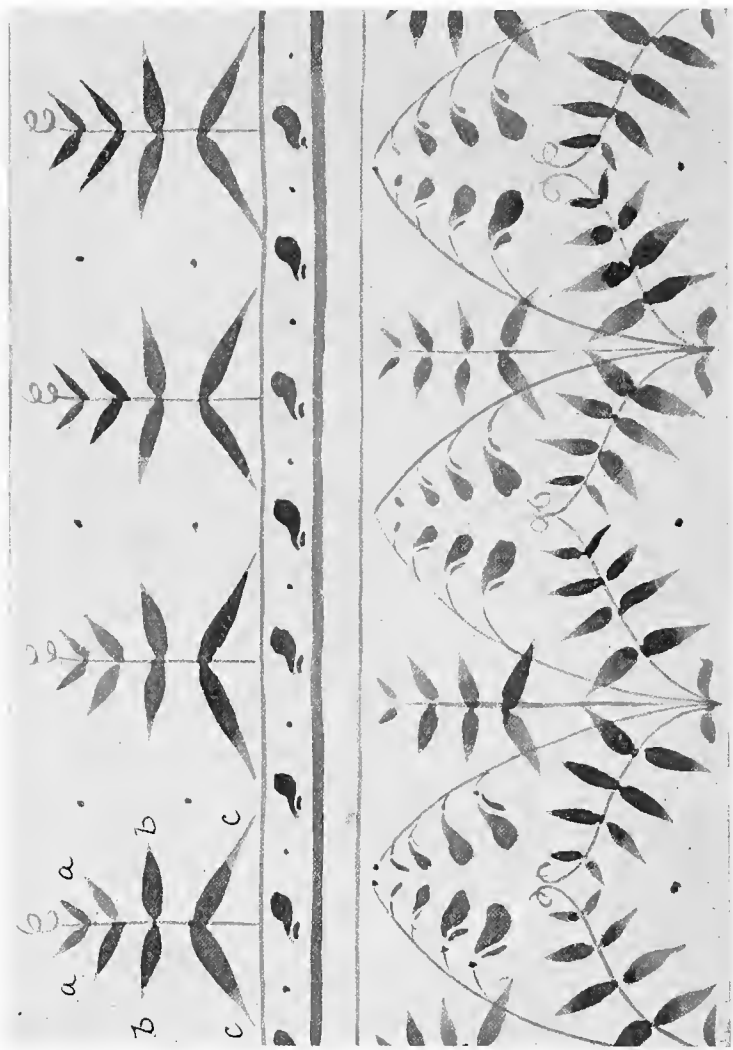


PLATE LXV.

CHILDREN'S PATTERNS BASED ON THE COMMON VETCH.

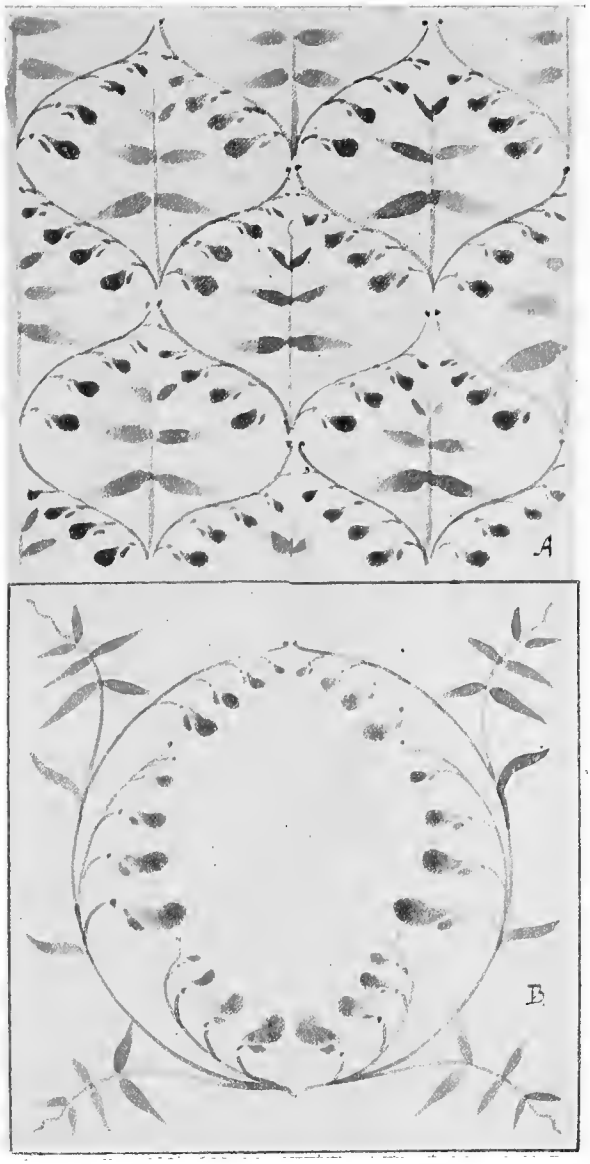


PLATE LXVI.

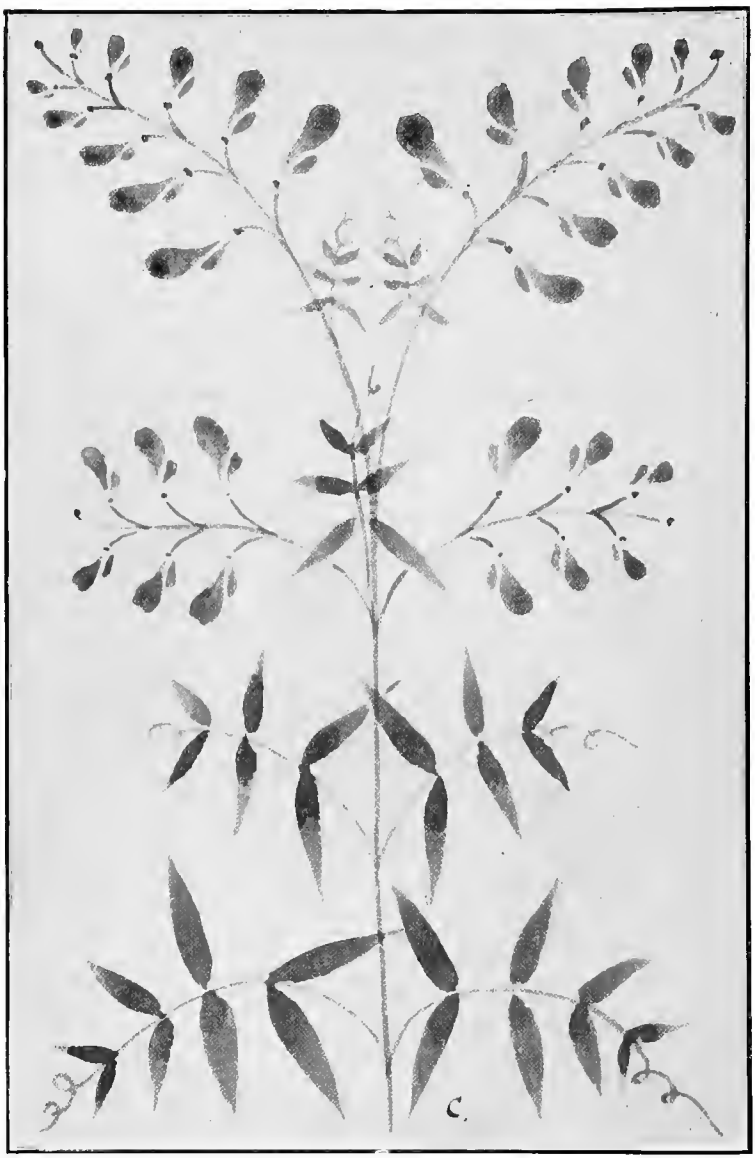


PLATE LXVII.

A CHILD'S PANEL BASED ON THE VETCH.

PLATE LXVIII.

THE CHRYSANTHEMUM.

(Plates LXIX—LXXIV.)

The various parts of this flower can be suggested with sufficient exactness for class purposes by direct brush forms without any brush drawing.

Most—one might say all—children are familiar with the chrysanthemum, so common is it, London children perhaps more so than others, and probably all would hit upon the same way of suggesting it, viz., by concentric circles composed of brush forms radiating from a common centre.

The single kind, known as the anemone variety, may, of course, have a dot in the middle to show the stamens or centre present in that kind, but the double variety need not show any, but simply the ring of brush forms gradually increasing in length, as in Plates LXXI and LXXII.

The incurved variety is also highly susceptible of treatment with brush forms. The ragged forms of flowers can also be used.

The buds, etc., can be suggested, as in other plants, by means of enlarged dots, the side view being an oval, as in the illustrations.

The stalks should be made somewhat thicker than the stalks of other plants, as those of chrysanthemums are of a woody nature.

The leaf can be suggested by brush forms built up in the following manner. (Plate LXIX.)

The brush stroke *a* proceeds for some distance alongside the stalk; then from the same starting-point two similar strokes branch out, overlapping the first, and, when about two-thirds from the starting-point, radiate out as at *b*. Then two smaller ones, as at *c*. Then two smaller ones on each side of the main stroke and each of the side ones, as at *d*.

Or the two near the top may be the smaller and the end ones the longer. The number on each side can be varied, as it is in nature.

The experience of the authors goes to show that this leaf requires considerable practice, but the practice does good, as the leaf can only be properly done in the correct manner, viz., by brush strokes alone. It seems to be a temptation to many children to try to *draw* the leaf with the brush, having for result a clumsy-looking affair quite lacking in the "go" which the leaf possesses when properly done.

The leaf can also be well imitated by the dragged blob brush form, built up like the other, and the general effect, perhaps, is more like the natural one, though, of course, it lacks the point of the first.

PLATE LXIX.

PLATE LXX.

PLATE LXXI.

PLATE LXXII.

PLATE LXXIV.

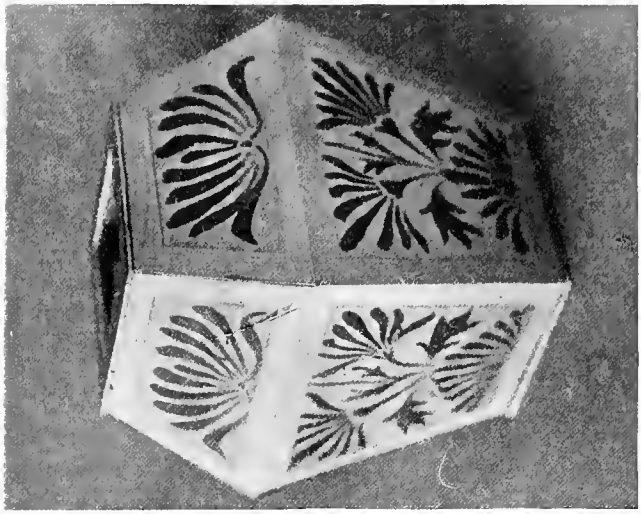


PLATE LXXIII.

Fig. *f* (Plate LXX) is a very common error : it will be seen that the smallest strokes so obtrude as to be as far out as those first made, thus spoiling the general polygonal shape.

Example : An octahedral lantern. (Plate LXXIII.)

Plate LXXIV also shows a simplified rendering of the chrysanthemum.

Plates LXXI and LXXII show other arrangements.

THE WILD ROSE.

(PLATES LXXV—LXXX.)

This is a plant with a kind of leaf different from those that have hitherto been taken.

The flower can easily be suggested by a series of blobs, done for preference with a small full camel's hair brush. Two blobs placed together so that the points coalesce, but with an angle between the two strokes, will form one petal. Then, to indicate a full view of the complete flower, five similar ones can be placed in a ring or circle. And, by a number of small dots scattered about the centre, the ends of the stamens can be indicated.

The illustrations sufficiently show the manner of suggesting a side view with the sepals.

When the petals and stamens have fallen off, the pistil is of a round or oval shape with the dried-up ends of the stamens and sepals at the top. This can be well suggested by the same means as the elementary form of the acorn, viz., a dot enlarged into an oval, with a few dots at the tip to suggest appendages.

A bud can easily be suggested by two dragged blobs coalescing at the round end, with a dot below to suggest the pistil. The stalk presents little difficulty, for there is no need to put in any thorns; young people usually overdo that sort of thing, and spoil the effect of what they have already done.

The leaf is, of course, composite, and presents some new features. It is seen that there is a central stalk, at the end of which is a leaflet, usually the largest, known as the terminal leaflet. By the side of this is a pair of leaflets almost at right angles to the central stem, to which they are joined by other, but much shorter, stalks. Then there are two smaller ones pointing somewhat backward, and likewise joined to the main stem by short stalks. The directions and sizes of the leaflets are important, as they form the main characteristics of the leaf. It should be noted that the general shape forms an elongated pentagon. Sometimes there are three or four pairs of leaflets at the side of the stalk.

Then there is generally a length of stalk before we come to the part where it joins the branch. This part is usually covered by a bract. Each separate leaflet can be indicated by two blobs placed side by side.

This form of leaf possesses the main characteristics of the natural one, and, though the shape of each leaflet is hardly correct, it can be used for purposes of design.

When the pupils have mastered this, it can be improved, making the leaf more like the natural one, by a little touching up. This, of course, should be done while the paint is still wet. Or the

central vein may be indicated by leaving a white line. It may be remarked that this vein can be shown by a *dark* line, but this rarely looks satisfactory unless the whole leaf is outlined. This appears to be the usual way in which the Japanese conventionalise it. The serrations in each leaflet are well left alone, for, as with the thorns mentioned above, children are apt to overdo them and spoil the effect.

Of course, older and more skilful pupils can show overlapping leaves, in side, front, and back views.

Care should be taken that the whole, enclosed in the polygonal shape, should tell as one leaf. The leaflets should be close together, not widely separated, or the complete leaf will look like a number of small leaves, thereby losing the character of the foliage.

Plate LXXVI is a design for a photograph frame.

Plate LXXVII is a sprig repeat pattern suitable for a dado border ; it might easily be adapted to stencil purposes.

Plate LXXVIII illustrates the filling of a spandrel shape.

Plate LXXIX shows a decorated lamp shade.

Plate LXXX exhibits the decoration of a box.

PLATE LXXV.

PLATE LXXVI.

PLATE LXXVII.

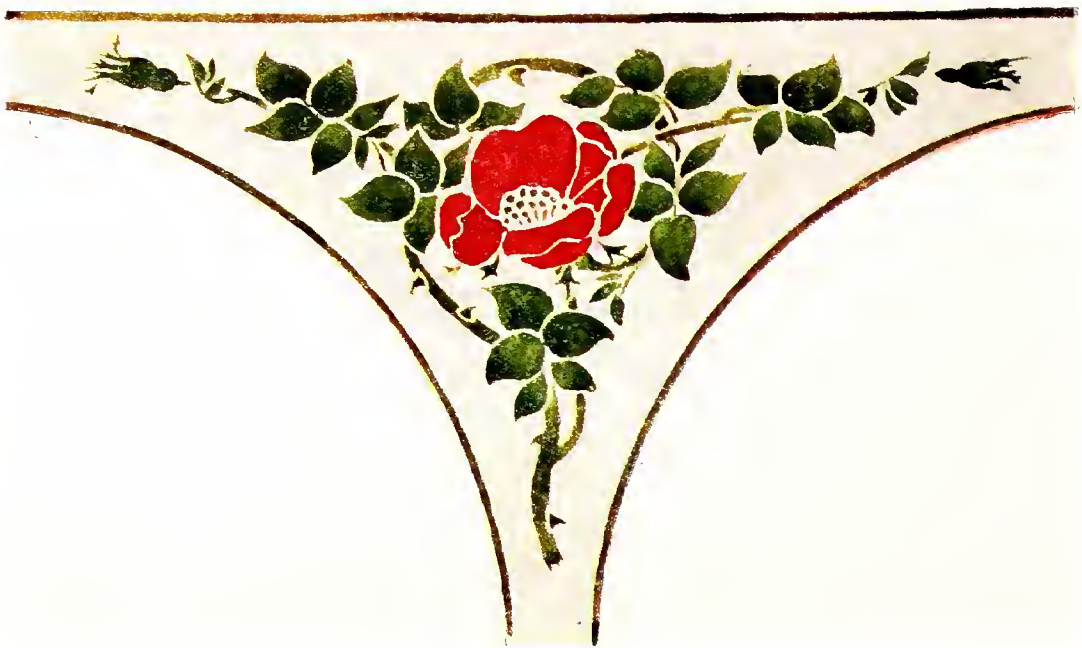


PLATE LXXVIII.

PLATE LXXX.

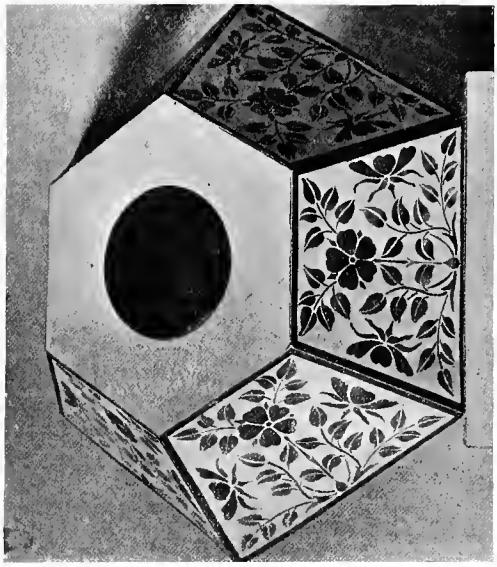


PLATE LXXIX.

THE WALLFLOWER.

(Plates LXXXI—LXXXIV.)

This plant, being easier to portray by brush forms than many of the preceding, as it has a much simpler leaf and flower, can be used to inculcate several important principles of decoration. especially if it is taken immediately after the Rose.

Belonging to the order *Cruciferae,* all the flowers of which have their petals in fours, this, after the last, presents few difficulties.

Three blobs with a small brush (camel's hair for preference) will suggest one petal very simply and directly.

Four of these, evenly arranged and meeting at or near a point, suggest the whole corolla.

A side view, which would to some extent be drawn with the brush, is shown in Plate LXXXI. The buds are long and oval. When the plant has done flowering (sometimes before), long pods form. These can be suggested easily by direct brush forms, and are susceptible of very artistic treatment. The arrangement of buds, flowers, and pods on the stalk is likewise shown.

The arrangement of the forms above indicated can be used in any of the ways in which the other plants have been treated. But it is not for this reason that this particular plant has been taken here; though it were well that it should be used early, like the others, for, being so easily suggested, it is one children like. When one or two exercises have been worked, and when the pupils are fairly well acquainted with the forms of the plant and can produce them readily and easily, let the following exercise, or one similar to it, be given to them.

Inside any rectangular figure make some arrangement which fills it (according to the pupil's idea) to the best advantage. When the exercise is completed there will probably be seen something of this sort. The leaves will be arranged either in an even manner, or else lie higgledy-piggledy all over the surface. The flowers, perhaps, will be orderly, or there will be some attempt at order, or they will at any rate appear orderly by accident, being arranged about a stalk. But the leaves will not be so: they will have been placed without thought just where there was a blank space. The design filling a rectangle (Plate LXXXIII) is an example of this. Now it can be pointed out how great a gain there is in effect and accuracy to nature if the leaves have been brought together into groups or bunches, or, to use a technical term, into "masses."

The oak tree can, of course, be made serviceable to illustrate the same principle.

The teacher could take any pupil's work and re-arrange it with an eye to mass, and use it as an example for the children. (Plate LXXXIV is the same design. but the leaves have been massed.)

PLATE LXXXI.

PLATE LXXXII.

This is nature's method, for the size of her masses is infinitely varied. It should be so in a pattern. There should be variety and order in the masses as well as in the parts of the plant. One mass should tell, or be more prominent than the others, just as in nature the eye is usually attracted to the largest or the most interesting one.

" Mass " is, perhaps, the broadest quality, except colour, that nature employs, and it is certainly the broadest quality that nature shows in arrangement. It is not usually seen by the untrained eye until pointed out. Looking at a tree, the eye of the novice usually sees the details, and those are mostly the smallest ones—not the whole. For instance, a tree drawn by a child usually consists of a mass of leaves confusedly and separately drawn. Even if an artist painted a tree as a child does, simply as a number of leaves and branches put together anyhow, or if he attempted to depict it by drawing every leaf separately, it would not look like a tree at all. Of course, an *artist* could not do a tree in this manner. The trees in any of Turner's landscapes illustrate this well. He merely puts in a few masses of graduated colour, and does not attempt to depict a single leaf: the result is a veritable tree. The simplicity and directness of the process with which he suggests the whole tree often draws from the tiro the remark, " What a daub! " because he insists on looking at it too closely, thereby losing all sense of relation and failing to see the thing as a whole.

This quality, technically known as " mass," is apparent to the trained eye everywhere in nature. The bushes in the hedgerow —not, of course, the carefully trained, uniformly clipped hedges of the ordinary gardener, though a good landscape gardener usually appreciates the quality of " mass "—the boughs of a tree, none the same in shape or size—even the bare branches in winter—a view of mountains or hills, with their varied shapes and sizes, the clouds of ever-changing form, waves, ripples, etc., all exemplify the universality of this quality.

But it is best exhibited in the bodies of human beings and animals, and is, perhaps, the main reason why figure designing attracts the attention, as it has always done, of the greatest artists. The trunk, head, and limbs of most living creatures are of various sizes and shapes. Nature avoids monotony, and we should endeavour to follow her lead. In architecture, most of our finest buildings exhibit the quality. It was made use of by Wren in St. Paul's Cathedral with telling effect. The want of it is felt in buildings erected during the decline of any of the styles. The infinite variety of form and size found in nature furnishes sufficient reason for an attempt to put the same even in simple arrangements.

PLATE LXXXIV.

PLATE LXXXIII.

Variety is a characteristic of the highest forms of nature ; in the lower, as the worm and caterpillar, monotony of parts is found.

The brushwork of the Japanese, whose arrangements seem, " of malice aforethought," quite disorderly, yet illustrate this quality in the highest degree. To many western minds there appears no orderly relation among the masses—merely variety, no more. Yet what seem to be accidental arrangements are far from being so.

The great difference between Western and Japanese work of this kind appears to be that, whereas we habitually base our designs on *ideal* growth, theirs are founded on *actual* outward appearance of arrangement.

Plate LXXXII shows another ornamental way of massing by varying the tone of the background.

SECTION IV.

BRUSHWORK APPLIED TO REPRESENT ANIMAL FORMS.

(PLATES LXXXV—XCVII.)

THE systematic use of the higher animal forms in design is undoubtedly too advanced even for the older children of an elementary school. Owing to their infinitely greater complexity and their less fluent outline, the satisfactory treatment of these forms demands much greater skill than does the treatment of floral forms. They require the exercise of a far more subtle feeling and a much deeper consideration both for form and disposition of mass, if grotesquery is to be avoided. But, notwithstanding these difficulties, there are many of the lower forms of animal life which can be used in the formation of very characteristic geometric patterns. Numerous forms of insects, fishes, and birds may easily be conventionalised by means of the brush with little or no violation of structure, and with entire avoidance of anything grotesque or absurd.

In representing any of these lower forms by means of brushwork, only the main structural features need be indicated. The actual form and structure should be first studied from the animal itself, or from a good picture of it. The form will be the more impressed upon the children's minds if the general outline of the animal be sketched upon the blackboard by means of a few detached straight lines and simple curves.

The use of many of these forms for such elementary purposes as the construction of borders, repeating patterns, etc., is almost self-evident, and they constitute a welcome change from the ordinary floral patterns ; a change for the mind as well as for the eye. They are especially interesting to children.

It must be noted that the higher forms of life are degraded to some extent by being used in this manner alone. The constant repetition of the same animal form in the same position or positions is contrary to nature and irritating to the educated eye. It is true that the Japanese have used them largely, but they avoid this violation of the canons of art by indulging in little or no repetition. Their systematic use should be subordinated to their proper function in design ; they should not be mere stop-gaps or "fill-ups," but an integral part of the design itself, and should follow the lines of its planning. Not that the "fill-up" stage should be repressed ; it should form the stepping-stone to the proper use.

The British Dragon-fly is shown as an example of the various

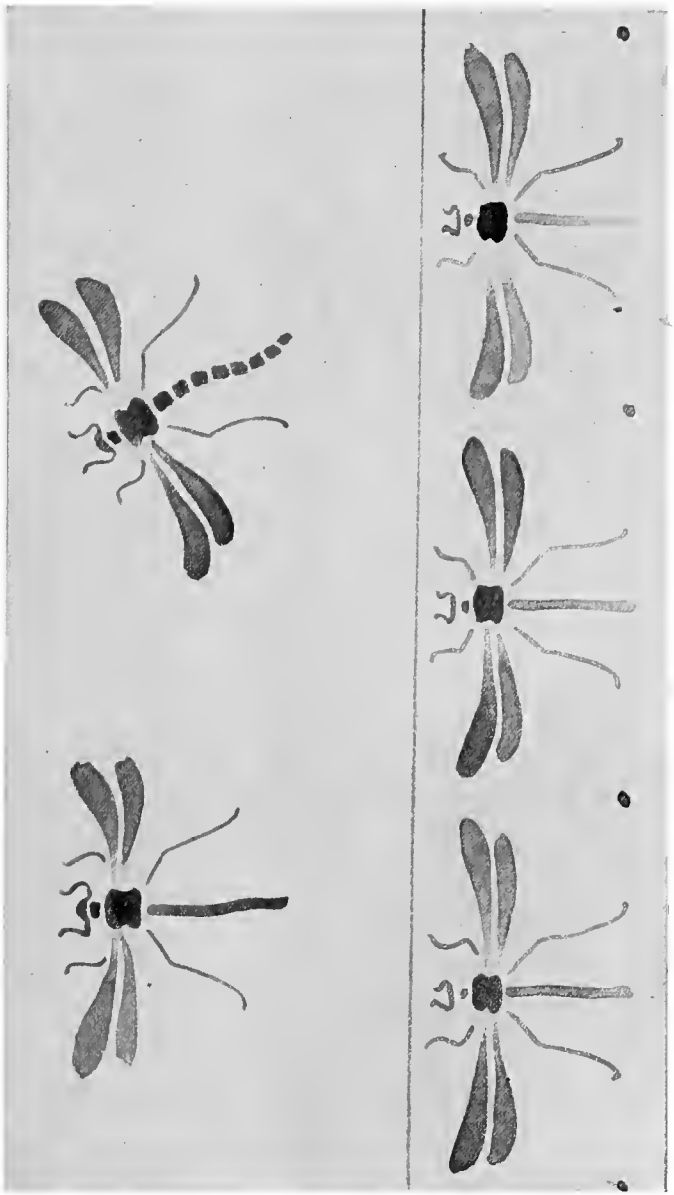


PLATE LXXXV.

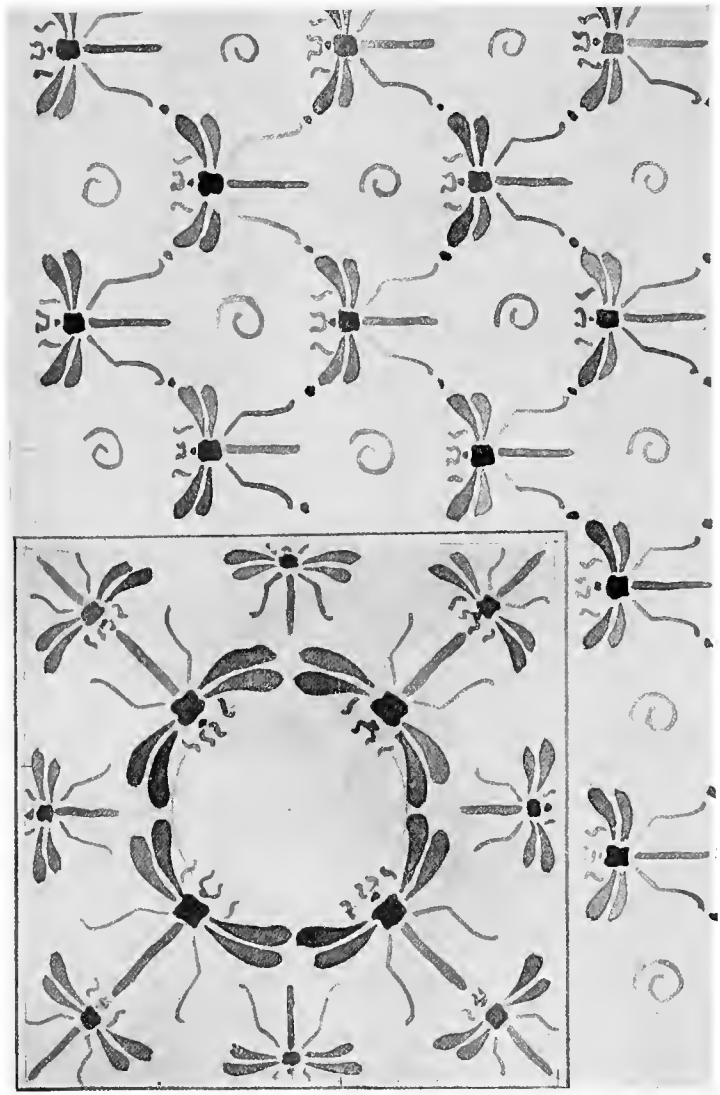


PLATE LXXXVI.

PLATE LXXXVII.

PLATE LXXXVIII.

PLATE LXXXIX.

PLATE XC.

stages that might be taken. The head, thorax, body, and tail are represented by forms which have to be drawn with the brush; the two pairs of wings are represented by brush forms; while the antennae and two pairs of legs are formed by curved lines. The other pair of legs coming under the wings is not shown; artistically, the insect looks perfect enough without them. (Plate LXXXV.)

The first example is a border formed by a representation of the fly simply repeated at regular intervals in a lateral direction, with dots placed at intervals to form some contrast. A variation can be made by using different-sized dragon-flies.

The square filled with the same forms needs no explanation. (Plate LXXXVI.)

In the chequer pattern the blank space between each pair of forms is filled with a spiral line which might be taken to represent an eddy in the water. It is a common symbol for water, and forms a useful contrast to the fly-form, besides being in conformity with its natural surroundings. Any simple representation of the natural surroundings may be used with animal forms, for the sake of contrast and fuller expression; cloud forms, tree forms, etc., could be used with birds, for example. (*See* Plate XC.)

An example (Plate LXXXVII) is given of the use of this form as a mere "fill-up," where it does not form an integral part of the design. Its persistent use in this manner is to be avoided, as it leads to somewhat awkward-looking arrangements. If the form is taken systematically, it is essential that the pupils should be led to use it more in the spirit and style of Plates LXXXVIII, LXXXIX, and XC, where the forms follow the lines of the design itself and constitute an important part of it. In the first, the bodies of the flies radiate harmoniously from the same place as the blades of grass; in the second arrangement the butterflies practically form its crowning feature, without which the design would be incomplete, bare, and lifeless.

Plate XCI shows the decorative use of bat forms, combined with a crescent moon and cloud forms, on a pentagonal paper lamp shade.

Plate XCII shows the decorative use of butterfly forms on a cardboard bowl.

Plate XCIII shows a decorative use of rabbits and foliage on a child's cup and saucer.

Plate XCIV shows the decorative use of mice forms on a child's mug.

Plate XCV gives a design for the decoration of a pincushion with butterfly forms.

Plate XCVI gives a second design for a similar object, having its decoration based on a peacock's feather.

Plate XCVII shows a book-marker decorated, a *motif* similar to the last being used.

PLATE XCI.

PLATE XCII.

PLATE XCIII.

PLATE XCIV.

PLATE XCVII.

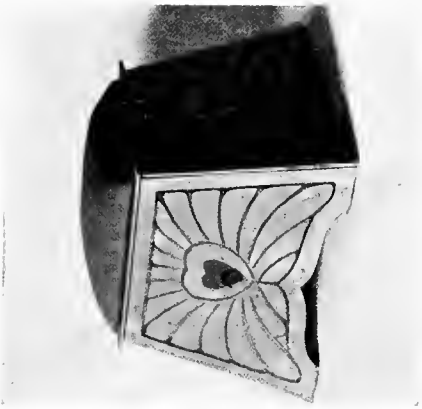


PLATE XCVI.

PLATE XCV.

SIMPLE APPLICATIONS OF BRUSHWORK.

(PLATES XCVIII—CIX.)

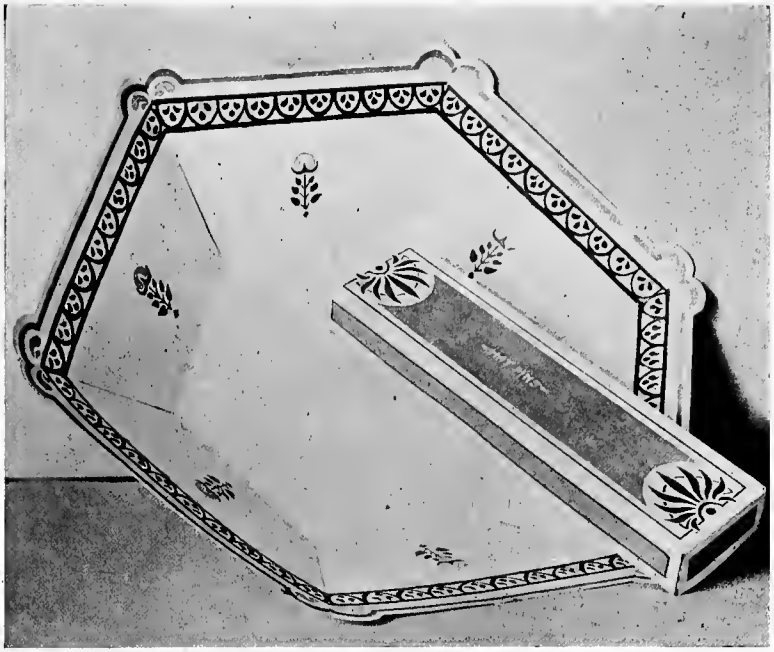


PLATE XCVIII.

PLATE AND HAT-PIN BOX.

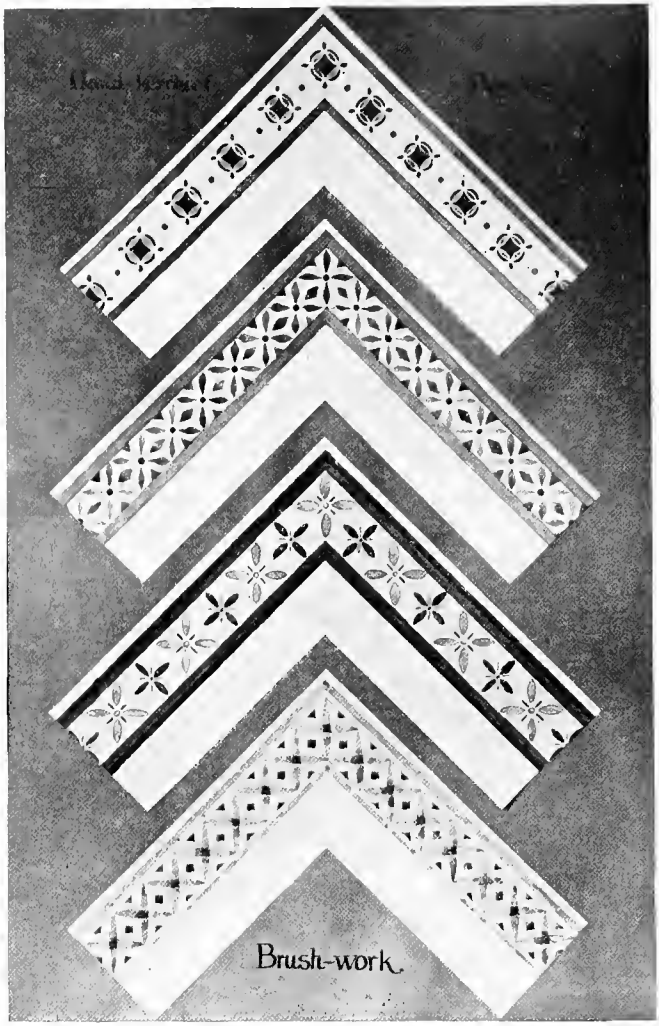


PLATE XCIX.

HANDKERCHIEF BORDERS.

PLATE C.
A VASE.

PLATE CI.
A VASE.

PLATE CII.
TWO VASES.

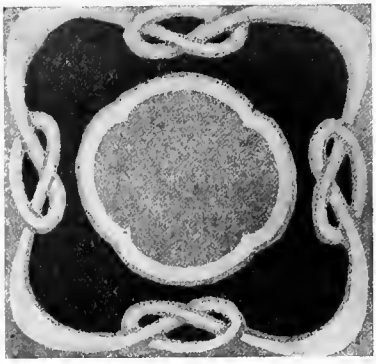


PLATE CIII.

A "MIDGET" PHOTOGRAPH FRAME.

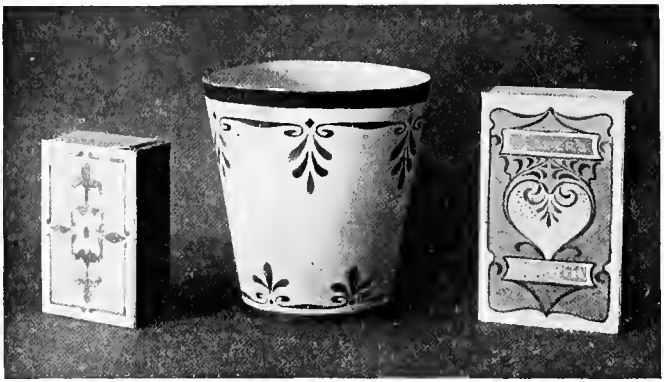


PLATE CIV.

MATCHBOX, DRINKING-CUP, AND CIGARETTE BOX.

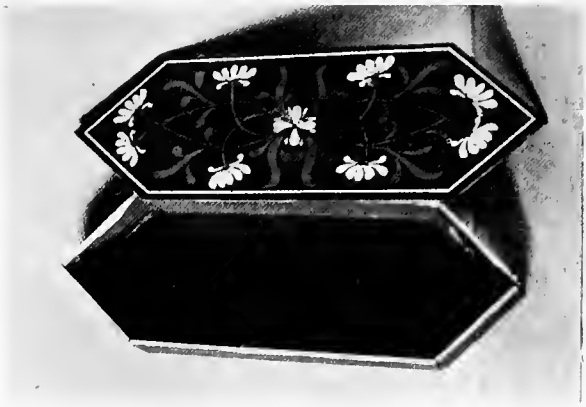


PLATE CVI.
TRINKET BOX.

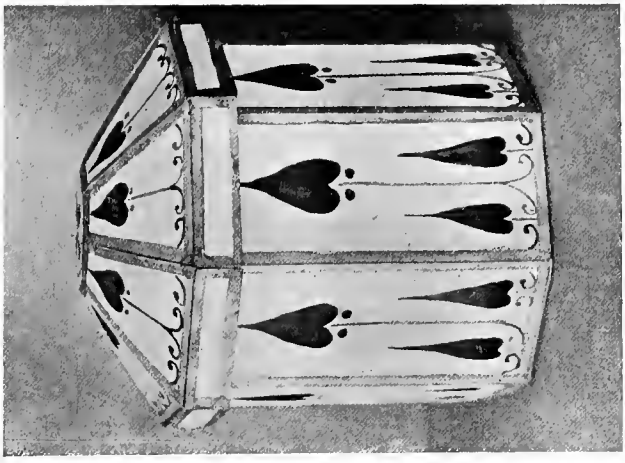


PLATE CV.
BISCUIT BOX.

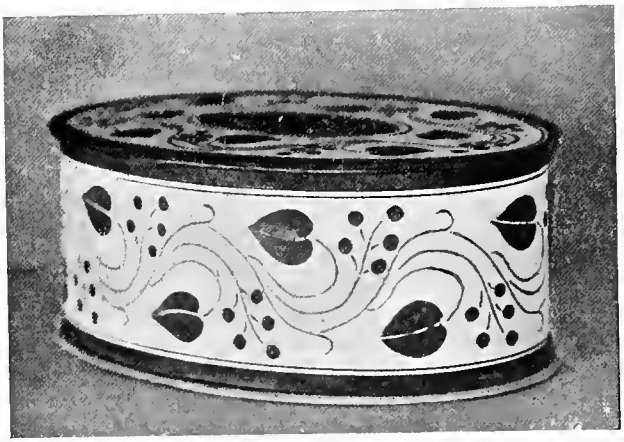


PLATE CVII.
OVAL BOX.

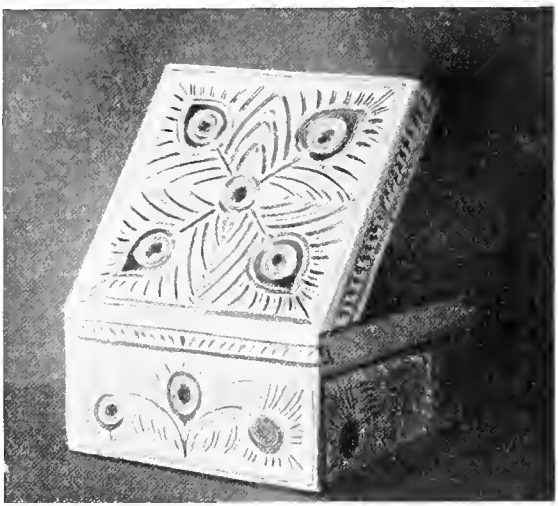


PLATE CVIII.
RECTANGULAR BOX.
(*Brush Forms based on a Peacock's Feather.*)

PLATE CIX.

TOP OF HANDKERCHIEF BOX.

SECTION V.

A NOTE ON THE TEACHING OF DESIGN.

By the term "Design," as here used, is meant, not only the originating of entirely new forms, but also the expression of new ideas by the making of new arrangements of simple forms. The system of teaching adopted in the preceding pages consists of a gradual building up of the pattern. That is, it is *synthetic* in character. The child, and the adult, too, for that matter, when doing this, usually has but a vague idea of what the resulting pattern will be like, and, indeed, to some extent, the result is accidental.

The authors have often asked children, when an exercise has been half worked, what was going to be put in some vacant corner or end. The children have almost invariably answered: "I don't know *yet*." With young beginners this is as it should be. The child, with its very limited experience, must work from effect to cause, not cause to effect.

Although the ideal designer starts out with a general idea of the shape or mass or line, and proceeds afterwards to put in the detail (that is, the drawing of the design is *analytic* in character), yet synthesis has preceded this in his mind or experience. To ask children or any other beginners to perform this synthesis mentally would be absurd. The power to give visual expression to a design or pattern in an analytic manner can only be acquired after long practice in the synthetic.

Each exercise for young beginners should be a "voyage of discovery."

For mere copying, the analytic method is indispensable, but the process would be far more intelligent if the analysis were carried out more correctly. The soundest way to acquire this power of correct analysis is by means of previous synthetic exercises. To put this more plainly: Design should be concurrent with Drawing, or neither will be well done educationally.

Hitherto, it has been the custom to put Design at the end of a long course of copying, with disastrous results when Design has been commenced. This advice is often given to beginners, mostly adults: "Think out first the general idea, then work it out." But how great is the difficulty the beginner has in thinking it out! The truth is that he is not able to think out and separate even the details, much less the general idea. If anything at all comes into being, it is the result of great perplexity and great effort, and is usually quite without form and void.

When shown to the teacher it is as a rule found quite unsuitable, and at his suggestion so much is altered that little of the original remains. The effect produced on the pupil is one of utter incompetence. He feels discouraged at that which required such an enormous mental effort for him to produce being deemed so unsuitable, and begins to wonder if he will ever design at all, or if he is not naturally unsuited for it. The truth is that, though he may be an excellent draughtsman, yet, so far as thinking out anything fresh in arrangement is concerned, he is as the veriest child. His intellect has not been trained, or even employed, in that direction. One might as well ask a stonemason to design a cathedral. No wonder that the beginner who starts in this way acquires a nervous headache and finds designing exhausting. It is, however, quite erroneous to assert that " design " cannot be taught. It is impossible to give definite rules, but it is quite possible to give good practice.

The beginner is trying to work in a way in which only the practised mind can work. As in everything else, there is no royal road to Design. All the various qualities that go towards making a good arrangement of form and colour cannot be crowded into the beginner's mind at once. Yet it has been the custom to try to do this.

The plan obtains under some large educational bodies of drafting the elder children regularly to special art centres where Design is taken ; it seems idle to expect any genuine result unless some preliminary work, however elementary, in the subject has been done by the pupils.

They may learn to draw better, they may be taught some shading and some painting with advantage, for they have had some acquaintance with these, perhaps, all through their school lives. The special art teacher has there a peg on which to hang more advanced work. Of Design, they have usually had no experience whatever. Some amount the special teacher can foster in them, but it must perforce be very little. Even if some charming and advanced results are obtained, the genuine educational benefit is very illusory, to say the least. The pupil produces, under the teacher's supervision, work which it is known he could not produce independently (unless he is a genius, and one meets one or two at most in a generation) in as many weeks as he spends days.

THE VALUE OF DESIGN.

Design opens before the pupil's vision a wider and more complete view of nature and her methods of arrangement, and gives the key to the decorative work of the centuries.

That an artistic arrangement of anything is desirable may be

seen even in the setting out of an ordinary piece of transcription or a problem in arithmetic.

To do either of these well is an education in itself. The pupil is more likely to look on a thing as a whole, rather than as a number of parts with little or no correlation.

Design gives the necessary mental stimulus for counteracting the cramping effect of the old style of teaching drawing. It helps to form independent habits of thought, and thus to give to work produced that character and life which are becoming so rare nowadays when everything is of machine-like uniformity.

So far as concerns the artisan of the future and the foreign customer for our home products, it opens up wide issues. The modern English workman is perhaps unrivalled for sound craftsmanship, but in nearly all cases he slavishly follows copy. MR. E. TAYLOR remarks on the enormous waste of manual power resulting annually from this weakness. The workman seldom thinks of anything new in the way of enrichment, neither does he ask whether what he does is appropriate or not ; he also unconsciously copies any accidental error there may be in the model.

Design forms an outlet for the natural activity of children, who in their spare moments, are always doing something. It demands an accurate and workmanlike use of the hand, and thus forms a good preliminary to many manual occupations.

ON THE STUDY OF NATURE FOR DESIGN.

From the very beginning of the process, nature enters continuously into the arrangement of patterns There are many ways in which this obtains, but that of direct imitation of form and appearance must be rigidly suppressed : that way imbecility lies. It is a sign of poverty of ideas to make a vase, for instance, after the exact model of an animal, or to fashion a dish or plate in the exact shape of a leaf or flower. To design in this manner, without regard to utility, purpose, or beauty (for the beauty of an artificial object or material differs absolutely from the beauty of a natural form), is to confess one's incapacity. The smallest reference to the laws of nature would suggest an entirely different procedure. In ornament, we have rather to consider the nature of the work to be done than the aspect of the object from which we gather our ideas. Decorative treatment, however, as regards utility or purpose, does not admit of violation or disregard of natural forms if they are used at all, but consists in the thoughtful selection and adaptation of them. Occasionally the process leads one so far that the original source of inspiration may be almost lost sight of. Given imaginative power and inventive skill, and ample material for most purposes may be found in the first weed plucked

by the wayside. But, as before stated, the blind copying of natural forms is of little use. We do not, of course, mean that it should never be done. As suggestive of a means to attain to a decorative end, it is often of the greatest use ; but as a decorative end in itself it is usually inadequate, spiritless, and tasteless.

Yet, as the resources of nature are practically inexhaustible, it is to her we go for our conscious inspiration ; or, if not, we find that we have instinctively chosen some one of her manifestations. We may start with some abstract form of apparently imaginative origin, but we almost invariably find that the result has an appearance suggestive of some natural form or growth. Floral and animal forms being the commonest and easiest to adapt, they are usually selected, but the heavenly bodies, and the most striking features of the earth, are all adaptable and enter largely into decorative composition. An intimate knowledge of these is therefore of the greatest importance, and upon the truthfulness of this knowledge pupils will mainly have to depend. But they are not merely to be copied ; they must be conventionalised, that is, simplified, or even changed, to suit the tool, process, or material, and arranged according to the laws of nature, as well as the peculiarities of the material. Therein chiefly lies the art. (*See* Plate CXIX.)

Thus, conventionalisation consists in taking a natural form and, while adhering to its natural characteristics, adapting it to ornamental purposes. A black silhouette portrait is an extreme instance of this.

Plates CXII—CXVIII are examples of nature treated in this conventional way. A conventional treatment does not necessarily consist of a silhouette : additions, as well as omissions, may be used to render the forms ornamental. The treatment of any natural form must be adapted to conform in the best possible way with the requirements and necessities of the material to which it is applied. Only the essential parts, showing structure, character, and growth, are recorded. No great violence must be done in the process, but features may be exaggerated to suit one's purpose. Unnatural contortions, however, are best avoided.

SECTION VI.

STENCILLING.

THE tediousness of the multiplication of the unit by brushwork in constructing a repeating pattern naturally causes one to cast about for some method of obviating it. Of the various methods possible, that of Stencilling seems to promise the best results, as the simplest, most economical, and most useful.

A stencil plate, or mask, is a piece of paper, card, or thin metal, with a number of perforations in it forming a pattern, design, etc. To use it, it is laid down on the paper, material, or object on which the pattern is to be repeated, and pigment, either oil or water-colour, is painted or dappled over the whole of the surface of the perforations. On taking up the stencil plate, the pattern appears beneath.

Yes, you may remark, but where are the plates to come from? Well, we answer, design and cut them yourself; or, better still, get the children to design and cut them. The operation is not of such difficulty that it is beyond their powers: in fact, given the proper tools and conveniences (and the former are simple, while the latter can easily be made even in a schoolroom), children rather delight in it. As an exercise in creative and constructional work, it is extremely educational. The result obtained from stencilling is of a certain rare quality which can be got in no other way. For wall decorations, it has been used since Pompeian times, and, previous to the use of printed wall papers, it was the usual method of decorating such surfaces when they were not hung with tapestries or otherwise draped. The Japanese employ it for decorating fabrics, lacquer, and paper; and in the manufacture of pottery a thick paper stencil is used for impressing patterns to receive glazes, etc.

The opinion has been expressed that it is a shoddy and mechanical art. If one entirely ignorant of decoration buys the stencil mask, its use most certainly *is*, to some extent, mechanical, for its very nature demands this. But, if tackled in a sound way, stencilling, in the hands of a capable teacher, admits of many developments, and is generally educationally stimulative. It is the easiest thing in the world to ridicule, and there are those whose knowledge of art is not broad enough for them to appreciate decorative work. The modern nature worshipper of the educational world is pleased to be contemptuous of design in any form, and is usually quite ignorant of its merits.

There are many articles whose appropriate decoration is with a stencil. These have no charm for such people: the ornament is too "stiff," too "mechanical," too "conventional." The last term appears to meet with most favour, as if there were no art in a convention!—why, the very word implies it! Is it not curious that those masters of decorative treatment, the Japanese, have been for centuries, and still are, among the freest users of the process?

When stencilling is taken up as an intellectual occupation—for it is this, besides being an economical means of multiplying the parts of a pattern—it is remarkable what progress in manipulative skill and accuracy of execution (both desirable qualities for children to attain), as well as in power of artistic decoration, in both form and colour, can be made. The opinion that design cannot be taught, and, therefore, that the children cannot design, appears to owe its origin to those people who have had little real experience either of children or of design. Show a child any process, and give him materials to use, even the rudest, and he is certain to have the curiosity, at least once, to try to perform it; it is in this doing "something" that the real education of the child consists. Children desire above all things to *make* something. There is no doubt they are making something when they are drawing from memory, when they are modelling, when they are designing and stencilling. Of course, discreet supervision is required, some principles should be inculcated, even if negatively, and the elements peculiar to the process should be presented and studied—but the children must work for themselves.

In the matter of teaching Design there can be little doubt that much of the failure sometimes experienced is due to the lack of material to design with, and the want of something suitable to design for. The continual filling of given spaces, with no other object in view but to fill them, with little or no attention to simplicity and order, is very discouraging to children. Given something further to do, viz., to produce their designs in stencil, embroidery, clay, metal, or wood, and their earnestness and concentration are very pronounced. It is, of course, not suggested that they should always design for stencilling; other materials and processes should be included; but there is no doubt that in the earlier stages this simple process has a marked influence on their understanding of what is meant by Design, and provides a suitable introduction to the formation of patterns for other materials and objects, which can only be designed under the conditions peculiar to such.

Stencilling should undoubtedly be included in all well-considered schemes of drawing, not only on account of its intrinsic art qualities, but also because of the advantages afforded in the teaching of harmony of colour. The colour question can by this process be

almost entirely isolated, the questions of drawing and arrangement having been definitely settled before this stage of the process is reached.

It should be remembered that a little art can make the crudest substance contribute to our pleasure and refinement.

Whatever may be done in this work, one should look, not only at the thing produced, but also, and rather, at what the ch ld has gained in power, both manipulative and mental, in habits of care and precision, in the exercise of its taste and invention, and in application.

MATERIALS, TOOLS, ETC., AND THEIR CARE.

From a practical point of view, stencilling has the great advantage of requiring few tools; but these, if few and inexpensive, should be perfectly suitable for their purpose, as a great deal depends on their condition. "A bad workman blames his tools," but even a good workman cannot do his best work with poor tools, especially if he himself does not look after them. This applies particularly to children, who, in the mass, require discipline in the matter of keeping their tools in due order.

Needless to say, the cutting of stencil plates of metal in school is impracticable, and is therefore left out of the question.

(1) Cutting Tools.

The first and perhaps most important tool is the knife. This may be an ordinary pocket-knife with a good sharp point, or a knife with a fixed blade, the end of which is triangular in shape, obtainable at most ironmongers. (*See* Fig. 1, p. 149.) The cutting of circular holes of small size being very troublesome, a nest of cork-borers (a case of six costs 1s. 6d.) or metal punches of various sizes is a desirable acquisition.

The following device is recommended for keeping the knife sharp, failing the use of a good grindstone or oilstone.

A piece of wood about $1'' \times 8'' \times \frac{1}{4}''$ has, glued to it on one face, a piece of good emery paper, while on the reverse is a piece of leather. The edge to the knife can be got by sharpening on the emery cloth, and the leather is used for finishing it. Most shoemakers use something of this kind, and it serves its purpose excellently.

Of course, if an oilstone can be obtained, so much the better, though the emery is quicker and cleaner.

(2) Papers for Making Stencil Plates.

Any good, *hard*, hot-pressed paper, such as Hollingworth's hot-pressed, or Whatman's H.P., is serviceable for general work, but,

if the stencil-plate is to be much used, good, thin, strong cardboard, such as Bristol board, is best. Whatever is used should have a good, smooth, hard surface and be tough. Cartridge paper is suitable in the hands of an expert, but is too flaccid for children. An oiled paper is sold for the specific purpose, but, beyond the fact that it does not require varnishing, and is somewhat transparent, it is not particularly advantageous.

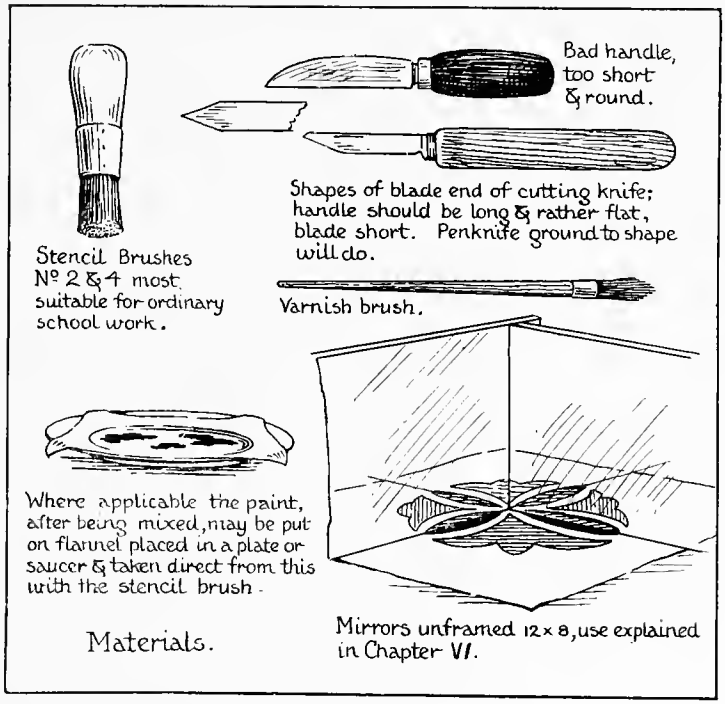


FIG. 1.

These are, it is to be understood, used for the stencil *plates*, *i.e.*, the pattern is to be cut out of them.

(3) Cutting Boards, etc.

The best material on which a clean precise cut can be obtained is a sheet of glass. The authors use for class purposes old photographic negatives, half-plate size. Most amateur photographers possess dozens of these, and, no doubt, would be glad to part with them for some useful purpose rather than consign them to the

dust-bin. Some amateurs even have *spoilt* negatives, which, silence being ensured, they would gladly see the last of; though a certain amount of tact would be required when begging such articles of your friends. If you are wise, ask for *old* negatives, or, simply, for negatives, certainly not for *spoilt* ones; and, if you obtain spoilt ones, take the gift as a compliment to your discretion.

Cardboard, wood, or metal is not suitable for cutting paper on, as the edge obtained is ragged and the knife itself is quickly blunted. When using a cork-borer or a punch, however, cardboard or wood must be used.

(4) Varnish.

The paper stencil-plate having been prepared requires a coat of varnish on both sides. The spirit-varnish known as "knotting" does very well. It can easily be prepared by dissolving shellac in methylated spirit. The shellac is put into a bottle (an old "Gloy" or gum bottle), and just covered with spirit. After standing for a day or so, the bottle is well shaken and the varnish is ready for use.

(5) Brushes.

The "Stencil" Brush is usually a short, round hog-hair, as in the illustration. (Fig. 1.) In default of this, an old shaving-brush, cut down to within $\frac{3}{8}$" of the handle, is a tolerable substitute. It may be pointed out that stencil brushes, especially if good ones, should never be cut. Good ones are made with the natural ends of the hair, and, needless to say, they are spoiled, or, at any rate, marred, if these are removed by cutting.

An excellent substitute can easily be made from the hairs of an old soft broom.

Both water-colour and oil-colour may be used, as also stains and dyes, and even silver sand.

(6) Care of Tools, etc.

A word here will, perhaps, be of use with regard to the disciplining of pupils in the care of the tools they use. All brushes, whether for oil or water, mixing or stencilling, should be thoroughly cleansed with soap and water and dried after use. This especially applies to brushes used for oil colours. This duty should not be assigned to one pupil, but each should be made to look after his own. The brush used for knotting varnish must also, at the close of the lesson, be well cleaned in methylated spirit, of which no great quantity will be required. After this the spirit should not be thrown away, but should be added to the stock of varnish, provided this is not already too thin. Cork-borers should be kept in good cutting order with a small file. All the foregoing hints are

important; if they are neglected it will be impossible to restore the brushes, especially, to their original condition. Not only so, but the annoyance and inconvenience caused by the appearance of dirty and unusable tools in a lesson militate very much against the easy flow of the work, not to speak of the waste of time. This training in taking care of tools should have a marked effect on the character and habits of children: indeed, by some children it is the chief lesson learned.

(7) Use of Mirrors.

An unframed mirror, placed on its edge on the axial line, will show the whole of a half-drawn symmetrical pattern.

Two mirrors placed on the outer edges of a design will repeat it indefinitely.

Placed at right angles, they will test a multi-symmetrical pattern, such as a diaper or a tile repeat. (*See* Fig. 1.)

(8) Transferring Designs.

The transfer of drawings may be effected in various ways. The simplest way is to double the paper, on which the pencilled drawing has been made, along the axial line of the repeat, and to rub the back with a smooth knife-handle or ruler.

Tracings, made with, say, a H.B. pencil, on good tracing-paper, will yield many transfers, the tracing-paper being, of course, reversed, or turned over, in the process, as occasion demands.

Tracing may also be effected by placing carbon-paper (such as that used in typewriting), between the drawing and the final sheet.

A prepared sheet of thin paper, with black-lead, light-red, or other colour (according to the colour of the ground on which the tracing is to be made) well rubbed into it so that it will not smear, is far better than carbon paper, which is rather oily.

White chalk used in this way answers well when the work is to be transferred to a dark ground.

Of course, chalk or powder colour may be rubbed directly on to the back of the drawing.

The process of *pouncing* is explained in the Chapter on *Embroidery*.

AN ACTUAL EXAMPLE TO ILLUSTRATE THE PROCESS OF STENCILLING.

As a suitable example we will assume that the Snowdrop Border (Plate LI) of the *Brushwork* section has been designed, and that it is desired to repeat indefinitely the unit enclosed within the registration triangles and lines. (*See* Plates CX, CXI.) A simple interlacing pattern might be chosen, but the simple, flowing curves of

PLATE CX.

PLATE CXI.

the *Brushwork* exercises are easier to cut, and the spaces left between the various parts of the pattern give, in most instances, ready-made " ties."[1]

On a piece of suitable paper the pattern in the enclosed space is first carefully redrawn with a pencil or other hard point, or it may be re-done with the brush only. Great care must be used in marking the corners precisely. The cutting-knife and glass being ready, the whole of the pattern is then cut out of the paper. It is better, when cutting a curve, to turn the paper on the glass rather than to turn the knife. Clean, precise lines, with sharp corners, are necessary. Care must be taken that sufficient paper is left between the various components of the pattern to hold it together. In this case, the only portion that requires additional " ties " is the wavy line suggesting the root, which may be cut with considerable gain in effect as shown, though, of course, other ways of leaving ties are possible. (Plate CX.)

Alternatively, it may be cut in the following way. Instead of cutting out the ornament itself, the background only is cut. This is a much more difficult exercise, and involves more consideration in choosing what must be cut and what left. Instead of having a somewhat disjointed look, the whole thing must be well tied together, and, when finished, it will appear as in the plate. Note the different treatment the root portion demands. Very little thought is wanted to show that without this the whole of the ornament would fall away. Note the " ties " necessary at the top and sides, and also how the leaves are linked up. (Plate CXI.)

Compare also the simple stencilled lettering of Plate CXCII.

The next stage is varnishing. Varnish is applied rather thinly on each side, and it is then hung up to dry. A quarter of an hour or so should, with the varnish recommended, be sufficient, especially if it is hung in a warm room or in a draught. But if still somewhat " tacky " (and the time necessary for adequate drying depends largely on atmospheric conditions), it must be left longer, until it is quite dry. If time allows, it may then be put under pressure, to ensure perfect flatness. A large book makes an excellent press.

Now we come to the actual process of stencilling. The paper or other material to which the stencilling is to be applied is carefully planned out, and guide lines are used for the correct registration of the plate. In the case of a dark material, white chalk, or any other easily removable medium, may be used. The utmost care must be taken for these lines to be perfectly correct: indeed, in

[1] A " tie " is the technical term employed for the small breaks of the pattern which are necessary to hold the whole together. Unless these are allowed for, the interior of the pattern will fall away, leaving only the exterior boundary lines.

no other portion of the process is greater care needed. Failure to obtain this correctness is almost sure to end in disaster. The space to be occupied by each unit of the pattern must be carefully and accurately planned out.

The stencil plate is then laid down in its exact position, and pinned or otherwise held securely. The registration marks of the unit must fit perfectly with the corners of the space on the material which the unit has to occupy.

We will first suppose that the colour to be employed is water-colour. Enough colour of the proper shade is mixed up on a palette, saucer, or slate. If the material to be stencilled on is dark-toned, the paint will perhaps require a good deal of Chinese white to be mixed with it. The paint should be rather viscid than fluid. A perfectly clean, dry stencil brush is then taken, and some of the paint is applied to its tip with the brush used in mixing. A wise precaution to take is to apply the brush first to a piece of waste paper in order to see how it works. If very little paint comes from it, a start may be made on the actual material by lightly dabbing the brush over the perforations The colour should appear first as a faint, "grainy" mass, and be gradually applied until sufficient body has been obtained. Haste in the application of the paint in too fluid a condition will result in blurred edges caused by some of it running under the stencil plate. The mask is then lifted up gently to see if a satisfactory result has been obtained. If so, it may then be unpinned and fixed in position on the next space; and the same procedure is followed until the whole of the spaces have been completed. Do not forget to wash and dry each brush used, and the stencil plate as well.

VARIATION OF COLOURS WHEN STENCILLING.

In decorating with a stencil pattern, one of the most charming features is the ease with which beautifully varied and delightful effects of broken colour are easily obtained, this, too, with one plate only.

Colours in the adjoining repeats of a pattern may be alternated, or a gradation of colour may be arranged between the different parts of a pattern. With a bold pattern several colours may be used on the same plate, by covering up with masks of scrap paper those parts of the ornament not to be printed.

Thus, in colouring a butterfly pattern, some suggestion of the prismatic hues there seen may be given by properly blending and merging one colour into the others. It is important, however, that each colour should be applied with a separate stencil brush, otherwise a muddy effect is likely to be obtained.

If oil paint be used, and when stencilling on a fabric or on wood this is desirable, the paint should be taken from the tube and placed on blotting-paper to absorb the superfluous oil, which otherwise would run and leave an oily stain round the edges of the ornament. It may afterwards be thinned with benzine or benzole, if thought necessary. The same procedure takes place as in the case of water-colour. When the work is completed, it is more than ever necessary that the brushes and stencil plate should be well cleansed.

OTHER EXAMPLES OF STENCILLING.

These elementary exercises illustrate merely the manipulative side of the art of stencilling. It is impossible to do much more than hint at the almost boundless range of its variations. There is room in it for the utmost artistry. The changes of arrangement which can be made with the aid of simple geometry, meeting, as they do, in some way or other, the requirements of almost every object or material, can best be realised by studying Japanese art. Among this artistic and highly ingenious race, the art of stencilling has been in favour for ages. So simple to work, and yet so subtle in effect, one sometimes wonders why more use is not made of it.

Plate CXX will give the reader, if not already acquainted with the art, some idea of the different effects which can be so easily produced by varying the arrangement on a simple basis of squares.

For the further development of this geometrical part of the subject, the reader is advised to study the works of L. F. Day, notably *The Anatomy of Pattern*, where the geometrical basis of pattern-designing is fully shown.

In schools a set of stencils of the letters of the alphabet to a fairly large scale should be of great use. Plate CXCII gives a set, of approved style, with " ties " in their most advantageous positions.

For beginners, the floral constructions of the brushwork lesson and interlacing geometrical patterns are, as before stated, the easiest to cut ; but, for quaintness of treatment, perhaps none are more fascinating than animal forms. These are, however, of far greater difficulty, on account of their complexity, but they are well worth study. For them, of course, mere brushwork or a loosely drawn sketch is of little use, their shapes demanding precise drawing with a hard point. Nature drawing of a simple form is capable of producing results which are surprising for their strength and vigour.

Plates CXII—CXVIII give examples of studies of various animal forms, many of which have been cut by boys. The insect, fish, and bird forms are very easily cut. The tiger, owl, goose, giraffe, etc., are of greater difficulty.

Unless children have reached a fair standard of precise drawing,

it is time wasted to attempt any of these, for in such advanced work the easy manipulation of the pencil in expressing form is absolutely necessary.

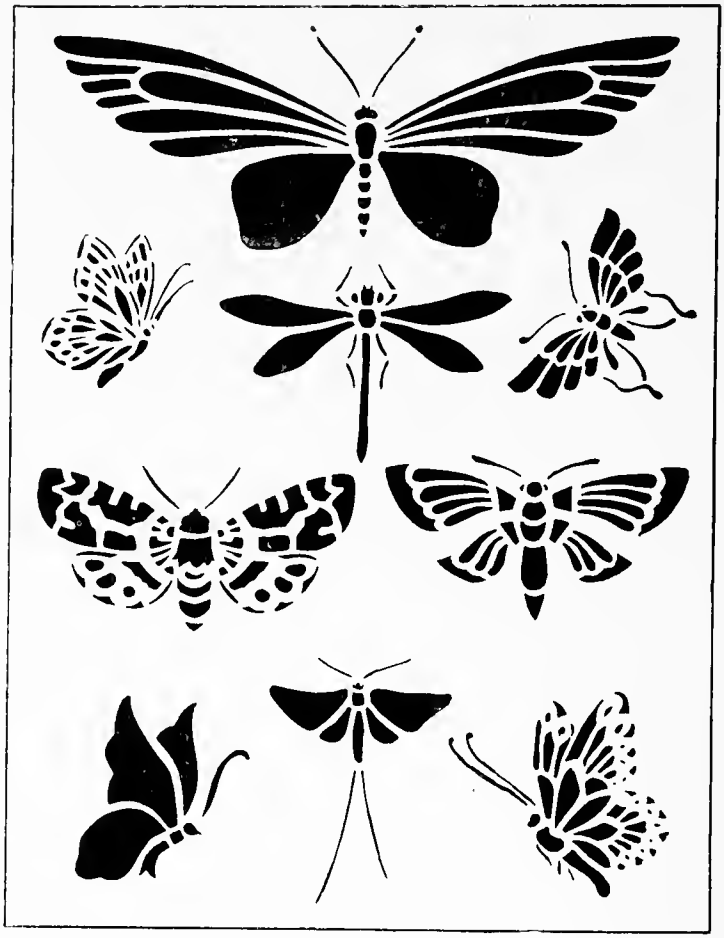


PLATE CXII.

There has been much controversy and various opinions have been expressed on the use of the pencil. Pencil freehand in schools has often been attacked by the advocates of the brush alone, one objection alleged being that there is no real outline to things in

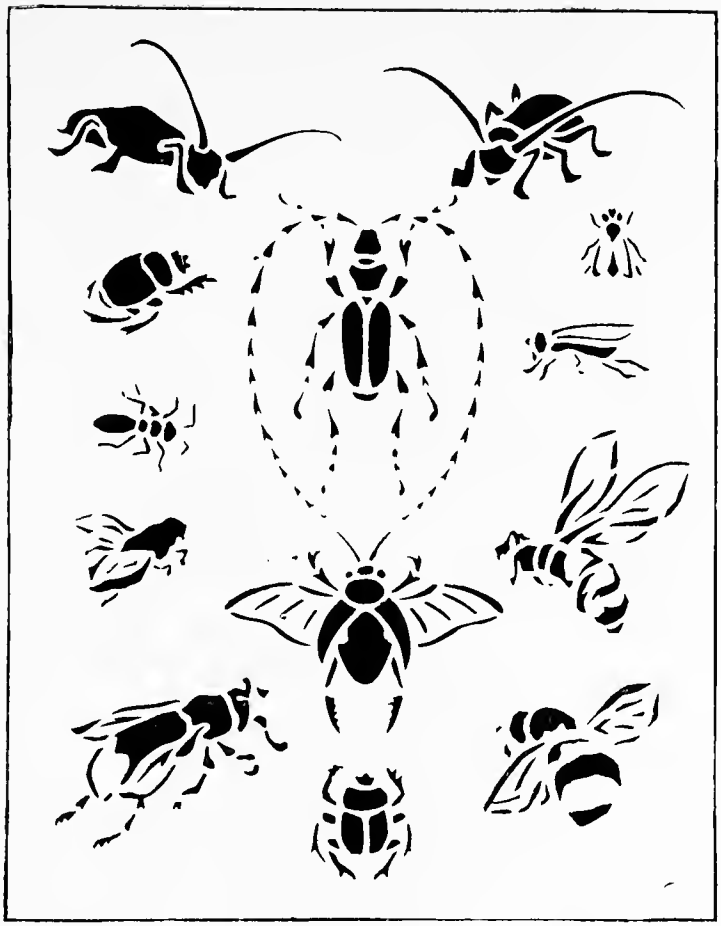


PLATE CXIII.

general. This is certainly true of the thing: there is no line bounding a solid form; but there *is* a boundary, and only by means of lines is it possible to convey in a conventional way ideas of area and form. With regard to decorative art, the line is often the only convention used.

Of course, it is not suggested that drawings should be in pencil outline alone. That would be too narrow. But in its place and for its specific purpose, there is no tool at present to equal the pencil.

The brush as an implement of expression is the most subtle and useful of tools in the hands of the skilled manipulator, but, as the tool of beginners in drawing (we are careful not to say *design*), it is not a wise selection, allowing as it does but little chance of correction of error, and so inducing carelessness and indifference to accuracy.

To the constructor, *e.g.*, the architect, stonemason, carpenter, cabinet-maker, etc., who works solely to a line, and of whose work accuracy is the very essence, the pencil is indispensable.

PLATE CXIV.

As, in learning to draw, the pencil is necessary from the very beginning, so is it in the first planning out of a design; its shortcomings will from time to time during its progress require correction, and it is only possible to make corrections by some such submissive medium.

The brush will then come into use again at a later stage. We are not disputing its use in conveying an accurate idea of the work when carried out in its particular medium.

This matter of the medium and of expression is gone into because modern theories have bent elementary art education in one direction only. In no particular has their effect been more baneful than in the style of drawing—mostly with brush and colour or pastel—which is now most prevalent. It is not only for correcting these modern worthless attempts at imitation that the pencil is so valuable, but also for firmly defining the outline and structure, and so registering and expressing the form.

Educational drawing should be looked upon as putting on paper knowledge of facts and forms: every line should be an attempt to fix and record the result of intellectual effort and comprehension. There is a quite erroneous idea that the only tools and media which should be given to children are the brush and colour or pastels. Moreover, they are to be left to their own resources, and so they have to learn to draw pretty much as a Cave-man must have done, the notion being that they shall express themselves unaided. The results are not very promising, if one may judge from the work done generally in some schools to-day. The evils which the old system engendered are possibly scotched, but perhaps other, and worse, evils seem likely to spring up in their place. The left wheel was firmly fixed in the rut; it is now the right wheel that is mired: the coach makes slow progress. The children are fast losing their character for thoroughness of work, and are gaining a reputation for what is showy and slipshod. In all walks of life, it is character and habits that tell in the long run, not superficial "accomplishments."

A portentous modern prodigy is the boy of the jerry-built brain, in whom the true spirit of inquiry is dead; who thinks "things don't matter," and is content with a mean standard in everything.

One cannot but think that this type of boy is largely attributable to an imperfect apprehension of psychological processes and laws.

These remarks are intended to apply to the study of drawing by children who are old enough to comprehend. But drawing for infants should be chiefly "play"; by all means let the choice of tools and mediums and the work itself be as free and delightful for them as possible. Their minds need not be burdened with corrections of form and colour. Give them the brightest coloured things; give them funny things—the brighter and funnier the

better; the greater will be the interest they take in trying to represent them. Their expressions will only be playful attempts at imitation, and yet by these something may be fixed in their minds.

But, when we come later to the study of drawing, a little serious selection and direction is required; and, later still, a more severe treatment of the subject: more necessary discipline: more accuracy in proportion, in colour, in detail, and in execution.

PLATE CXV.

PLATE CXVI.

Without careful drawing, painting is so much time wasted, producing a carelessness and indifference which if not checked from the first are very difficult to eradicate later.

Broadly speaking, however, the tools and medium should be governed by the conditions and requirements of the work, and, especially, by the capabilities of the pupils. There is much meaning and sound advice in the old adage, "You must first crawl before you can walk."

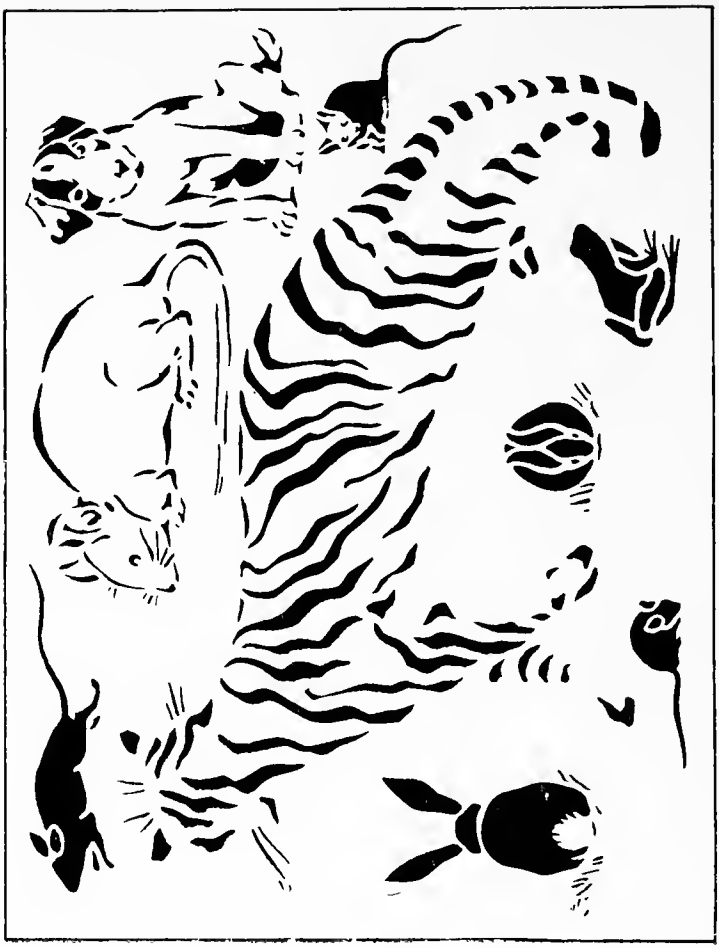


PLATE CXVII.

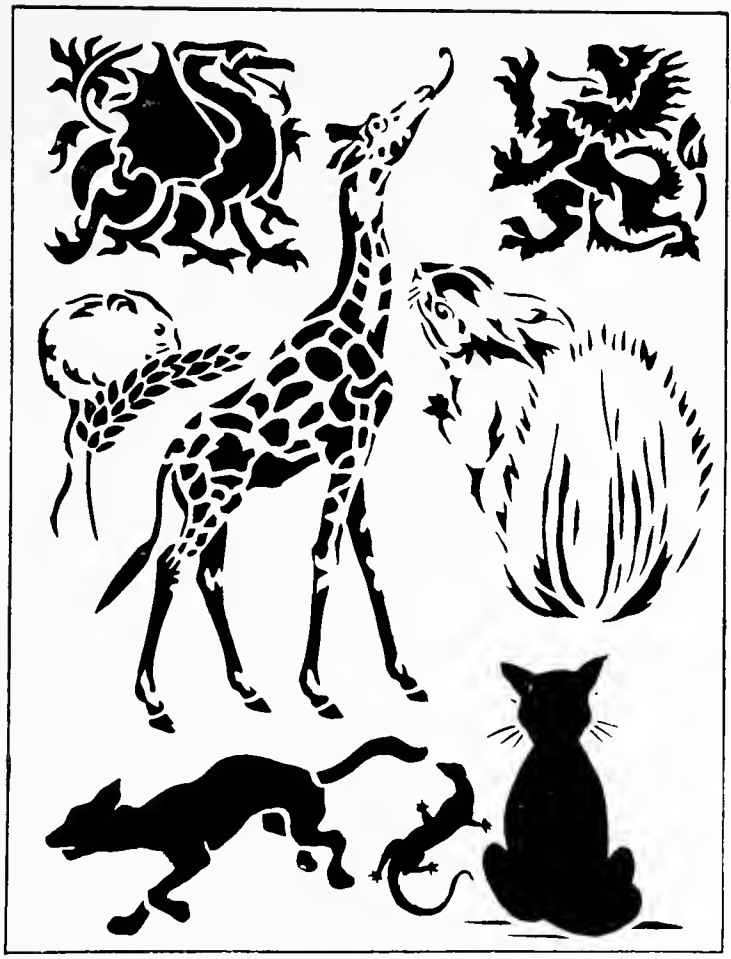


PLATE CXVIII.

But it may be remarked: What has all this to do with the decoration of handwork? Much; for the teaching of this work under present conditions is difficult enough without being hampered by a struggle against the evil habits already formed. Bad, careless drawing means bad decoration, absence of pride in the thing produced, and ugly heaps of sloppy work which is creditable neither to teacher nor taught.

But let us come back to our subject. For the benefit of those

whose pupils have never done any brushwork design, the following remarks about beginning practice in design by means of stencilling may be helpful.

In the first attempt at "design," it would be foolish to place a blank sheet of paper or a bare object or fabric before the pupil and to tell him to "design" something. The result would, no doubt, be curious: an assemblage of unintelligible forms with no idea of arrangement.

It is, therefore, necessary that the pupils should at first be led to work on some definite lines, within comparatively narrow limits, and guidance should only be given by reference to work previously undertaken. It may be shown how, by simple repetition of a given unit in a straight line, a continuous band of ornament, or "border," may be made; how a square may be ornamented by placing a unit in one corner, and turning the unit round so that it may be repeated in the other three; how the arrangement of simple "all-over" patterns like Plates CXLI—CXLIX can be accomplished. Some such instruction is necessary, or the result will be, as before stated, simply a few figures dotted about spaces in a haphazard way, without any sense of form, or balance, or arrangement, or any of the principles that govern the disposition of good ornament. Even if any of one's pupils developed into professional designers, restrictions would always be laid upon them; they would be limited by considerations of the space to be covered, the process of manufacture, the material to be used, etc.

PLATE CXIX.

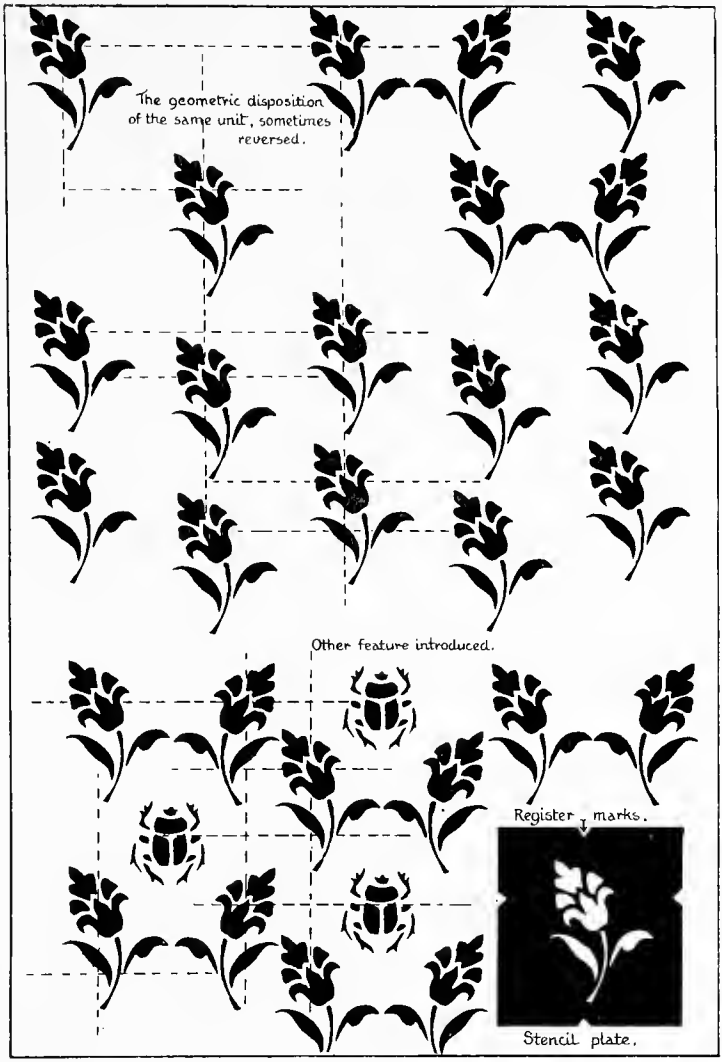


PLATE CXX.

But do not for one moment attempt to curb the imagination by laying down too hard and fast lines. Leave scope for the intelligence and inventive powers to have full play, and try to guide these in the right direction. It is important, however, that some

details of form should be first thoroughly mastered, no matter how simple and primitive they may be, just as in speech some words must be known before sentences can be composed. These will then

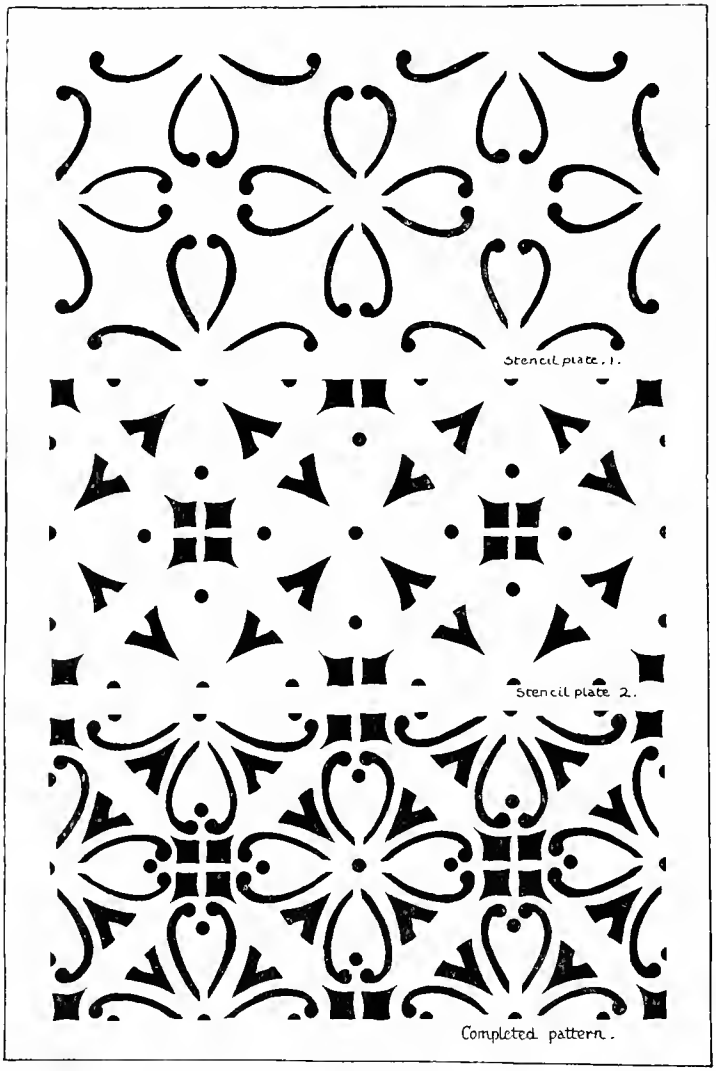


PLATE CXXI.

form units with which the learner will proceed to make sundry experiments of arrangement. In the case of a floral pattern he should be shown how necessary it is to dispose the flowers and leaves in the order in which they should naturally come, though such purely abstract forms as ovals, circles, scrolls, spirals, etc., may be at first disposed in an apparently arbitrary fashion so long as the resultant whole seems orderly and well balanced. This experimental planning out is of the utmost importance, and leads up to the ideal and logical method of the designer, who first plans out his main lines and masses and then proceeds to fill them in. But the tyro, as before stated, cannot work in that way. His mind is not stored with sufficient material, nor practised enough in the analysis of what he possesses. He must do what he can with what he has, and in the fullness of time he may confidently start with an idea and successfully work it out to the last detail.

At every stage of the process pupils must be alive to any change that may suggest itself. They should try to see and seize upon any accident that will lend itself to additional interest or beauty in their work. Their completed design may be far removed from their first idea, and it is better that they should be able to adapt themselves to any new version during their progress than that they should stubbornly push forward a first thought against all suggestions that may appear. Still, the result should be a clear and unmistakable statement, simple and to the purpose. An inarticulate, mumbled product is no more creditable in a design than in a speech.

It is quite possible that there cannot be any special system of teaching design ; in fact, the term itself would seem to imply a very wide margin of freedom for individual thought and expression. Suggestions which are helpful to one pupil may not be adapted to the best interests of another. The personal influence of the teacher should be very much stronger than any system he may devise. He must be broader than any theory he applies ; he must be able to perceive the merits of ideas which run counter to his own ; and he should remember that, though no teacher is capable of providing a pupil with an imagination, yet he must be capable of stimulating whatever imagination or inventiveness he finds.

As work progresses, many of the so-called principles of decoration may be pointed out, such as unity of growth, repetition, balance, etc. No attempt should be made to *begin* with these, but they should be instanced as they crop up, as in any system adopted they are practically bound to do.

Consideration of the remarks which follow with regard to the decoration of various articles of handwork will do much to make this clear.

Plate CXXI shows how a design in two colours can be conveniently carried out by using two stencil plates.

TWO CYLINDERS.

(Plates CXXII, CXXIII.)

The first plate shows how a simple flower form can be utilised to decorate this shape. The paper was ruled in squares, each about $\frac{1}{8}''$ larger than the square in which the flower form was to be enclosed, and in every one of these the form was stencilled.

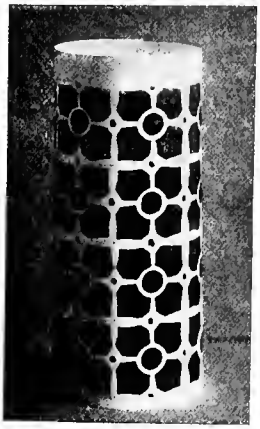


Plate CXXII.

Plate CXXIII.

Note that the pattern does not reach either to the top or to the bottom, nor are these empty spaces of the same width.

Plate CXXIII gives an adaptation of a simple brushwork pattern, repeated exactly five times round. Note again here that the pattern is not allowed to touch either the bottom or the top. In both cases, the *binding* effect, so necessary to objects of this kind, will be seen to have been well obtained.

A PYRAMID.

(PLATE CXXIV.)

The decoration consists of a simple flower form with three leaves, arranged to fit the triangular face. The basis of the design is geometrical, viz., a circle inscribed in an equilateral triangle.

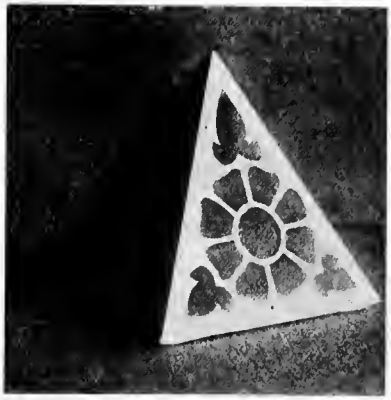


PLATE CXXIV.

A PAPER CUBE.

(PLATE CXXV.)

Here it is the background that is stencilled, the pattern being thereby left white. The corners of this are strongly emphasized, and so are the edges of the cube.

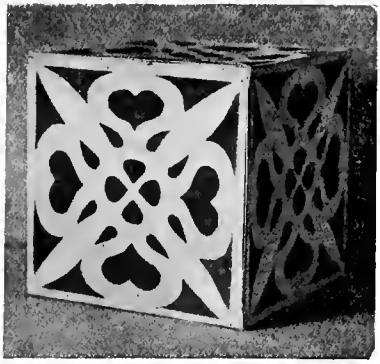


PLATE CXXV.

A TRIANGULAR PRISM.

(Plate CXXVI.)

One simple stencil only is used for both the rectangular and the triangular faces, the disposition of the ornament forming a triangle within a triangle, with the lobes radiating from the mid-points of the sides towards the centre.

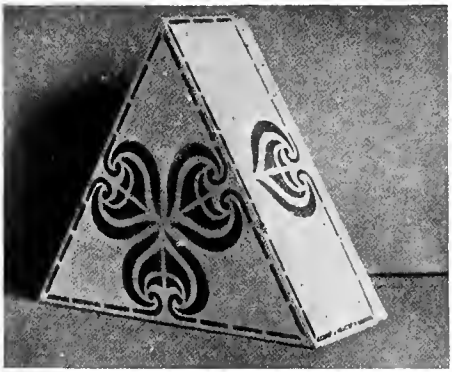


Plate CXXVI.

A CYLINDRICAL COLLAR-BOX.

(PLATE CXXVII.)

The decoration of this was based on and adapted from a Celtic interlacing pattern. Each unit of the repeat occupies a quarter of the circular top, and gives by its repetition a radial effect. The pattern on the side is in character with that on the top, and is repeated at definite intervals.

PLATE CXXVII.

TWO TABLE-MATS.

(PLATES CXXVIII, CXXIX.)

The first *motif* for the decoration of these articles is plain, viz., a butterfly. These insects are splendid for the purpose, many of them requiring little or no conventionalising as far as shape is concerned. The second example exhibits a simple floral design constructed out of elementary brush forms. In every case the centre of the mat must be kept quite plain, so as to emphasize its purpose ; for it is there that a vase or other object will be set.

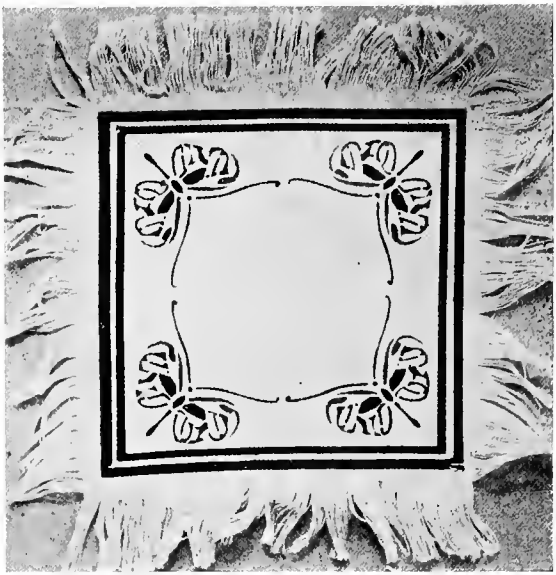


PLATE CXXVIII.

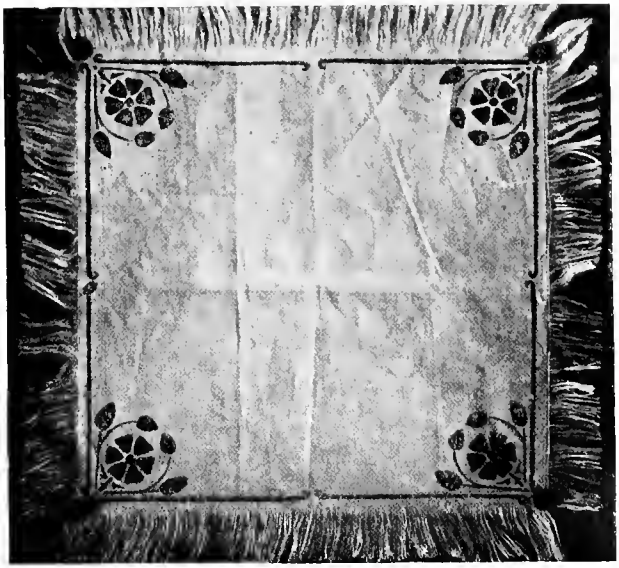


PLATE CXXIX.

A BOOK-MARKER.

(PLATE CXXX.)

Decorated with a lamp, which is symbolical of learning, and with a simple floral form.

PLATE CXXX

A POST CARD RACK.

(PLATE CXXXI.)

Two turkeys, stencilled in three colours on a dull brown background, the second one obtained by reversing the plate. Note

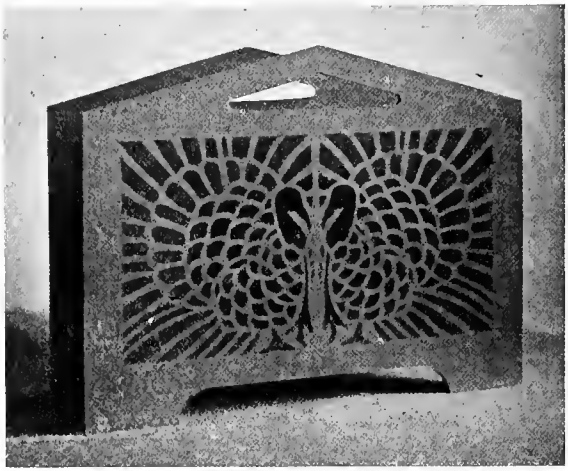


PLATE CXXXI.

how the feathers are arranged to fit the rectangular shape, and how the " ties " form an important feature of the pattern.

TWO SQUARE BOXES.

(PLATES CXXXII, CXXXIII.)

The simple vine pattern shown on the first box is capable of almost infinite variation, for its *motif*, the vine, is a basis on which very effective and easily drawn patterns can be arranged. Each leaf, it will be observed, is almost square, thus agreeing with the shape of the box, while the round grapes provide an effective contrast.

The somewhat complicated pattern on the second box was built up from three very simple stencil masks, viz., one for the circular brick-like ring, another for its centre, and a third simple heart-shaped leaf for the corners of the squares. It was stencilled in four colours on a dull green background, and proved an interesting exercise in geometric disposition.

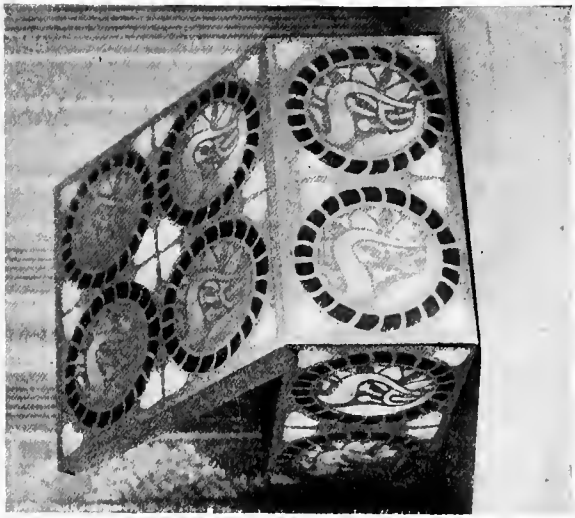


PLATE XXXIII.

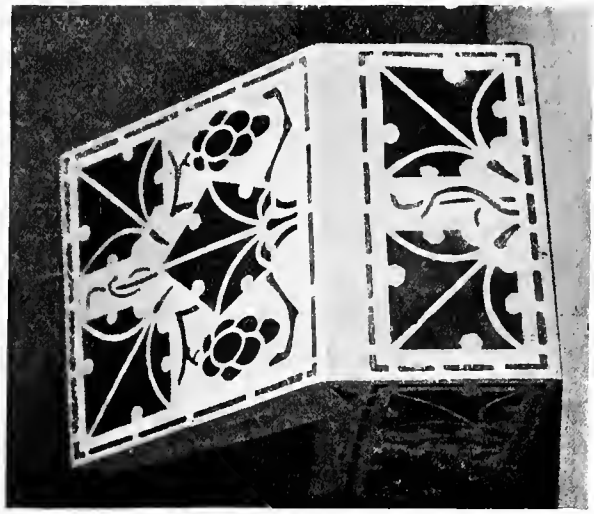


PLATE CXXXII.

A BLOTTER COVER.

(Plate CXXXIV.)

The stencilled decoration is based on interlacing work derived from the geometry lesson. Note how the character of the lettering is made to conform to that of the border.

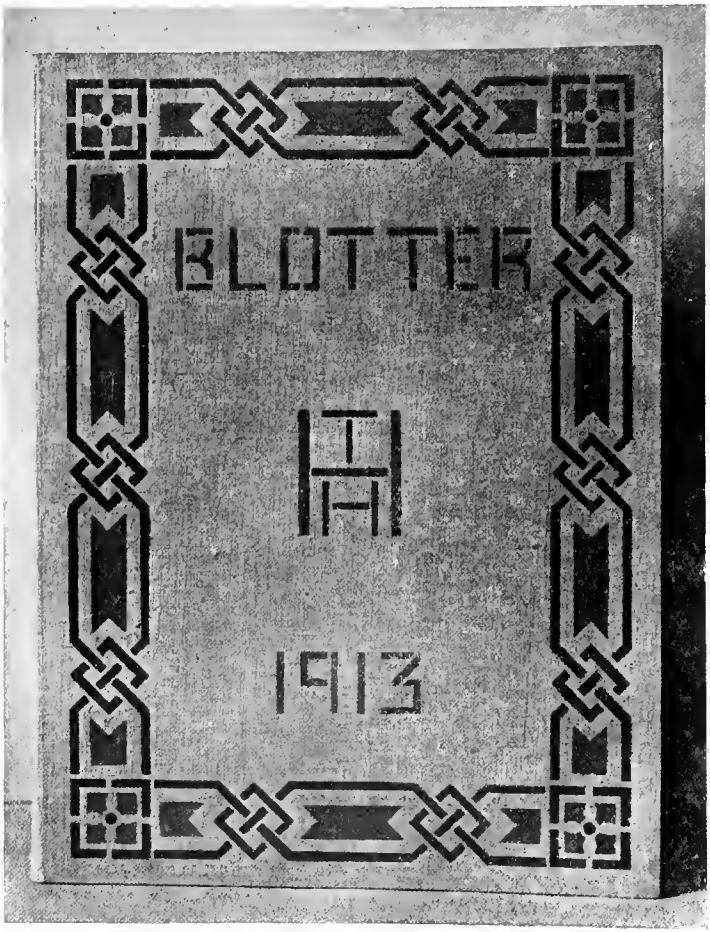


Plate CXXXIV.

ANOTHER BLOTTER COVER.

(Plate CXXXV.)

The decoration is based on brushwork, adapted so as to conform to the needs of the stencil. Note here, also, how the lettering agrees with the style of the ornament.

Plate CXXXV.

A BOOK COVER.

(Plate CXXXVI.)

The decoration is based on a simple brushwork pattern. The ornament only was stencilled, the lettering being separately drawn and painted afterwards.

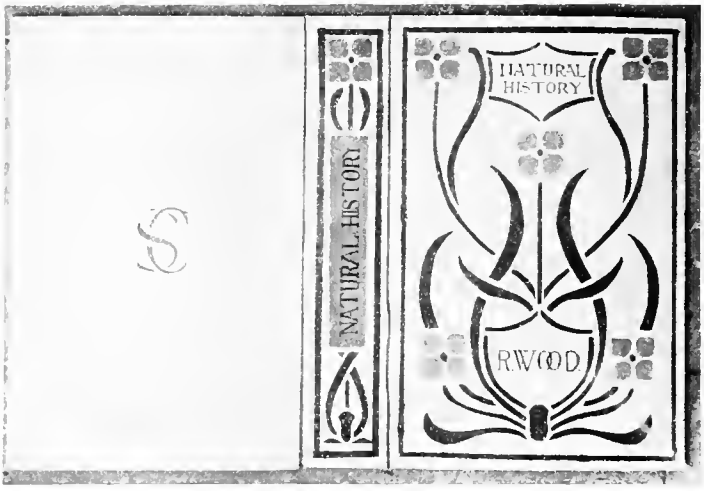


Plate CXXXVI.

A DODECAHEDRAL LANTERN.

(Plate CXXXVII.)

There is no proper stencilling in these lanterns, the perforations themselves being used to form the pattern.

On each pentagonal face, a pattern, straight-lined or easy-curved for preference, is cut. Over each on the inside is then pasted thin tracing-paper, or Japanese rice paper—such as Japanese table napkins are made of—will do. When dry, the tracing-paper is prettily coloured (water-colour is suitable, but coloured inks, being more transparent, are preferable). The whole is then glued up, the tracing-paper being inside. This is a remarkably effective article, but the cutting sometimes takes a long time. Dark-coloured *Canson* was used for the body of the actual lantern.

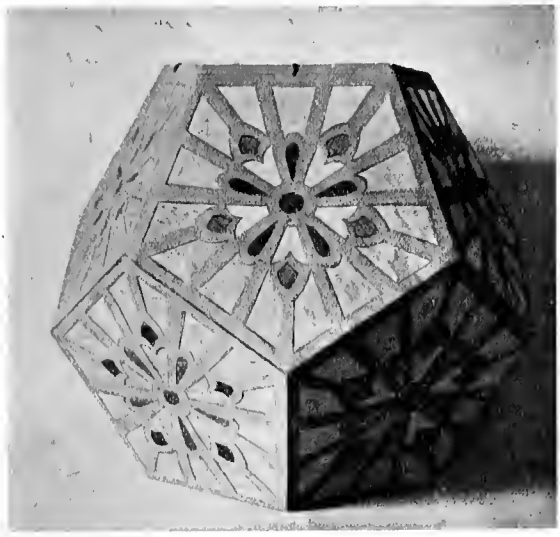


Plate CXXXVII.

A PENTAGONAL PRISM LANTERN.

(Plate CXXXVIII.)

This was formed similarly to the preceding, the ornament, based on a peacock's feather, being of a far more elaborate character, though the shape of the lantern itself is simpler.

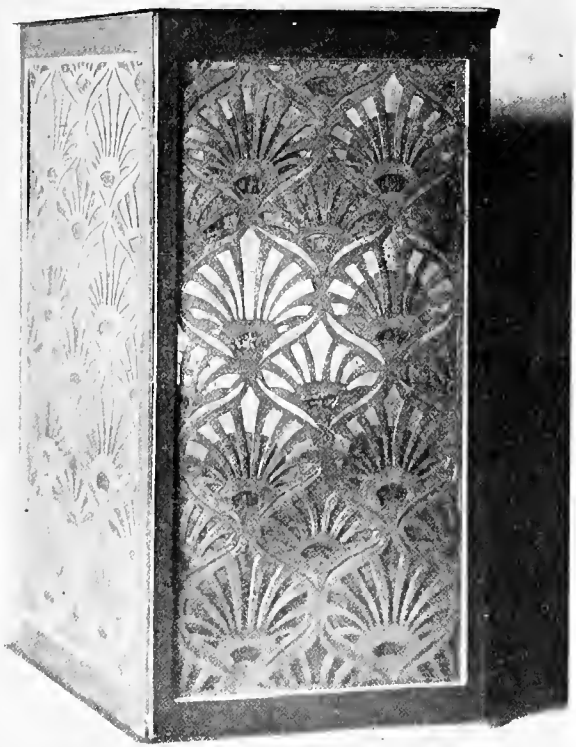


Plate CXXXVIII.

A PENTAGONAL LAMP SHADE.

(Plate CXXXIX.)

This was worked in the same way, the paper being cut away to form the pattern, and tracing-paper being pasted on the back: the tracing-paper need not be painted.

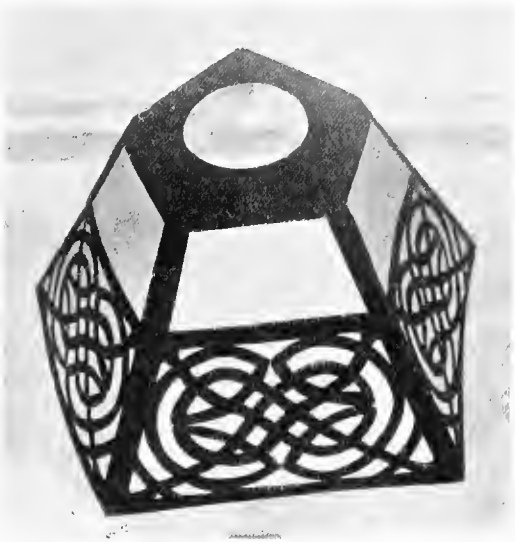


Plate CXXXIX.

DADO BORDERS.

(PLATE CXL.)

These are based on brushwork patterns, re-drawn and adapted to stencil needs.

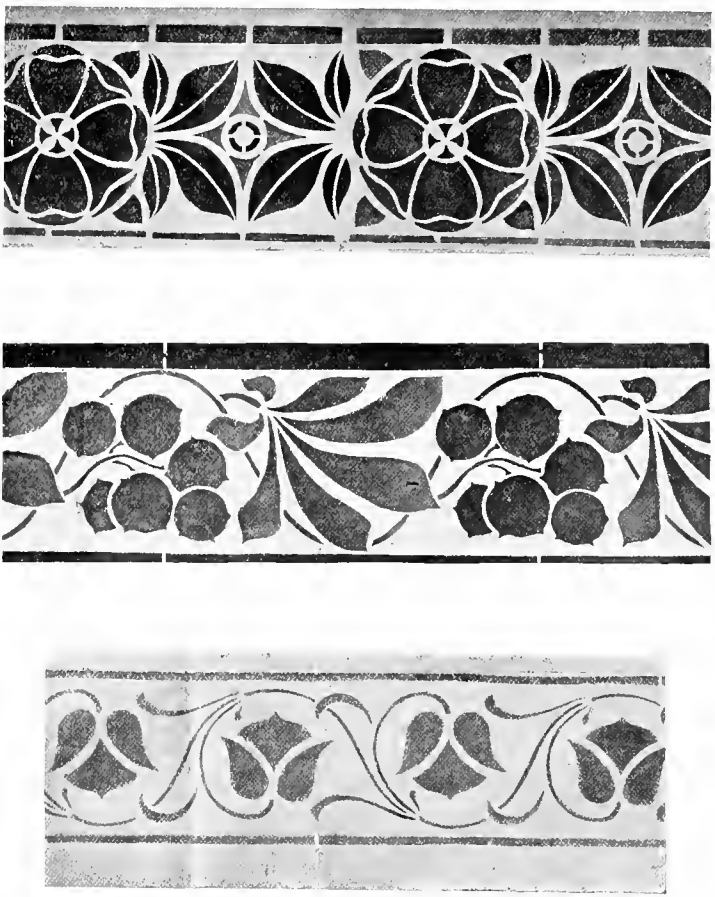


PLATE CXL.

"ALL-OVER" PATTERNS.

(PLATES CXLI—CXLIX.)

These are all, except the purely geometric patterns, based on brushwork exercises. The stencilled unit in each case is very simple, and shows what can be done by the mere repetition of a single shape in the squares or rectangles forming the geometric basis. Of course, most of the forms had to be redrawn and adapted before the stencil was cut.

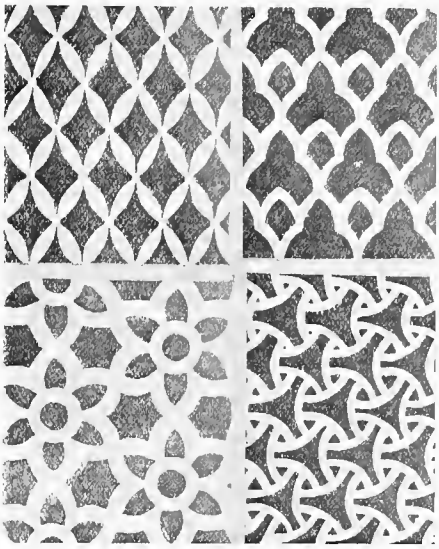


PLATE CXLI.

PLATE CXLII.

PLATE CXLIII.

PLATE CXLIV.

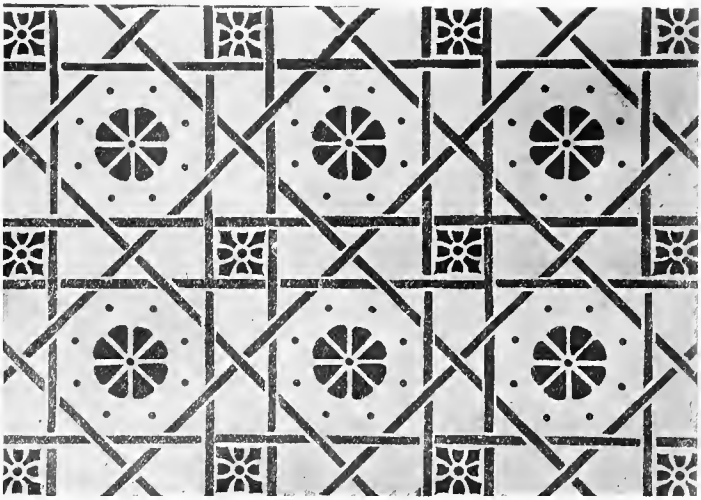


PLATE CXLV.

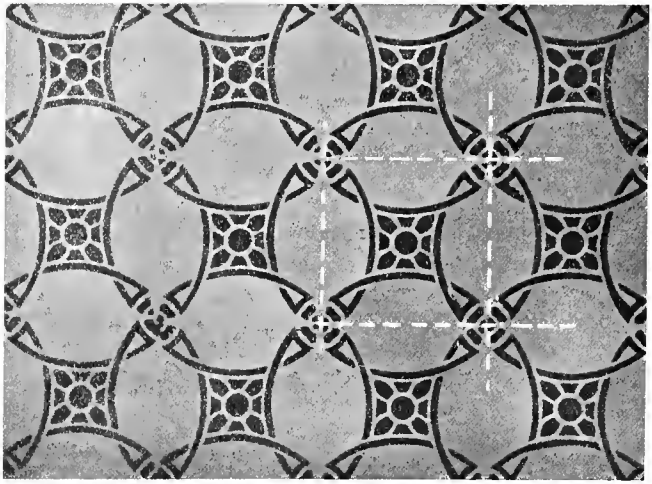


PLATE CXLVI.

PLATE CXLVII.

PLATE CXLVIII.

PLATE CXLIX.

A PORTION OF A SOFA-BACK COVER.

(Plate CL.)

The stencil was adapted almost wholly from brushwork.

A CLOCK-CASE.

(Plate CLI.)

It will be seen in the illustration that the chief consideration is given to the shape and design of the object itself, the decoration being, as it were, quite an afterthought. Such an exercise is eminently useful, not only for the sake of the skill required in making it up in cardboard, but also because it may subsequently be used as a pattern for carrying out the work in wood, when, of course, a few changes will be necessary, because of the thickness of the new material.

A BAG.

(Plate CLII.)

It is often the wish of older pupils to ornament some "ready-made" article. It was therefore thought that the decoration of some object already in service at home would be a useful exercise.

An ordinary mesh marketing-bag was therefore stencilled with appropriate ornament: seaweed, fishes, and shrimps, together with a monogram.

We may point out, however, that it is far better to design and make the object throughout.

PLATE CL.

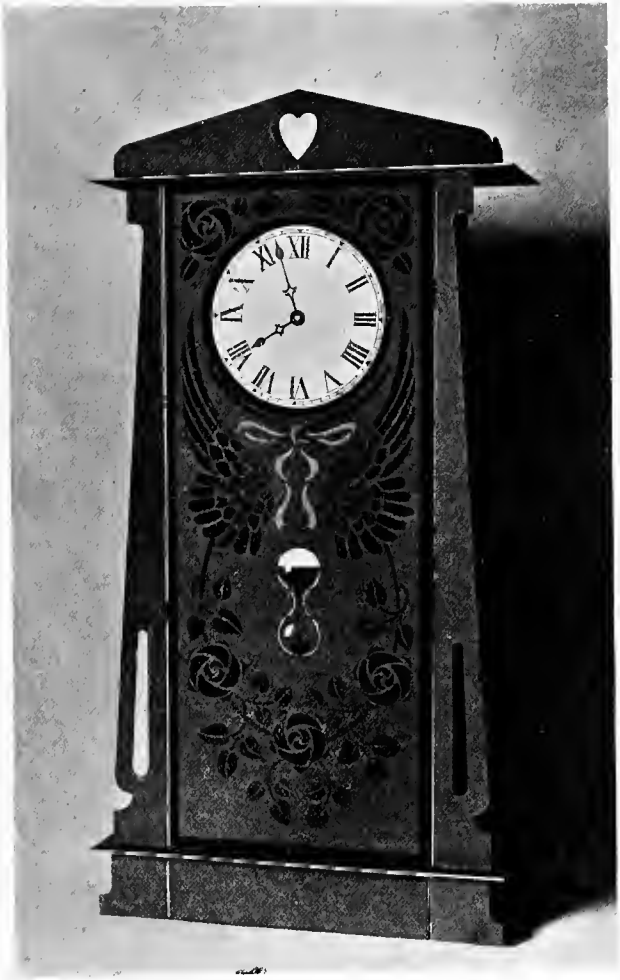


PLATE CLI.

PLATE CLII.

A BISCUIT BOX.

(Plate CLIII.)

The design shows the combination of sand-stencilling and painting, the background being the part stencilled. The body or shape was first thought out, developed, and cut out of brown cardboard. "Gloy" was found to be the best adhesive for use in the stencilling, being cleaner and less liable to work under the plate than glue, which, moreover, is far too sticky, dries too quickly, and clogs the stencil-brush.

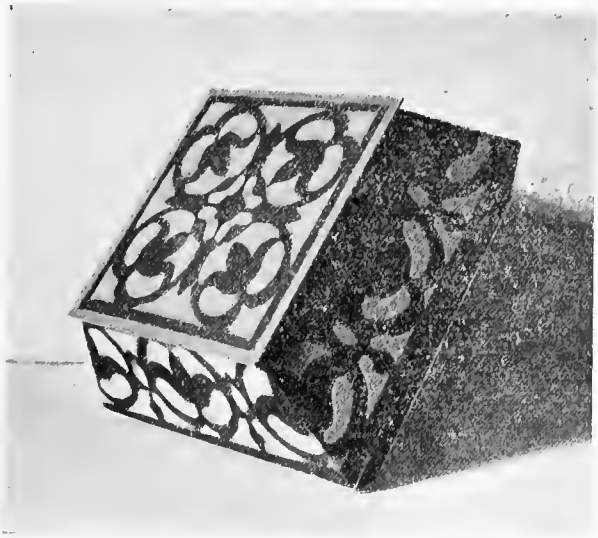


Plate CLIII.

It will be found necessary to go over the perforated pattern two or three times to secure a sufficient body of "Gloy" on the surface of the object to receive the sand. This silver-sand should be sifted over and allowed to sink into the "Gloy." The stencil-plate may then be gently lifted, and the work be left to dry thoroughly before the superfluous sand is dusted off.

The painted part of the pattern may then be done, either in body-colour or stain. A margin, it will be noticed, is left between this and the sand.

Of course, this is not the only way of combining these two media. Many others may suggest themselves after a little thought.

It should not be overlooked that the shape of the object was thought out before that of the decoration, and not the shape of the object adapted to suit the ornament. This is the only logical treatment.

A SET OF PERSONAL ORNAMENTS.

(Plate CLIV.)

[·]Exercises such as these give excellent opportunities for inventiveness and skill on the part of the more advanced pupils. As boys are not proficient in the use of the needle, it will be advisable to bring in the aid of the feminine hand in making up articles where stitching is required.

No explanation is needed with regard to the decoration of the waist-belt, its geometric character, and the manner of its spacing, being sufficiently obvious.

A word, however, may be said about the buckle. This article could, and should, be designed and made at the metal-work centre. If such a centre is not attached to the school, the expedient which was adopted in this case will be of service, namely, to use the buckle of a discarded or worn-out belt.

Poplin was the material used for the boy's bow and for the tie, both being stencilled with dyes. The former has a simple geometric pattern in two colours, the latter a simple rendering of a peacock's feather in three colours. It will, no doubt, be noticed that in one case the attitude of the unit has been altered so that when tied the ornament as a whole may appear upright; this gives it distinction, and differentiates it from the manufactured article.

In making the plastron and cuffs, the size of the neck and wrist will be the first consideration; the repeated ornament will then be arranged within a divisor of these.

"Dolly" dyes are used in printing the stencilled pattern; these are always desirable if the article decorated requires occasional washing.

For the button-holes feminine help will have to be requisitioned.

Great ingenuity and taste can be displayed in designing and colouring buttons. A wooden or cardboard cone is wanted to glue the material to when stencilled.

The attachment at the back for fastening the button will suggest itself in many ways.

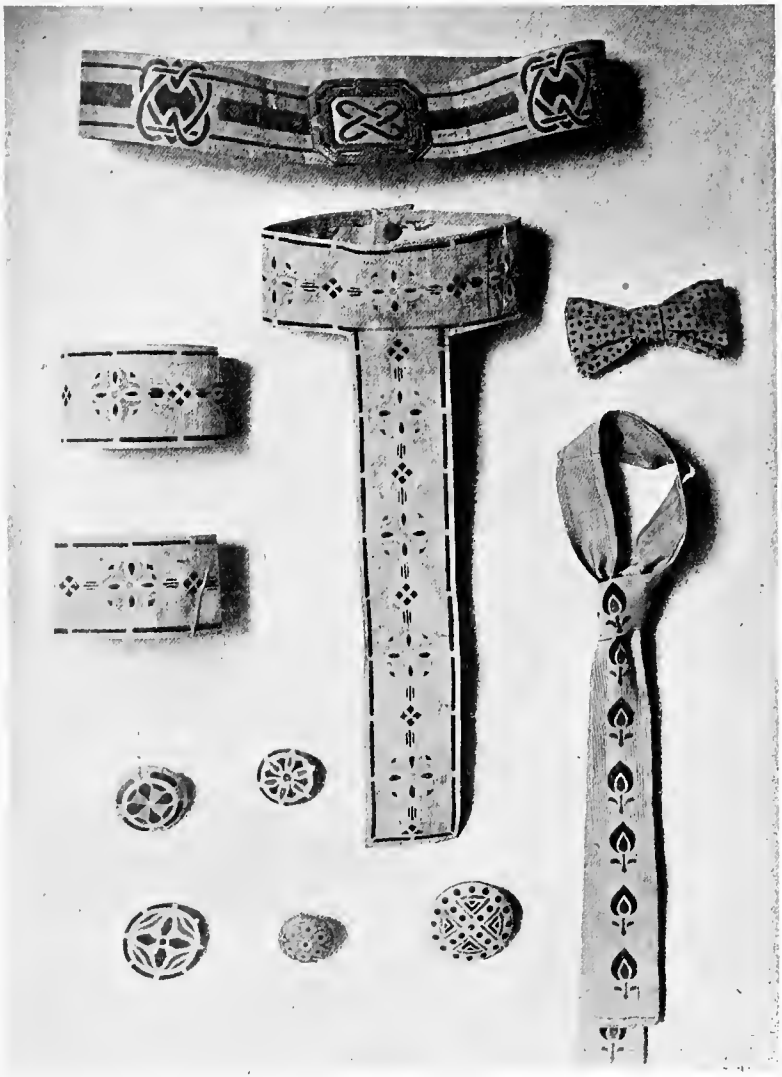


PLATE CLIV.

SECTION VII.

NEEDLEWORK APPLIED TO HANDWORK.

NATURALLY, we do not wish the reader to imagine that we are going to suggest that the Art of Needlework should be applied to the same class of objects as those previously exemplified. In the majority of cases it would be absurd. But there are many articles which girls make and use that form excellent material upon which to exercise their initiative in decoration. The patterns evolved in the brushwork and other lessons may be worked in simple stitches on these articles, and much experience will be gained in tasteful decoration by means of form and colour, particularly the latter. The beauty and charm of colour obtained from silks, or even mercerised cottons, is a revelation to children. Many of their coloured designs, when translated by needlework to actual fabrics, are so transformed and enhanced in colour-beauty as to be hardly recognised by their designers.

In olden times, Englishwomen were famous for their needlework. It seems a pity that such a reputation should be lost. But in these days of sewing-machines, and cheap, ready-made patterns and decorations, the ever-increasing rush of life has brought about a decided falling-off in both quantity and quality of "original" work. Possibly there is more needlework done, but a good deal of the personal quality has been lost.

Cushions, table-mats, etc., are seen in profusion, but it may be pretty safely conjectured that few are individual expressions of their makers—the designs were bought. Compare the insipid flavour of the majority of present-day stitchery with that of even the sampler of early Georgian days (not to speak of mediaeval work), and you cannot but feel that the former is only a reflection of the prevailing fashionable patterns and not an expression of the worker. Originality in most seems dead. Until some power of initiative has been fostered in the young, it would, however, seem idle to expect anything else.

As a beginning, though small, in this direction, the translation of their own original designs (brushwork or other) into needlework seemed desirable. For one thing, the slavish adherence to the pattern shown by the average needleworker was not here felt, for the designs were their own, knocked a little into shape, of course, by suggestions from the teacher, so that deviations from the original designs were freely made, for were they not their own? One has heard of beautifully embroidered work, with the growth reversed in places; and of instances where the embroideress has been afraid to connect

the leaves by adding a stem which had been omitted in transference; and of other preposterous mistakes, as well. Even an elementary knowledge of decoration should serve to prevent such exhibitions of weakness.

A little preliminary practice on the very coarse open canvas, sold for the purpose, is perhaps desirable. Most girls are able to do the simple *cross stitch* shown in the first series of illustrations to this section. Fine work on fine canvas or other material, must be rigidly tabooed—and not merely on account of possible injury to the eyes. It must be borne in mind that the main idea is to foster inventiveness, independence, power of planning out, and sense of appropriateness to material. Consequently, all problems should be reduced to their simplest forms, and undue insistence on neatness and complexity avoided. Not, of course, that neatness must be ignored. The mean to follow must be left to the teacher's discretion. Though silk threads are certainly best, yet the mercerised cottons which are sold under various names, "Brighteye," "Radium," etc., do almost as well. The needle should have a large eye, and be larger than the silk.

A first exercise might be taken in the following way. (As the authors have actually practised this method they can confidently recommend it.)

Each girl is given a piece of squared paper such as is used for graphs (squares about $\frac{1}{8}''$ or $\frac{1}{10}''$). On this each child sketches her initials from some model of lettering (one suitable, however, must be chosen), and the letters are blocked in in squares. This forms an exercise which even little children can do. The method of forming a curve may, of course, have to be illustrated by the teacher on the blackboard. When the letters are satisfactorily drawn, and here the keen supervision of the teacher is required, they are worked in silks, cottons, or wools of suitable size, on a small piece of canvas, say 6″ square, each square in the copy being represented by one cross stitch on the material. Some amount of latitude can be allowed in working this out. Such little problems as whether the stitches should touch each other or not should be left to the pupil. They are not too difficult for them to decide.

This being satisfactorily done, some simple border may be put round it. Many of the simple interlacing patterns shown in the earlier part of this manual can easily be adapted. If necessary, they may be first translated on paper as was done with the initials.

The carrying out of this part of the exercise, *i.e.*, a simple border, is, however, of much greater difficulty and requires far more care and forethought. The scale to which it is worked so as to allow the corner to be turned, and the spacing of the initial in a pleasing manner, demand consideration; but the teacher will be wise if the children are allowed a free hand. Mistakes are bound to be made,

perplexity arises, and possibly there is some ultimate disappointment, but children who make no mistakes seldom make anything else ; the exercise of their ingenuity is of far more importance than obtaining a series of faultless examples, however gratifying these may be to the teacher.

In the examples shown, which are children's actual work, these mistakes are in some instances painfully apparent. The spacing of the letters is in two or three cases very weak. Attempts were made, and were allowed, to correct this by the insertion of some other detail such as the date, a line, a lozenge, etc. In most cases, the resultant border was completely different from the one from which it was evolved—such differences being very common whenever a certain pattern is adapted to a different material.

Further exercises were then taken on the same material, very coarse canvas, producing such articles as mats and kettle-holders —with any variations of stitch which the children could at that stage manage.

Most of these were first thought out and drawn on squared paper as preliminary exercises. The *long* or *short satin stitch* (see Fig. 2, Plate CLV) was, it must be confessed, a greater favourite with the children than the *cross stitch*, the shorter time in which the space could be covered being apparently the reason for their preference.

Before any more advanced work was undertaken, a few of the special stitches that are used in embroidery were specially taught. These were

(1) the split stitch,
(2) the chain stitch,
(3) the herringbone stitch,
(4) the coral stitch,
(5) the French knot,
(6) the Roumanian stitch,
(7) the button-hole stitch,
(8) couching,
(9) a snail trail,
(10) making a thicker cord.

They were, of course, not taught *seriatim*, but as occasion demanded, the *split stitch* and the *chain stitch*, however, being the first. Old pieces of linen, such as is used for coarse aprons, were easily obtained for practice.

The children were then allowed to use these stitches on an actual piece of work, in the following manner. Each one sketched her initials, using letters of simple form about a couple of inches in height, and designed a simple border round them, keeping in mind the fact that each part of the border had to be worked in some

particular stitch she was acquainted with. The rectangular border was the general favourite. When this was satisfactorily completed it was transferred by the *pouncing method* on to a piece of linen.

[For the benefit of those who are not acquainted with this method it may here be briefly described. The whole of the pattern of the design, including the initials, is pricked through the paper with a fairly large pin, the intervals between the pin-pricks being about $\frac{1}{10}$", or perhaps rather less, so that the design appears outlined with holes in the paper. This is then laid on the piece of linen, and firmly fixed there with drawing pins, and then powdered charcoal, combined with chalk, is rubbed well in. (Fine powdered white French chalk is used if the canvas is of a dark tone.) The pricked design is then carefully raised, and the pattern is seen outlined on the linen as a number of dark spots of charcoal. (Care has now to be taken that these are not smeared or blown off.) The whole design on the linen is then gone over with a brush containing thick paint, such as Chinese white, chrome, or vermilion, whichever best suits the colour and texture of the material, and when quite dry the remains of the charcoal are easily brushed or knocked out.]

The design was then worked by each child in the various stitches intended for it.

The rectangular treatment of the border was so general that the same exercise was then set in another form. Each child, with help from the teacher, was allowed, as a small design exercise, to form a monogram from her initials. Round this, in whatever way seemed desirable, decoration of some kind was to be placed. It was not to be rectangular. The stitches, also, as before, entered into the question. Many of the first attempts had to be discarded, for, on being questioned, the child was found to be at a loss to see how they were to be carried out in stitches. So another attempt that satisfactorily met the difficulty had to be made.

When finished, these were transferred by "pouncing" to the material and carried into effect.

A variation was then again made, this time of a much easier nature. A small mat, such as could be carried out in one kind of stitch, was done. The two patterns of an interlacing character show this type of work. (Plates CLXXXIV, CLXXXV.)

Later on, interlacing patterns were again worked, by couching a cord along the lines of the pattern. This was, however, a much greater trouble, necessitating very careful arrangement of the cord and secure fastening with pins before the couching could be satisfactorily done. Much of this difficulty could have been avoided if frames had been available. In this and the last exercise the pattern had first to be "pounced" on the material.

The scope afforded by the creation of a simple mat pattern was responsible for the next exercise. Each child designed a small table-mat, the ornament being within certain narrow limits,—in fact, they were confined to the use of a border and a small corner sprig. As by this time more stitches were known, greater power of expression was given, as some of the results show.

Designs for belts or hatbands formed the next exercise. These being on a smaller scale and necessitating finer stitches, were not so generally successful as the preceding exercises. The three given show what sort of thing was produced. Interlacing patterns were the general favourites. (Plate CLXXXIX.)

The small mat exercise was then again given, but the decoration was limited to a narrow border and a spot in the centre. These centre arrangements were mostly brushwork ones, and, generally speaking, were greater favourites than any. Plates CLXXXVI—CLXXXVIII give some idea of what was produced.

The whole of the preceding are simple enough to be carried out without a frame. But a simple frame conduces to much more accurate work, and an old picture-frame can easily be utilised as a makeshift. A piece of linen or calico is sewn to one side of the frame and the linen on which the needlework is to be done is sewn to this. With coarse carpet thread and a large needle the linen can then very easily be tightly stretched on this. The illustration of a half-worked design for a pincushion shows clearly the manner in which this can be done. (Plate CXCI.)

The collar illustrated was designed as a brushwork exercise and worked on linen supplied by the girls themselves. The material was held in the hand. (Plate CXC.)

A FEW SIMPLE STITCHES.

(Plate CLV.)

(1) The Stem or Outline Stitch, also known as Crewel Stitch.

This stitch makes a firm, fine line and is susceptible of much variation, its character being affected by the quantity of material taken up and the angle at which the needle enters and leaves it. In the form of a back stitch it can be used as a filling for leaves, flowers, etc.

(2) The Satin Stitch.

This is a simple and straightforward stitch, not unlike the last, but it requires much skill to work if a good result is desired. It is better done on a framed material than in the hand, for the stitches should be perfectly parallel.

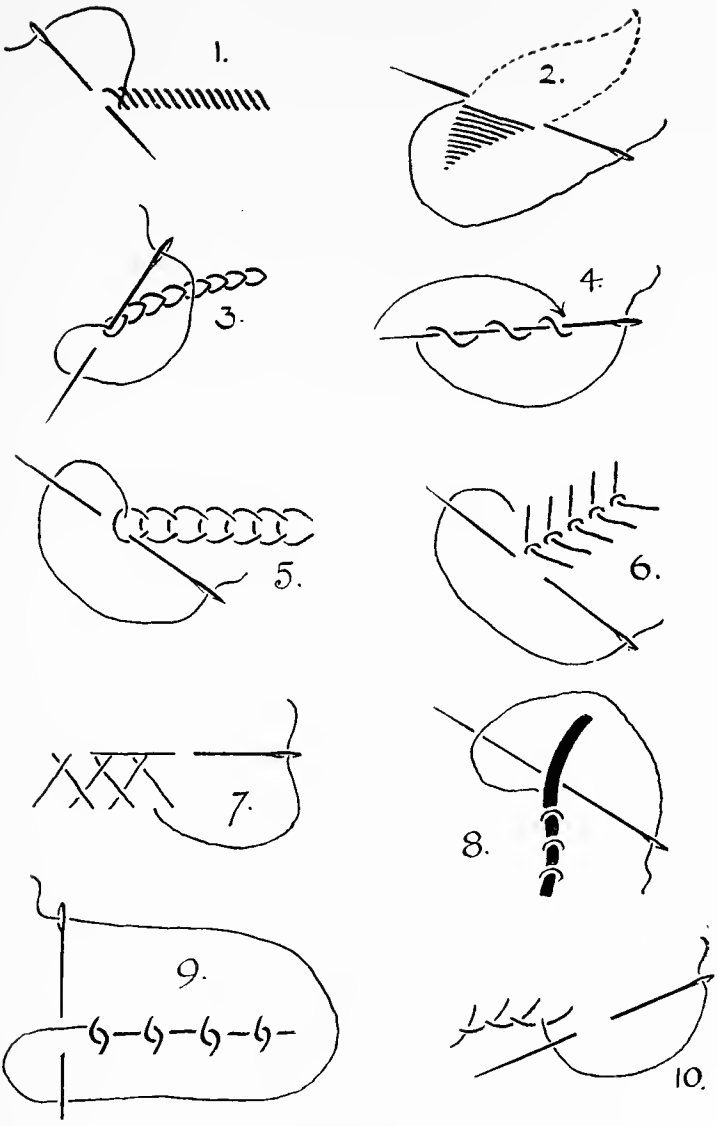


PLATE CLV.

(3) The Split Stitch.

This is, perhaps, the best known and most frequently used of all the stitches, being of such a character that it can be used either for line work or as a filling. It is particularly suitable for fine curved lines.

(4) The French Knot.

After bringing the thread through the material, the point of the needle is encircled by the thread two or three or more times. It is then returned nearly to the place at which the thread came out.

(5) The Chain Stitch.

This stitch is a simple variation of the *split stitch*, the needle, instead of entering at the spot from which the thread comes out, being inserted a little to the right but still inside the previous loop. Note, however, where it emerges.

(6) The Roumanian Stitch.

A very easily executed stitch, and exceedingly useful for long leaves in which it is desirable to show a centre vein. The first stitch in the diagram is angular in shape, and the next stitch ties it down. This second stitch is not shown. The first stitch, of course, may be quite straight. Great scope for variation is given by this. It may even be used for backgrounds.

(7) The Herringbone Stitch.

The manner of working this stitch is perhaps so well known that, like the *cross stitch*, there is no need to describe it. The diagram should amply illustrate the manner in which it is worked.

(8) Couching.

This is the method employed by which thick threads or twists are fixed to material without passing through it. A thinner thread, sometimes of a different colour, encircles the twist laid upon the surface, and returns to the back again. Sometimes a number of parallel threads are laid down by this method. It is sometimes used for solid fillings, especially backgrounds, the couching thread forming a kind of chequer pattern over the whole.

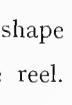
(9) The Coral Stitch.

This is a knotted stitch, the knot being made and fixed to the material at the same moment. The knots may be close together and tight, or they may be wider apart and somewhat loose. The amount of material taken up determines the character of the knot.

(10) The Button-hole Stitch.

This, again, is so well known that it needs no description. It is capable of very great variety, being widely or closely spaced, with long or short stitches, at discretion.

TO TWIST SILK INTO A THICKER CORD OR "TWIST."

Take an empty reel or bobbin and a stout hair-pin. Bend the hair-pin with the fingers until it assumes this shape 

, making the part *ab* about an inch longer than the reel. The end *a* is then pushed through the reel, and, with a pair of pliers, it is bent until a hook is formed.

FIG. 2.

Suppose the cross-section of the cord or twist is to be six times as great: three lengths of it are fixed between *a* and *d* (some point to which they can be fastened).

The reel is then held in the left hand, and the end of the wire *c* is used as a handle and revolved so that the three strands are tightly twisted together. They must be kept taut or they will kink considerably. The length *ad* is then doubled over, the ends *a* and *d* being connected with the reel at *a*, while the other end is again affixed to *d*. The whole is now, of course, only half the length it was.

It is then tightly twisted the reverse way, keeping the whole quite taut; in fact, the threads must be kept taut during the whole of the operation.

When taken off the reel and hook it is found that a cord has been made which will remain twisted.

This is extremely useful when a stouter or thicker thread of the same material and colour as has been already used is required.

EXAMPLES WORKED IN CROSS STITCH ON VERY COARSE OPEN CANVAS.

(PLATES CLVI—CLXVII.)

Without the letter, or something of a similar character, to be framed, the working of these borders is almost worthless, so far

as educational value is concerned. The actual patterns are easily designed by children, but their adaptation to some special purpose and their size comprise the real educational and artistic exercise.

Plates CLXII—CLXVII contain more difficult borders, evolved by children working on squared paper.

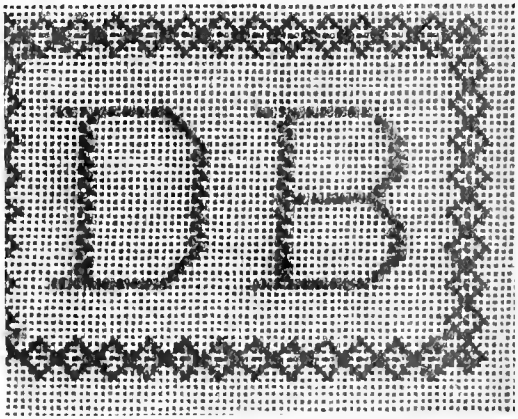


PLATE CLVI.

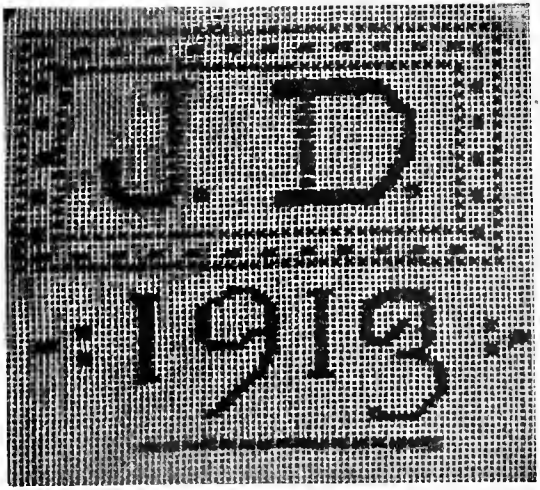


PLATE CLVII.

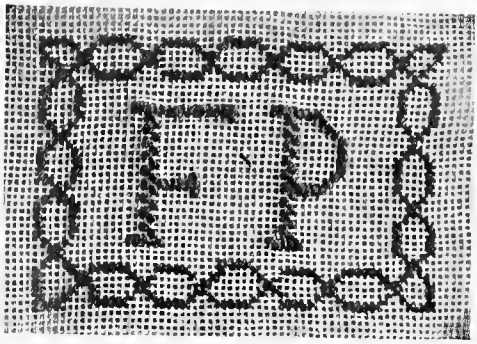


PLATE CLVIII.

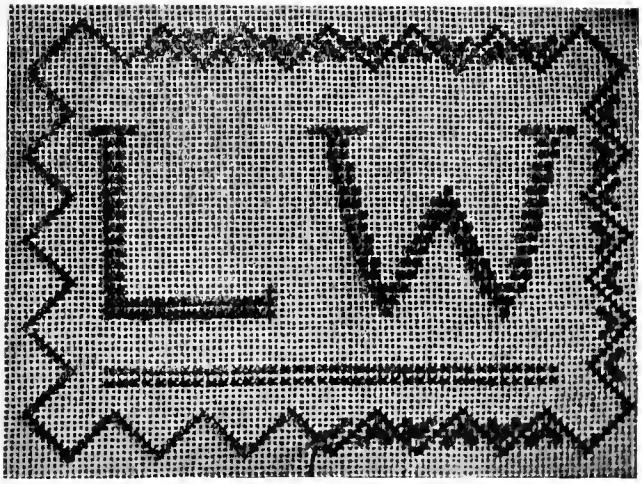


PLATE CLIX.

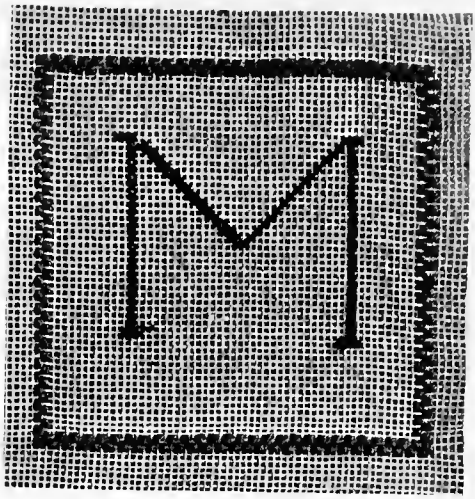


PLATE CLX.

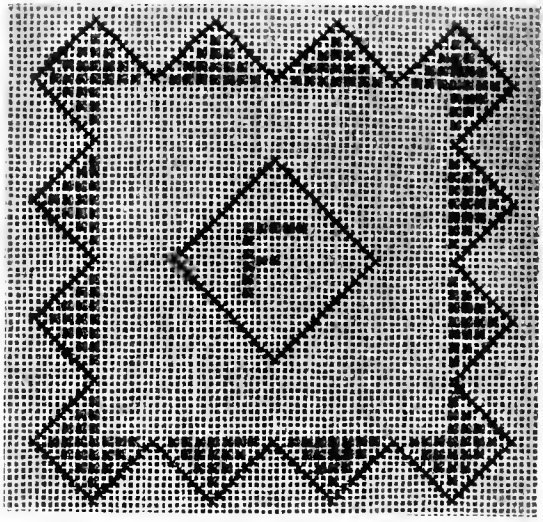


PLATE CLXI.

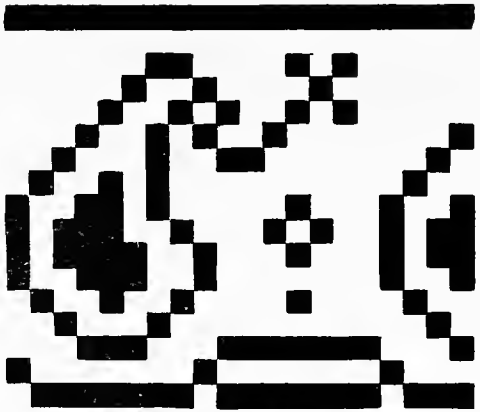


PLATE CLXII.

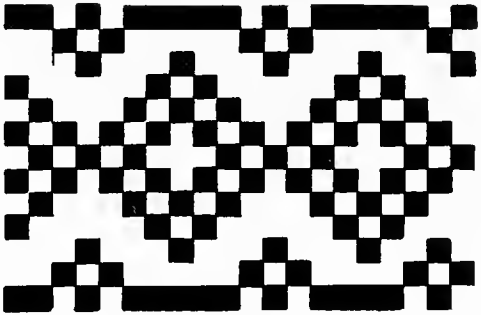


PLATE CLXIII.

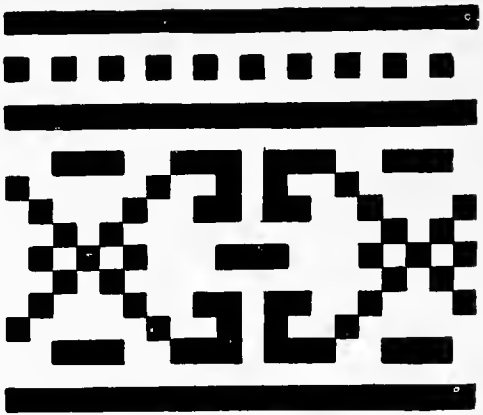


PLATE CLXIV.

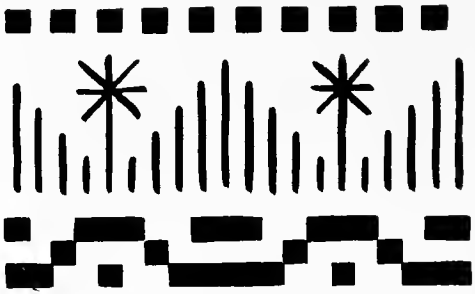


PLATE CLXV.

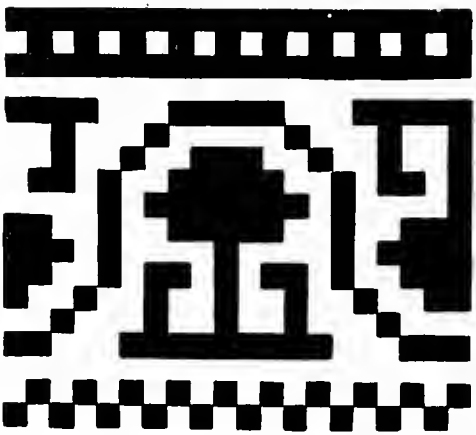


PLATE CLXVI.

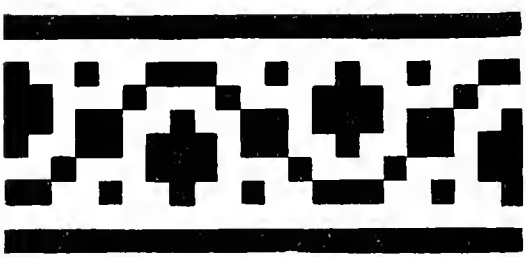


PLATE CLXVII.

NAME INITIALS WORKED ON COARSE LINEN WITH VARIOUS STITCHES.

(PLATES CLXVIII—CLXXIII.)

The use of the letters serves the same purpose as in the preceding examples. The framing of these, it will be noted, is considerably improved, the adaptability of the stitches used being more elastic than that of the *cross stitch*. Unfortunately, the colour cannot be shown. The useful *split* and *chain stitches* are naturally much in evidence. All the patterns were first drawn on paper and "pounced" on to the material, each child then choosing from her *répertoire* of stitches those which she thought best fitted for the purpose.

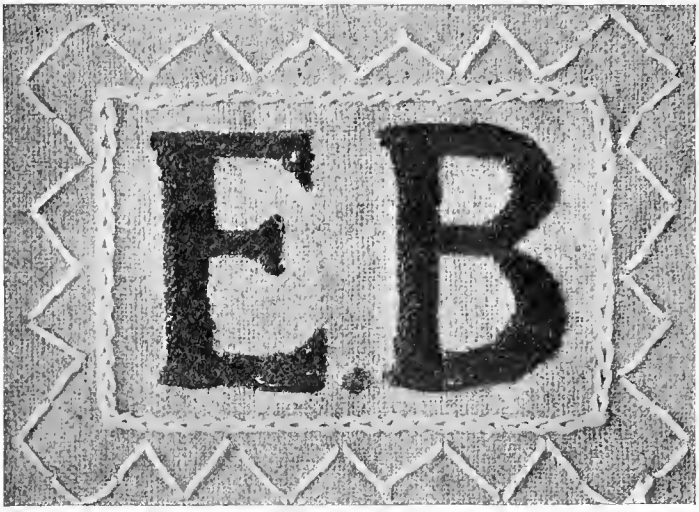


PLATE CLXVIII.

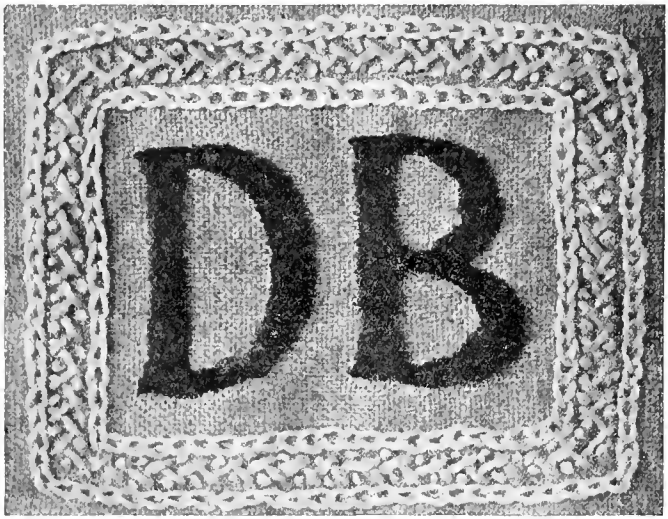


PLATE CLXIX.

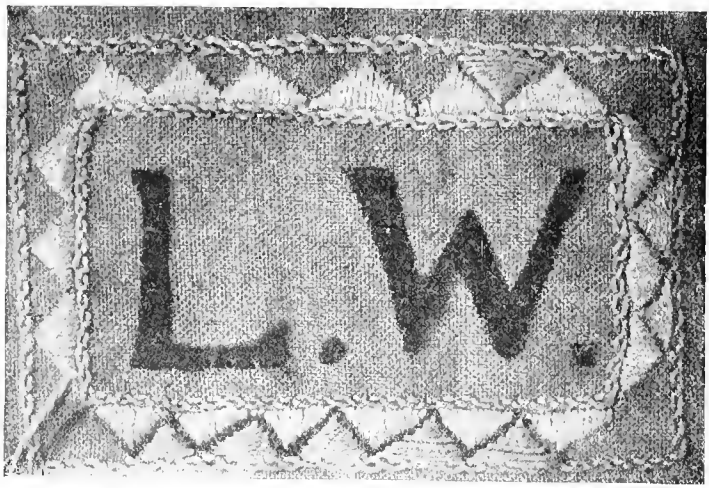


PLATE CLXX.

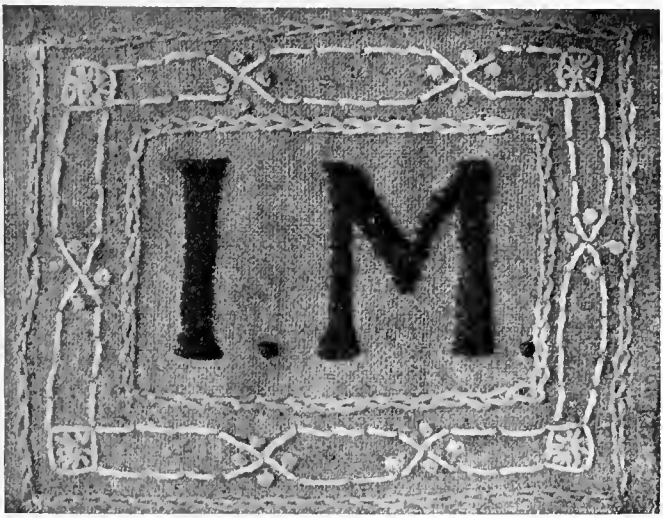


PLATE CLXXI.

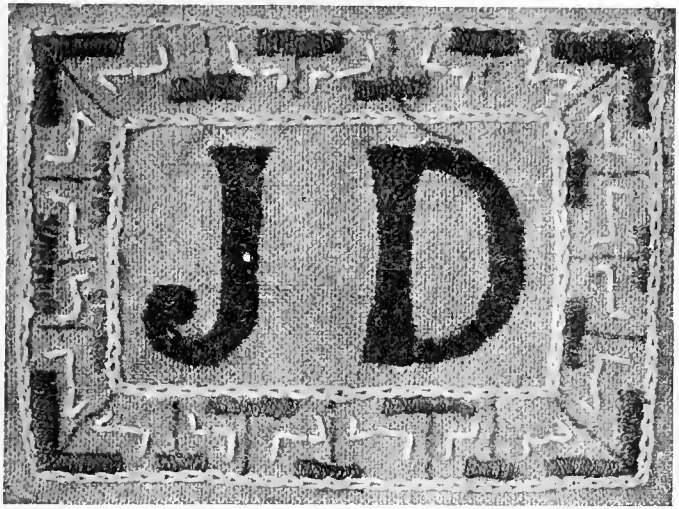


PLATE CLXXII.

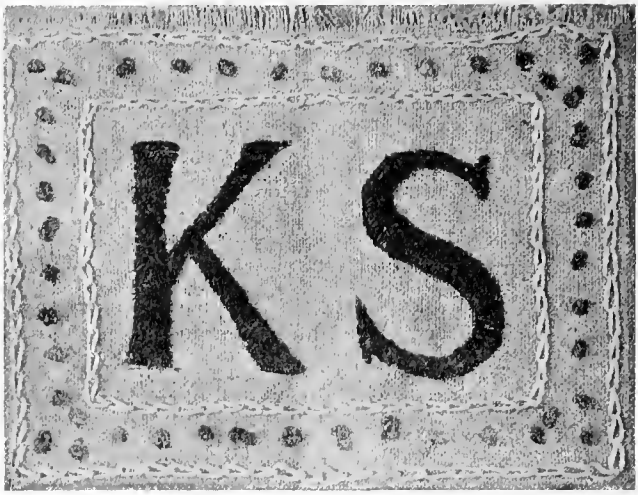


PLATE CLXXIII.

A SERIES OF MONOGRAMS FOR DOROTHY BAGS WORKED ON COARSE LINEN.

(PLATES CLXXIV—CLXXXI.)

These beautiful, yet simple, effects, so easily obtained by needlework, are highly interesting. Perhaps none appeal more to children, if we may judge by the enthusiasm shown, than these exercises. The teacher, however, has rather to curb the exuberance of their ornament by rigid supervision. The sense of spacing, it will be noted, is still further improved.

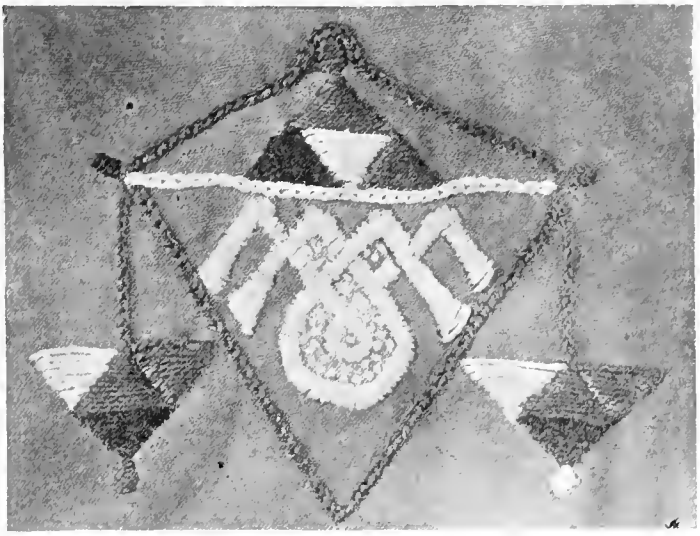


PLATE CLXXIV.

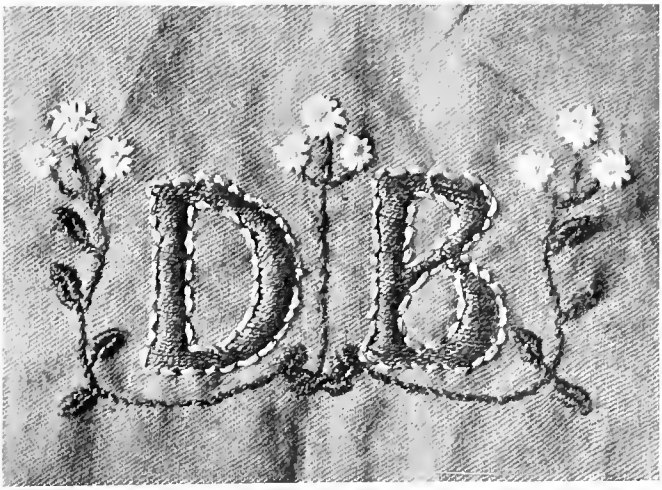


PLATE CLXXV.

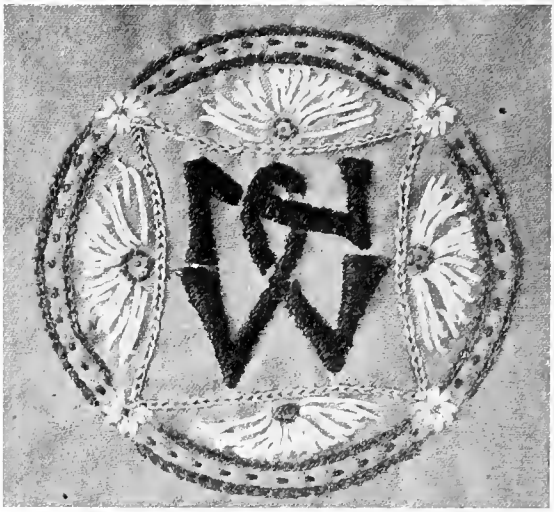


PLATE CLXXVI.

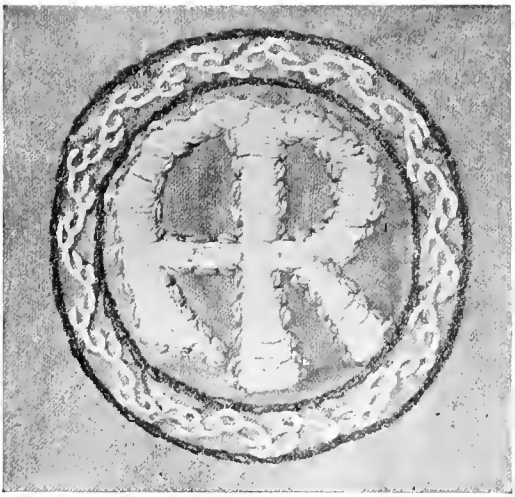


PLATE CLXXVII

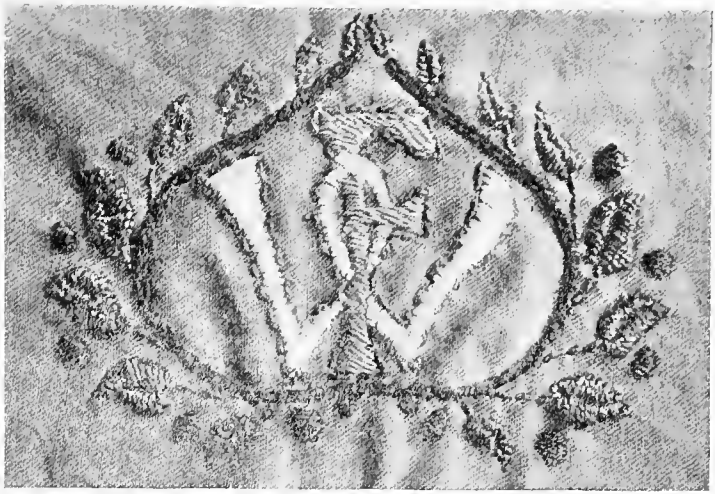


PLATE CLXXVIII.

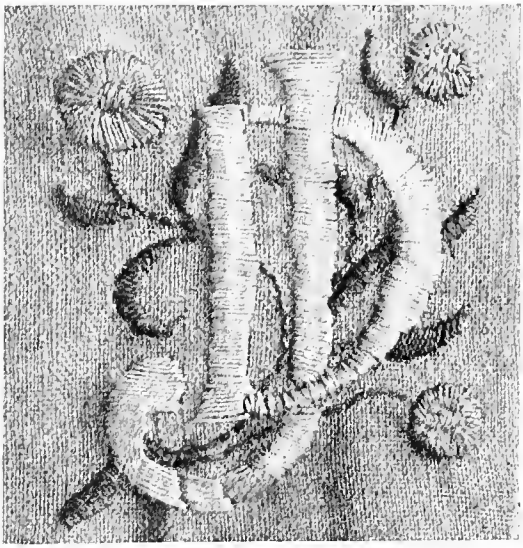


PLATE CLXXIX.

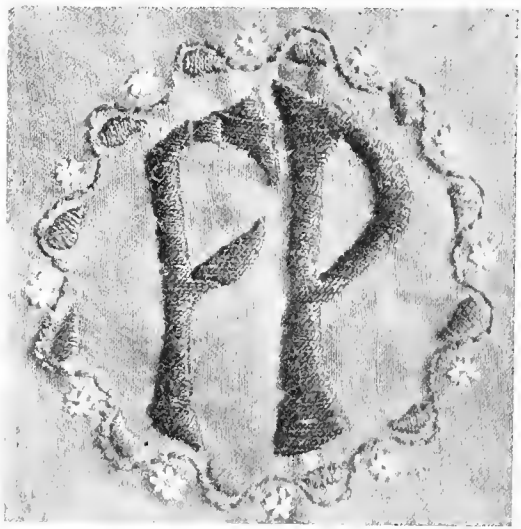


PLATE CLXXX.

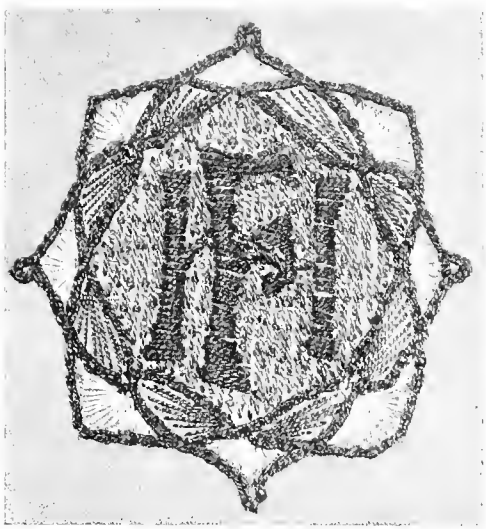


PLATE CLXXXI.

SIMPLE MATS WITH DECORATED CORNERS OR INTERLACING BORDERS.

(Plates CLXXXII—CLXXXIV.)

The former are combinations of geometrical work and brush work —the borders consisting mainly of the one and the corner patterns of the other—translated into needlework. As much variety of stitches as possible was encouraged, though it must be admitted that they were not always entirely suitable; practice and

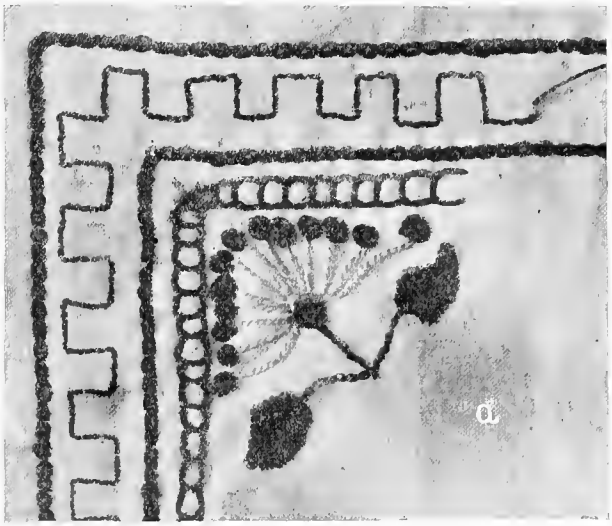


Plate CLXXXII.

experience were gained, however, in spite of the mistakes in propriety occasionally made. But without these the work of each child would tend to become stereotyped, a worse fault, which the authors wished strongly to avoid. (Plate CLXXXII.)

Exercises of the same kind, but having the ornament springing from the centre of each side, were also given, with a further gain in knowledge of the application of the various stitches.

The interlacing border in Plate CLXXXIII is worked in *single coral stitch*. In Plate CLXXXIV, the ornament consists of a silk cord *couched* to the material, surrounded by a line of *long split stitching* of the same colour.

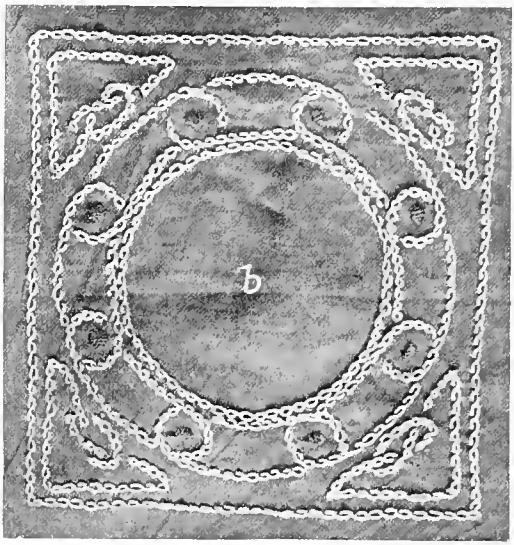


PLATE CLXXXIII.

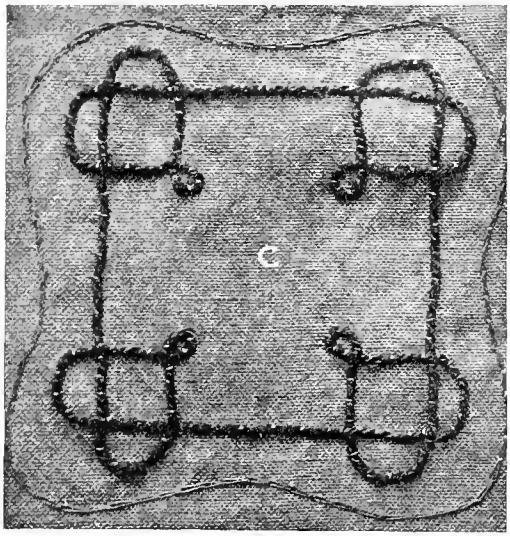


PLATE CLXXXIV.

SIMPLE MATS WITH DECORATED CENTRES.

(Plates CLXXXV—CLXXXVIII.)

These centres are founded on pure brushwork patterns, and, being the most important features, only such simple borders were put in as seemed absolutely necessary to emphasize the mat shape.

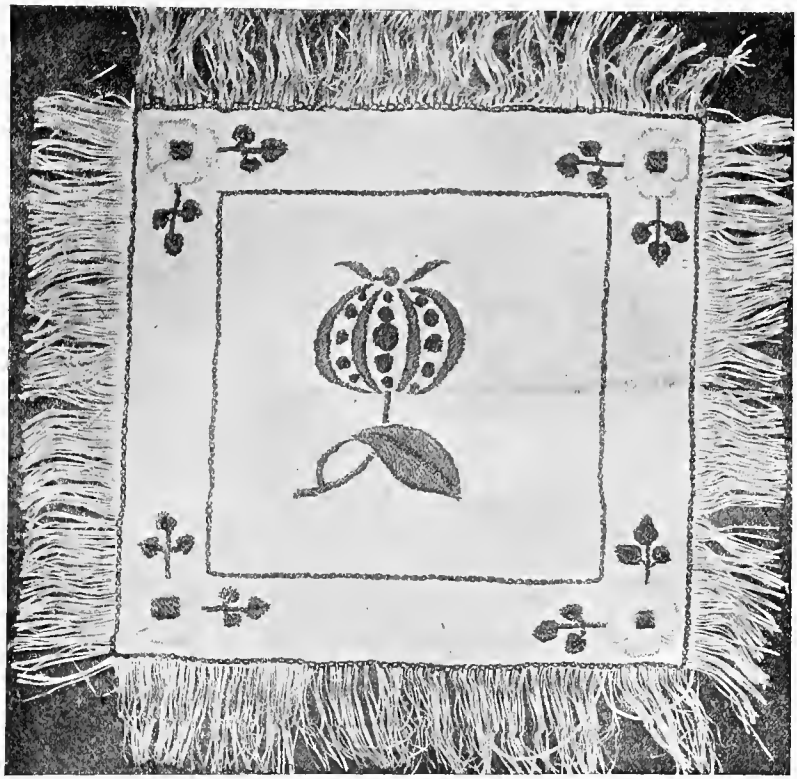


Plate CLXXXV.

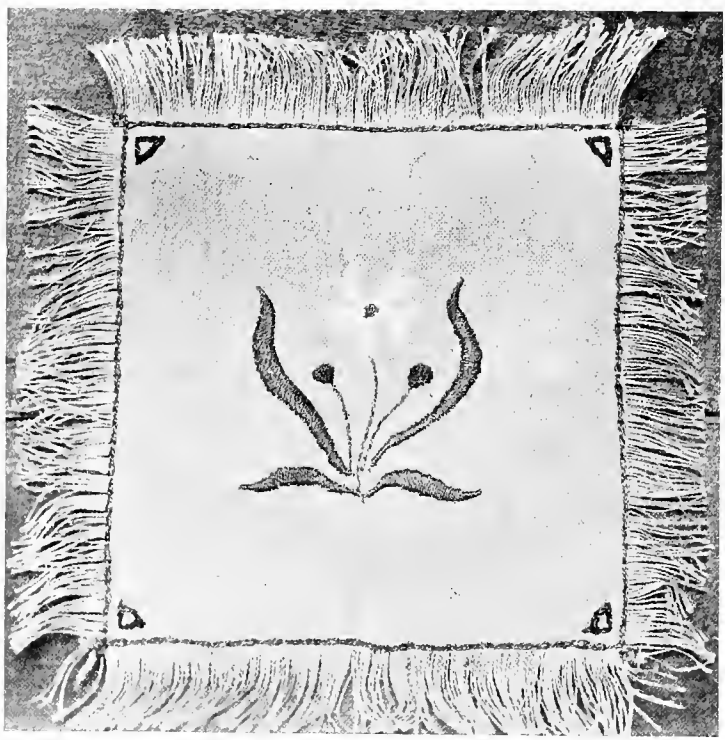


PLATE CLXXXVI.

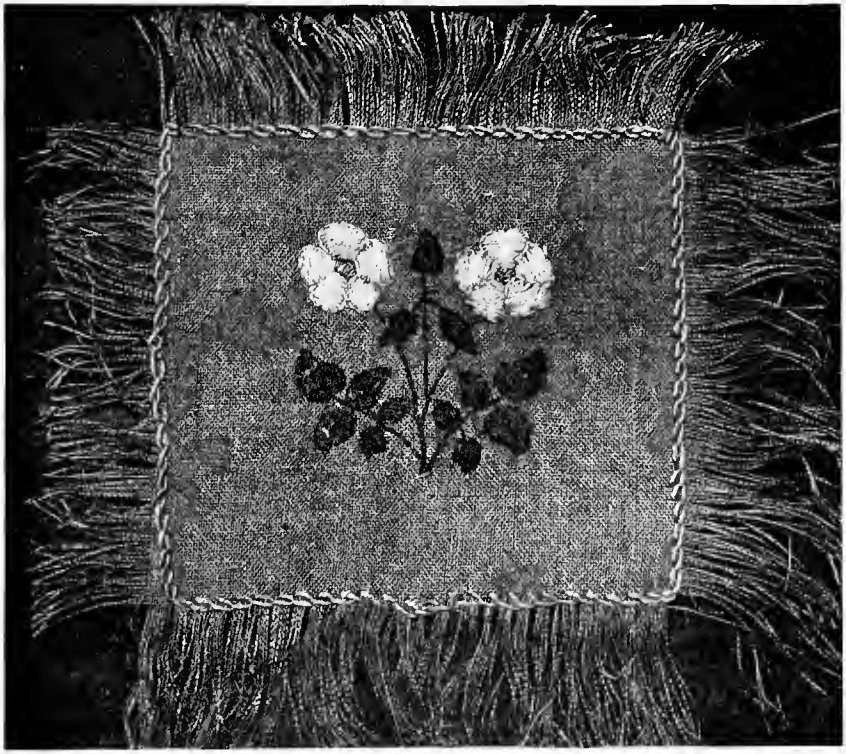


PLATE CLXXXVII.

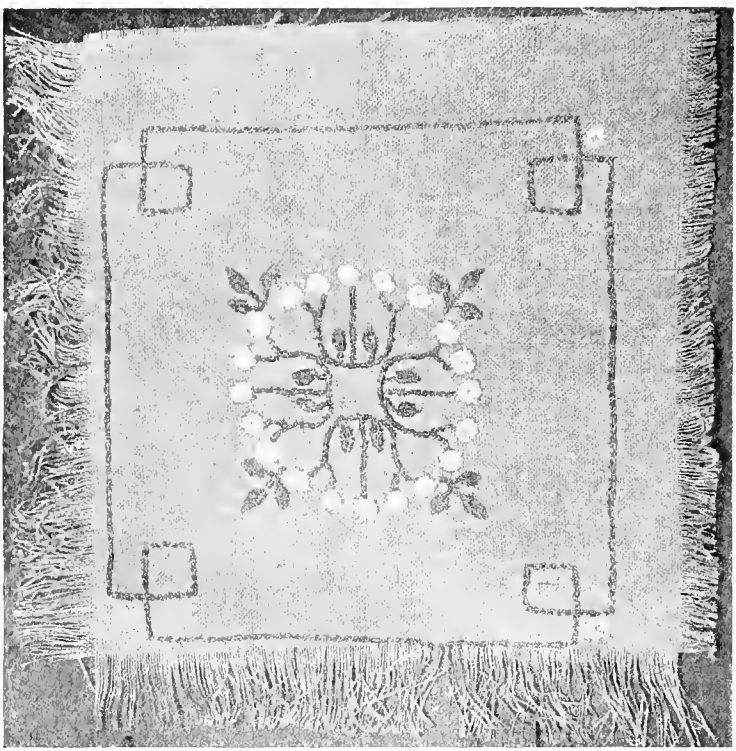


PLATE CLXXXVIII.

THREE SIMPLE BELT OR HATBAND PATTERNS.

(PLATE CLXXXIX.)

These are worked mainly in *chain stitch* on thick pieces of dark-coloured webbing. The patterns are adaptations of interlacing Celtic work.

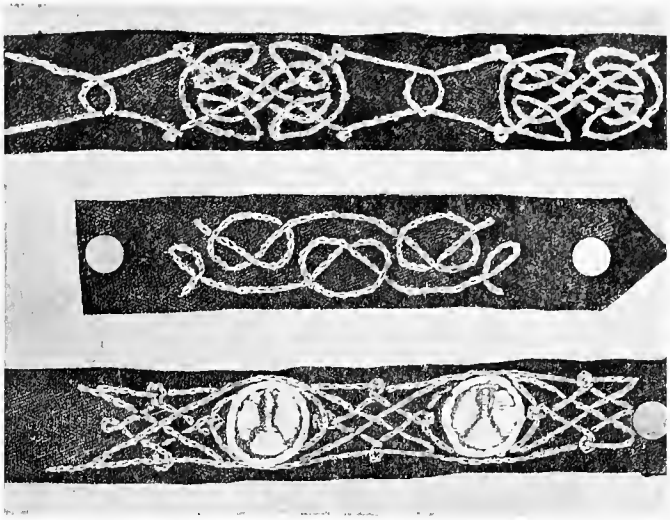


PLATE CLXXXIX.

A COLLAR.

(PLATE CXC.)

This is an adaptation of a brushwork pattern, repeated and slightly varied to suit the circular shape. Worked in a frame, no doubt a more even effect would have been obtained.

AN IMPROVISED FRAME.

(PLATE CXCI.)

This, it will plainly be seen from the illustration, is an ordinary pictnre frame about 10″ square. The manner in which the linen is stretched on it should be apparent from the plate.

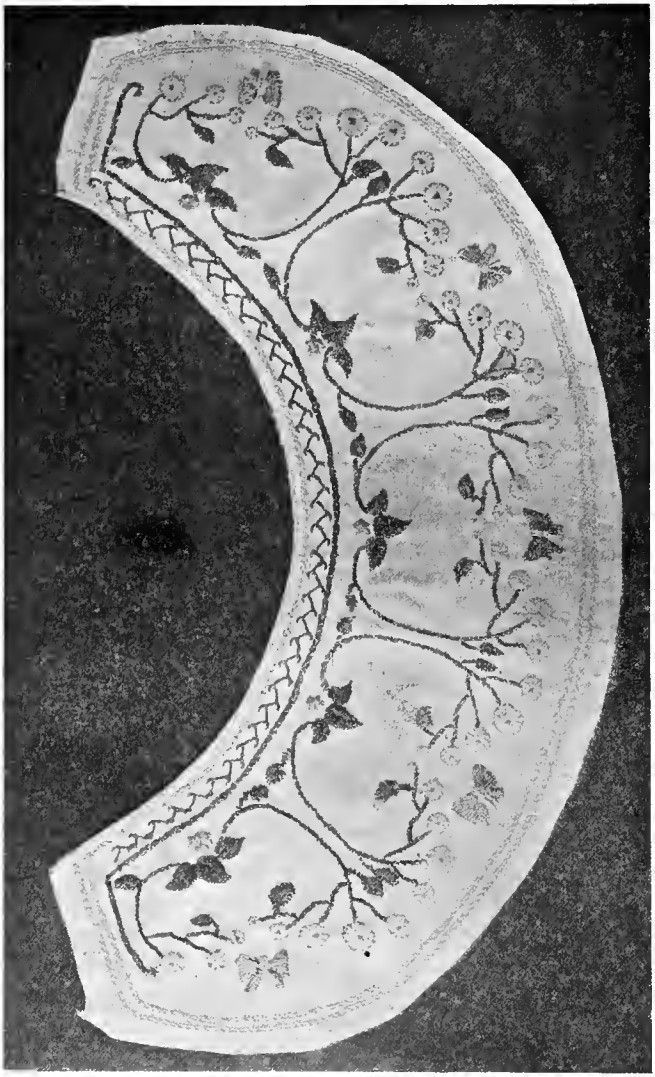


PLATE CXC.

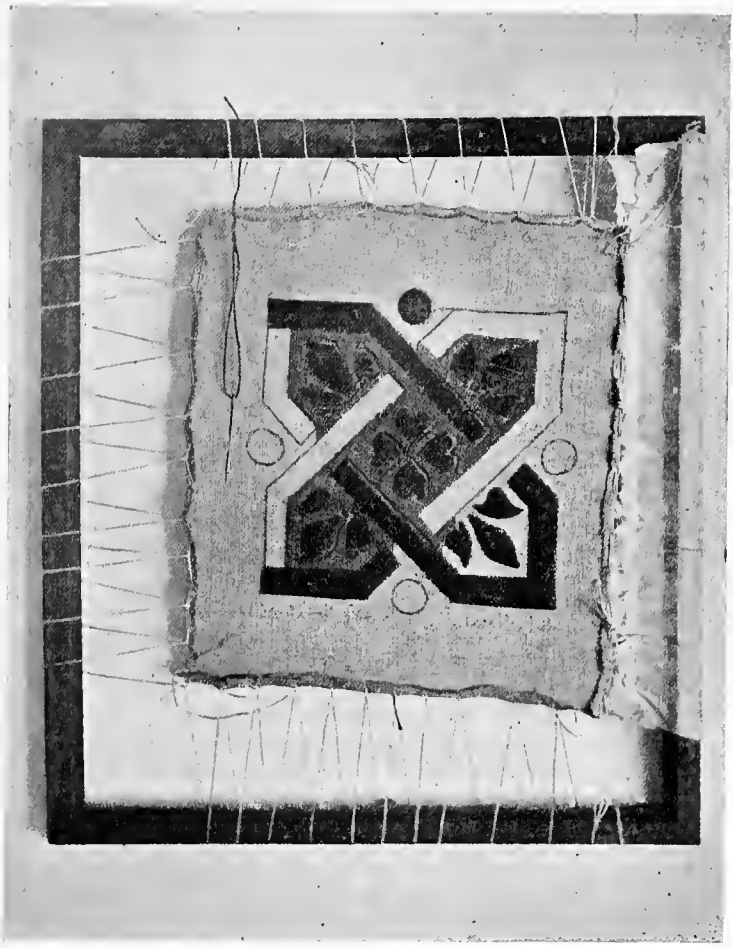


PLATE CXCI.

SECTION VIII.

LETTERING AND ITS APPLICATION.

This is an application of art that appears to be strangely neglected, for, beyond the isolated drawing of capitals (mostly in outline), freehand, with the pencil, little attention seems to be paid to it. Yet it enters largely into our daily life, and so demands at least some consideration in schools, even at the risk of displacing occasionally the ordinary art lesson. One reason for apathy appears to be the lack of knowledge of a suitable tool, one that will produce the letters quickly, easily, and solidly, so that the main attention of both teacher and pupil may be given to that artistic quality of lettering which is commonly so palpably wanting in beginners' work: we refer to proper spacing. The mere production of the letters is almost purely mechanical—their spacing almost purely artistic; and it is to the spacing that attention should be directed, when once the pupil has acquired the power of readily producing the alphabet. When this sense of artistic spacing has been developed, even to a rudimentary degree, such work as show-cards, headings, door plates, signboards, which must be set out carefully before being painted, can be safely attempted.

A good broad pen (quills are the best, but, of course, are out of the question in the large majority of cases) is a very suitable tool for beginning work of this character. A good approved style of lettering should be given as a model.

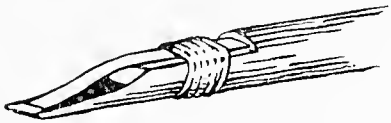
The example shown in Plate CXCIII is, in our opinion, very suitable. There is little need to practise each letter individually. A simple quotation from the poets, the Scriptures, etc., gives more interest and enables the teacher from the very beginning to concentrate on the important question of proper spacing.

Any geometric aids that can be used are valuable. A few vertical lines along the page help to maintain the uprightness of the letters in the initial stages. If sloping printing is being practised, these lines may slope at the proper angle. These guide-lines can be quickly and easily drawn by means of a set square and a ruler. Lines to contain the lettering should be drawn lightly with pencil.

Where bolder work is required and ordinary pens will not produce the forms directly, a tool of the following kind may be used: The wooden end of a penholder, or, better, a piece of cane, is cut with a knife until it assumes a wedge or chisel shape. A thin piece of tin is then cut, about 1″ by $\frac{1}{8}$″, bent, and tied or otherwise affixed, as in Fig. 3.

The bent piece of tin serves as a reservoir for the ink, and large bold forms can be made with the tool. Ordinary ink is quite good

enough, but, of course, good Indian ink is better. It is the broad nib that gives the pen its constructive and artistic value. The character it imparts has been mainly instrumental in the development of letters. It may, therefore, be considerably relied on to decide the form and style of letters. As a rule, the width of the nib employed by beginners should be one-fourth of the height of the letter, but, later, nibs of one-fifth or one-sixth may be used. Some facility of touch and feeling is necessary before using these finer nibs. For blackboard demonstration, writing may be done



The loop of the spring should not be too flat nor too curved, but of a shape between these conditions so that it will hold plenty of ink. The end of the spring should be $\frac{1}{16}$" from the nib point. The nib should be cut to a width equal to $\frac{1}{4}$ the height of the letter.

FIG. 3.

with square chalk 1" in length, the length of the chalk being used to form the width of the letter.

The quotation from Marcus Aurelius (Plate CCIII) was drawn directly, a pen of this kind being used. It has, of course, been much reduced in size in the reproduction. Naturally, the pen, being of cane, requires frequent trimming with a sharp knife. It is a rather delicate operation, but not beyond the capabilities of children.

It is no use to begin this, however, with very young children, before they have acquired the power of producing a good ordinary school hand.

As regards the technical names and kinds of letters we shall do best to refrain from using them. Those who desire information on this point may consult *Writing, Illuminating, and Lettering*, by E. JOHNSON (John Hogg); and *Alphabets, New and Old*, by L. F. DAY (Batsford).

ALPHABET AND NUMERALS.

(Plate CXCII.)

A good type of Roman lettering adapted to stencilling.

Plate CXCII.

SOME MONOGRAMS.

(Plates CXCIII, CXCIV.)

Exercises like these are really exercises in Design ; for it is only when children have some intimate acquaintance with the forms of letters that they are able to take the liberties with them which such work as this demands.

Obviously, the most interesting letters for children to make a start on are their own initials. The scope afforded, however, by these combinations is sometimes very limited, and it is well to give

Plate CXCIII.

Plate CXCIV.

occasionally other combinations for them to try their inventive powers on. The pencil must be used, for many attempts and many alterations have to be made before the final satisfactory arrangement is reached. But, after the geometrical interlacing work of the lower classes, not much difficulty should be experienced.

The following points are worthy of notice—

It is not, as a rule, desirable for all the letters to be of the same size. The aim is good and clear arrangement, so that the meaning of the monogram does not have to be guessed at like a riddle. The initial letter of the most important name is commonly the largest. Excellent examples exist, however, where all are of the same size,

Artistic feeling and common sense will here be more useful than any amount of rules and instructions.

Examples are given of—

(1) Arrangements unfettered by considerations of space or boundary. (Plate CXCIII.)

(2) Arrangements of letters to fill decoratively certain definite spaces. (Plate CXCIV.)

DECORATED INITIALS.

(Plate CXCV.)

Exercises like these can be given even to the juniors, such letters being chosen as are symmetrical and comparatively simple in shape.

Besides the interlacing decoration illustrated, brushwork patterns can be employed.

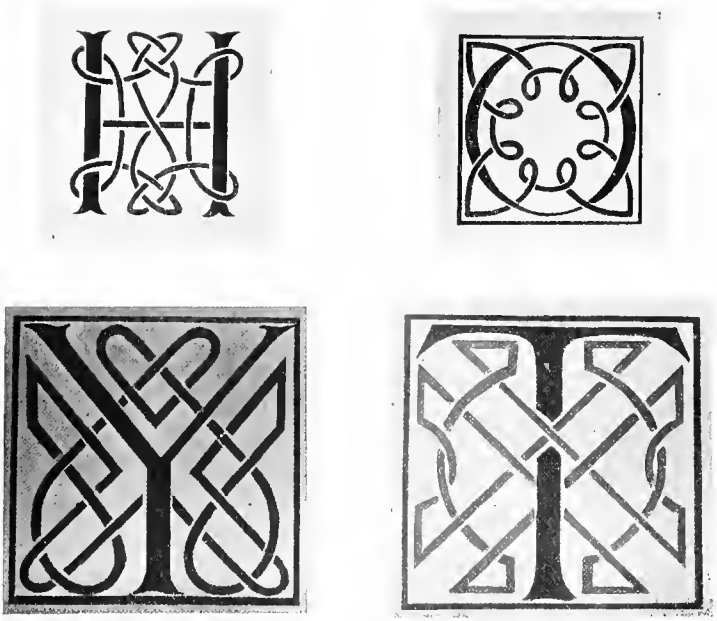


Plate CXCV.

PRINTED NOTICES.

(PLATE CXCVI.)

These demand careful work with pencil, chalk or charcoal, adequately to fill the space allotted. When satisfactory, they may be painted with body water-colour and afterwards varnished, or they may be painted direct with oil-colour.

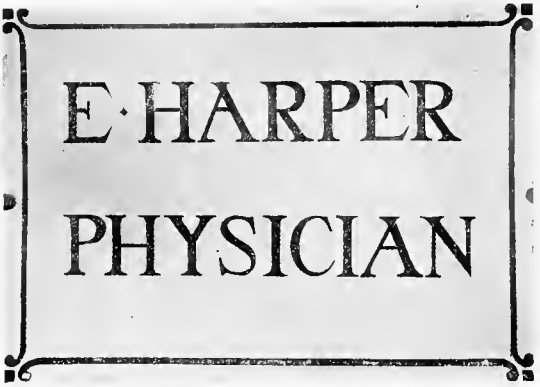
The examples given were first carefully spaced and then painted with suitable oil-colours.

PLATE CXCVI.

NAME PLATES.

(PLATE CXCVII.)

These are simple exercises in good plain solid lettering. The simple border is an added feature. The remarks already made with regard to mottoes apply here equally.



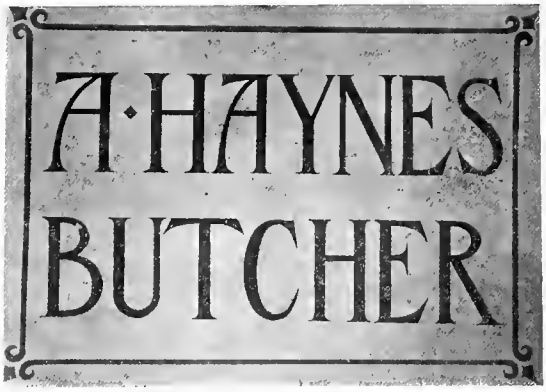


PLATE CXCVII.

PANEL OF ROMAN LETTERING.

(PLATE CXCVIII.)

Very careful preliminary pencil or charcoal spacing is required; the letters are then painted in with the brush and Indian ink.

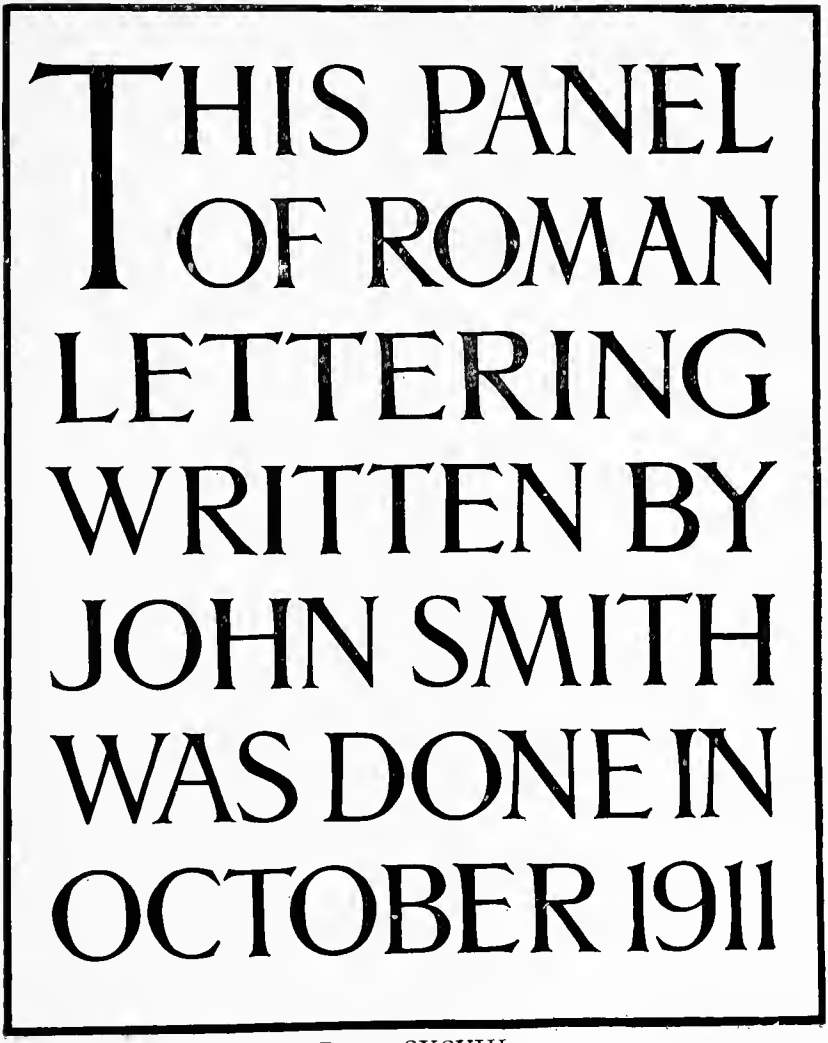


PLATE CXCVIII.

Details Section Elevation Plan
Plan Specification Scale & &
Sectional Elevation Drawing
A Design for the decoration
of a room of a public school.
DESIGN FOR HOVSE
STVDIO FOR AN
ARTIST. 12345678
DESIGN STUDIO
SPECIFICATION 9,9.
DETAILS SECTION
DESIGN FOR HOUSE

Plate CXCIX.

VARIOUS LETTERS SUITABLE FOR PLANS, MAPS, ARCHITECTURAL DRAWINGS, ETC.

(Plate CXCIX.)

Exercises like these are highly desirable, even if in a very simple form ; nothing tends to spoil the artistic effect of a map, plan, etc., that may be worked in school, more than the bad taste often shown in the lettering.

WINDOW TICKETS.

(Plates CC, CCI.)

These are all original exercises by boys, each of whom was allowed to choose his own subject, style, and bounding shape.

Plate CC.

PLATE CCI.

MOTTOES AND ORNAMENTAL SHOWCARDS.

(PLATE CCII.)

Mottoes and maxims make splendid exercises in lettering, giving, if well chosen, just enough for one lesson, and offering fairly simple problems in spacing and choice of letters, together with a large amount of interest.

The third model is given as an example of stencilling, and shows two effects: first, the lettering is shown in light colour on a dark background; secondly, this arrangement is reversed.

The spacing of the letters depends on the number of words and the size and shape of the space to be filled.

The difficulty here, as in all orderly arrangements, is to get the judgment to work. This must be done, even if the teacher has to set it in motion. The next thing is to lead the child to learn the right thing to do from his own mistakes and shortcomings, and so to make him realise the use and beauty of the work he is composing. It is usually necessary to point out that the space between the writing lines should bear its proper relation to the height of the letters; that is, half the height, the whole height, etc. This question is thoroughly thrashed out in Mr. Johnson's book already referred to.

PLATE CCII.

FORMAL HAND.

(PLATE CCIII.)

An example of formal hand, the chisel-shaped cane and metal reservoir being used as a pen.

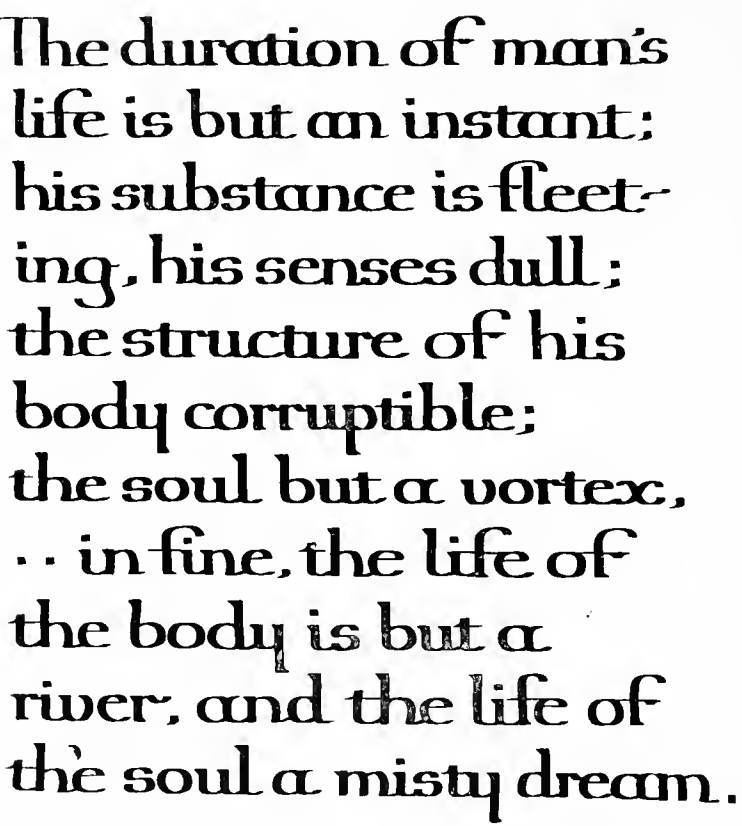


PLATE CCIII.

SIMPLE ARRANGEMENTS OF QUOTATIONS.

(PLATES CCIV, CCV.)

Clearness and legibility, besides artistic spacing, are the essential qualities to secure.

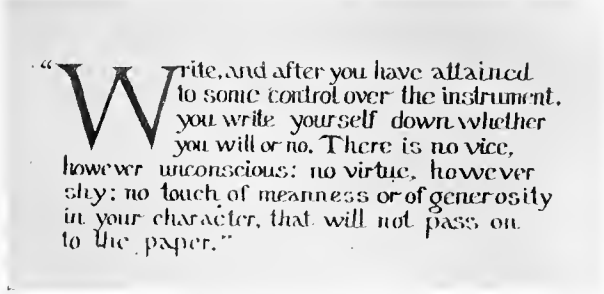


PLATE CCIV.

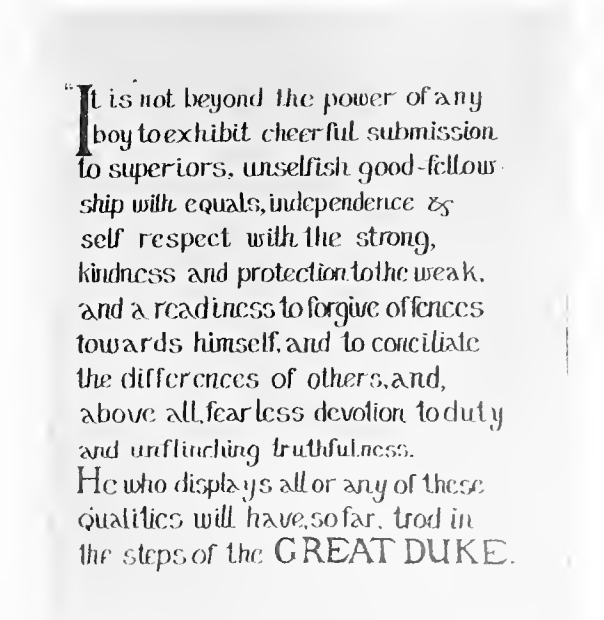


PLATE CCV.

MANUSCRIPT PAGES SHOWING SIMPLE DECORATION OF VERSALS.

(PLATES CCVI, CCVII.)

In acquiring a formal hand, certain tools are desirable, as well as some legible and beautiful writing as a model.

Reed and quill pens for class work being rather an impossibility, on account of the frequent cutting which is necessary for good writing, Brandauer's steel nibs, Nos. 2, 2½, and 3, provide good substitutes. Under the writing paper should be placed two or three sheets of blotting paper to act as a pad.

For practice, any smooth, unglazed paper will do (*e.g.*, Hollingworth). For MS. or written verses, O.W.P. and A.C.L. paper is good. Hand-made paper is best for careful work.

The ink should be as black as possible, without being thick or gummy, for freedom of flow is needed in writing. A small brush should be used for filling the pen. A piece of linen should be at hand to keep the pen clean. The pen should be held so that the whole edge of the nib touches the paper, and as lightly as possible to allow it to glide easily over the surface.

The average spacing between two words is equal to the letter O. " Tick paper," with line spaces carefully placed on the edge, should be used for setting out writing pages. The proper spacing of lines of poetry, with regard both to the size of the margins and to the closeness of the lines, has perhaps more effect on the pleasure one feels while reading than is commonly imagined. A favourite short poem is an excellent means of directing attention to this.

Elaboration of the initial by means of colour is a pleasing factor in these exercises.

The following is a list of the various applications of lettering suitable for schools.

(1) Ornamental Letters (Initials).
(2) MS. Poems, Hymns, etc.
(3) Maps, Plans, Mechanical Drawings.
(4) Texts, Mottoes.
(5) Posters.
(6) Monograms and other Devices.
(7) Paper Book Covers.
(8) Title-pages, Book Plates.
(9) Letter-paper Headings.
(10) School Time Tables.
(11) Programmes, Calendars.
(12) Brasses, Name Plates.
(13) Notice Boards, Street Names, etc.
(14) Ticket-writing, etc

On that wonderful day
When I am still on the bed,
Smile in your weeping and say,
'Gone by the upland way!'
Do not say I am dead.

Say I am done with the flowers,
Blown no sooner than spread
Under the trampling hours;
Tell of the windless bowers;
Do not say I am dead.

Say I am freed from the fires,
Heated seven times red,
Heart that vainly aspires,
Hunger of blind desires.
Do not say I am dead.

Speak of that life in the vast
Fresh from its Fountain & Head.
Say: 'tis the dying is past!'
Say: 'He is living at last!'
Do not say I am dead.

PLATE CCVI.

Gentle Spring!— in sunshine clad,
  Well dost thou thy power display!
For Winter maketh the light heart sad,
  And thou,— thou makest the sad heart gay.
He sees thee, and calls to his gloomy train,
The sleet & the snow and the wind and the rain
And they shrink away, and they flee in fear,
  When thy merry step drawsnear.

Winter giveth the fields and the trees. so old.
  Their beards of icicles and snow,
And the rain, it raineth so fast and cold,
  We must cower over the embers low,
And, snugly housed from wind and weather,
Mope like birds that are changing feather.
But the storm retires, and the sky grows clear
  When thy merry step draws near.

Winter maketh the sun in the gloomy sky
  Wrap him round with a mantle of cloud,
But Heaven be praised, thy step is nigh;
  Thou tearest away the mournful shroud,
And the earth looks bright, & Winter surly,
Who has toiled for nought both late & early,
Is banished afar by the new-born year,
  When thy merry step draws near.

PENWORK DESIGN FOR A PROGRAMME COVER.

(PLATE CCVIII.)

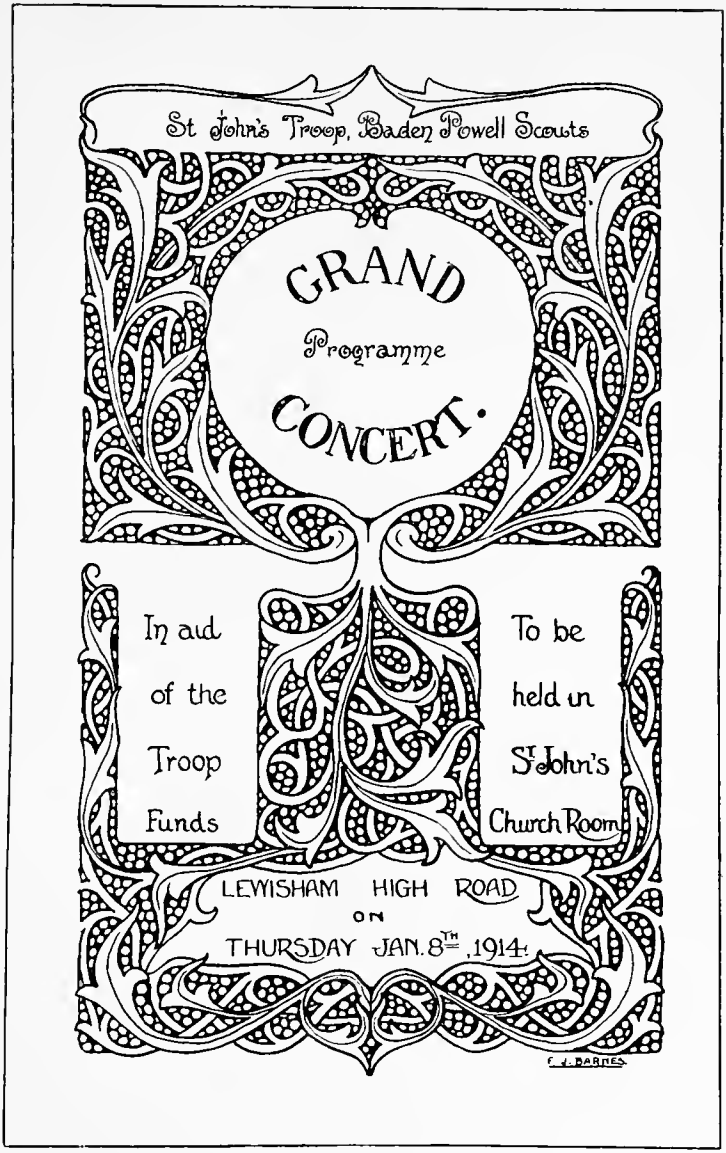


PLATE CCVIII.

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