

COULD NOT SEW A BUTTON ON

Her Hands Were Helpless With Rheumatism

At one time she thought she would lose the use of her right hand. But "a blessing"—in the form of Kruschen Salts—put her right again. "I was sure in a bad state," she writes. "In fact, I could not do my housework. I was so bad with rheumatism in my arms and hands. I could not sleep at nights, and I thought I would lose the use of my right hand. I could not hold anything, nor could I sew a button on. My arm would go dead. I was advised to try Kruschen, and inside of three weeks I found such a change. I have kept on taking it, and now I sleep all night—thanks to Kruschen's help and relief."—(Mrs.) J. H.

Two of the ingredients of Kruschen Salts have the power of dissolving uric acid crystals, which are responsible for rheumatic agony. Other ingredients of these salts assist Nature to expel these dissolved crystals through the natural channel.

No New Monetary Laws Introduced

There is one country, at least, where no new laws have been instituted with regard to foreign exchange where they are still on the gold standard and seem to have withstood the depression fairly well. It is Lithuania, in Europe. Her exports are largely primary and agricultural products, including preserved and fresh meat, pork products, butter, cellulose, live animals, eggs, wheat and rye, flax, lumber and hides and skin. The only exports of manufactured products of importance are veneers and leather. Lithuanian's foreign trade is confined principally to the large European countries.

THREE FREE PRIZES

A framed landscape water color painting by Giff Baker. Valued at \$10.00.

A box of personal stationery, consisting of 100 sheets and 75 envelopes, with an address printed on paper and envelopes, valued at \$1.75, or embossed effect, valued at \$3.00.

A box of personal stationery consisting of 24 sheets and 24 envelopes, valued at \$1.00, or embossed effect, valued at \$1.75.

Send a 3 cent stamped envelope for full information.

GIFF BAKER

39 LEE AVENUE

Toronto, Ont.

Our Sketch Club

Review of the Previous Lessons

In Lesson No. 51, we studied Tone in Line Technique. A very important subject and one I derived a great deal of benefit from myself, in going over this feature again. So the thought came into my mind, that it would be practical for our students to go back at this phase of our lesson to review the work taken up thus far.

You will remember in Lesson No. 1, we made a statement that anyone who could learn to write, could also learn to sketch. No doubt you all now agree with me that the statement is not so rash as it may at that time have appeared to be. Many of the sketches submitted to me since we started this Sketch Club indicate that the time has been well and profitably spent.

As in Lesson No. 1, we practiced on strokes or lines as used in writing, so, we too, continued doing the same in Lesson No. 2, by carrying on with these lines and developing them into simple borders. Then we studied the sketching of an apple in the four stages of outline, to a finished drawing in full shaded effect, demonstrating the three dimensions of height, breadth and depth or thickness. The lines and borders were drawn with pen and ink, and the apple with lead pencil or a crayon pencil.

Then continuing the study of crayon technique we practiced drawing tones in lines, shading a sphere and cylinder. We also gave you some problems to draw with each lesson and answered any questions which our students required assistance with, as they were confronted with various problems.

With the work of Lesson No. 4, we assembled crayon lines into a pictorial effect representing portions of a brick wall, a stone coping, and some foliage. As one problem for this lesson you were asked to assemble the wall, coping and foliage to form a composition in pictorial effect, which we illustrated in Lesson No. 6, to show the finished result.

In Lesson No. 5, we studied the use of spread lines for pictorial effects. You were asked to make a pen line drawing from a half-tone reproduction of a dish of apples.

The method of enlarging and reducing the size of a sketch was explained in Lesson No. 6, by using a rectangle and a diagonal line. We also studied the correct procedure of how to enlarge the apple drawing from the previous lesson.

Lesson No. 7, brought out the problem of drawing three cubes resting one above the other and three different colors or tones of cubes. Then we also studied the light and shade effect of these cubes and a cast shadow upon a cylinder. The problem of a hollow hexagon was also explained and illustrated.

We took up our first study on Landscape Drawing with Lesson No. 8. We here studied the use of a Range Finder to select compositions. Then we announced a Landscape Sketching Contest and offered three illustrations by prominent Canadian artists for prizes.

Lesson No. 9, we continued the

use of a Range Finder, and also how to change a bit of scenery around in order to make a new composition. Lesson No. 10, illustrates new uses of pen and ink, and also brush techniques, together with the use of white paint combined with pen lines.

The method of using a decorative technique of landscape for advertising purposes was demonstrated in Lesson No. 11. We also studied pen stipple and scatter work by the tooth brush.

Lesson No. 12, brought out the filing away of sample pictures for future reference. Lesson No. 13, was given over to answering special questions and problems submitted by our students, this proved to be very interesting and helpful to both the Art Director as well as the students. Lesson No. 14, was a continuation of study on tree trunks.

Trees in different atmospheric conditions were dealt with in Lesson No. 17, such as seen in rain or snow effects. Strong sunlight effects on trees was studied in Lesson No. 18 together with the effective use of the crayon pencil for sketching certain kinds of trees.

Pine needles, reflection of tall grasses upon water, stone and grass in strong sunlight was studied in Lesson No. 19. Lessons 20 and 21 taught the value of carrying around a sketch book with you when out walking, so that important and valuable little bits of useful material may be recorded and then filed for future reference.

Lesson No. 22, changes the scene to water, and boats, and birds. The winners of our Sketching Contest were announced and prizes sent out to the three lucky winners.

Contrasts in ocean going boats or ships were illustrated in Lesson No. 23, in modern and early shipping events. A test drawing was asked for in illustrating with pen lines a pictorial scene of water, horizon and sky, showing clouds and reflections.

Lesson No. 24, changes the scene to yachts. Then more contrast in boats as used on Lake Ontario as shown by the use of paddle steamers and modern turbine engine ships in Lesson No. 25.

We went back again to yachts in Lesson No. 26. Small dinghys, both pleasure and racing yachts and also steam ships were illustrated, also a decorative bit of design suitable for marine subjects.

Lesson No. 27 takes us into a study of battleships, and specimens of "The British Navy" were illustrated here. Lesson No. 28 continued this study on "The Navy" and its "Jolly Tars." Notes on Wooden Ships were discussed here too.

Notes on Viking Ships were printed in Lesson No. 29. Also a splendid example of a combination of pen lines with the use of the crayon pencil in illustrating a modern liner against the sea and sky.

In Lessons No. 29 and No. 32 we commenced a series of features in outline drawing such as the Captain, an Anchor, a Ship's Cutter.

Lesson No. 33 was given over to answering questions and various problems sent in by our students.

A study of Design was commenced in Lesson No. 26. The use of a "Docket" or "Time Sheet" was mentioned in Lesson No. 35. Also a filing system for pictures clipped for reference. Lesson No. 36 and 37 brought up the subject of tools

or instruments. Also practical problems were set out for the students to create in design work. Lesson No. 38. Suggestions for Design were given and then The Principles of Design in Lesson No. 29. Lesson No. 40, taught Rhythm, Balance Harmony and the same subjects were continued in Lesson No. 41.

We then had a chat on Design for Surface Patterns in Lesson No. 42. Rhythm and Surface Patterns were discussed in Lesson No. 43. Flowing Rhythm in Lesson No. 44. Flowing Rhythm and Repetition in Lesson No. 45. Flowing Rhythm in Natural Leaf Forms in Lesson No. 46. Rhythmical arrangements in Lesson No. 47. Rhythmical Arrangements of Simple Pattern over a surface in Lesson No. 48. Flowing Rhythmical Pattern in Lesson No. 49. Simple Rhythm, Flowing Rhythm, Tone Rhythm in Lesson No. 50.

Then in Lesson No. 51 we took up the study of Tone in Line Technique, this being a very important study as will be seen in the near future. Master this important feature of Tone and all will be well.

Questions will be answered, etc. Questions will be answered in this department. Anyone wishing to receive a personal reply may have same if a 3c stamped, addressed envelope is enclosed with the request. The Art Director, Our Sketch Club, 73 Adelaide Street, West, Toronto.

MAPLE SYRUP CROP IS WORTH MILLIONS TO THE FARMER

The mild, sunny days of late March and early April will be worth more than \$3,000,000 this year to the farmers of southeastern Quebec and the Province of Ontario.

The output of maple sugar in Canada averages around 5,000,000 lbs. annually at the present time, and that of maple syrup approximately 2,000,000 gallons, with a total value of more than \$3,000,000. This output is produced by nearly 50,000 farmers in Central Canada and the total number of trees now being tapped annually ranges between twenty and twenty-five million. Six years ago the total output of maple products was valued at about \$6,000,000, but since then the trade in maple products, as in many other lines, has been considerably reduced.

The tapping of maple trees goes back to the Indian days, on the eastern seaboard, and while little appears in history about their method of extracting the sap and rendering it into syrup, references are found to the tribal dances, known as the

maple dances, held in the spring. It was not until 1685 however that the maple syrup industry began to receive prominence in the reports of the governors and intendents of New France. Towards the end of the 18th century, the industry gained recognition as a commercial venture of some magnitude. Much of the advancement of the industry is attributed to modern methods of collecting and boiling the sap, making refining simple and profitable. Although maple syrup and sugar making are still carried on in a more or less primitive way in some sections, there are also a number of refineries using high-speed, scientific machinery for the purpose.

A new operation will give coursing greyhounds longer lives and increase their staying power. They suffer from "athlete's heart" during severe exertion, and the operation, which is painless, will allow the heart to dilate a little without danger.

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