

## FREE OUTLINE DRAWING.

In the very earliest lessons to the youngest children, drawings on the black-board by the teacher are the only examples used, the illustrations being vertical, horizontal, and oblique lines, singly and in simple combinations, such as angles, squares, triangles; the division of straight lines into equal or proportionate parts, curved lines associated with straight lines on the simplest symmetrical arrangement. That is the commencement of free-hand drawing, the pupils drawing on their slates until the first difficulties are over. A moderate use of Roman capital letters is not objectionable for copies, but too frequent use is wearisome. Very young children will draw best those forms in which there are the fewest possible lines, and those lines expressing the forms of objects they are most familiar with—apples and pears, common crockery-ware, leaves of trees, and flowers, and such like. The older pupils who are drawing free-hand outline from the board upon paper should have their subjects alternated with flat copies to be drawn either the same size as the originals or enlarged a definite proportion, either a third, a fourth, or by measure, as an inch or two inches in height and proportionately in width. As all the black-board lessons are exercises in the reduction of forms, it is well to vary the lessons by practice of the identical size and by enlargements. I have found it not to be a good custom to keep children drawing on slates longer than the time when they attain the power of fairly balancing the forms given them to copy. It is so easy to rub out errors upon slates that carelessness often results from too long practice on them.

In the choice of examples, it should be remembered that diagrams from objects should be represented geometrically, not by views of the objects as seen in perspective, until the pupils have arrived at drawing from objects. The principal use of free-hand outline drawing is to teach pupils the proper use of materials, the names of lines and forms, and to educate the eye in judging of proportion; also to inculcate perception of the beautiful in curves and forms of objects.

The time given per week to drawing should not be less than two hours; with the youngest children, the length of each lesson should not be more than half an hour, i. e. four short lessons per week; with those a little older, three lessons of forty minutes each, and with the oldest pupils, who draw upon paper, two lessons of an hour each.

It is of some importance in maintaining interest in the lessons that each should be complete in itself, the exercise be begun and finished in the allotted time; and if this be found difficult, it is better to take simpler examples with less work in them, than either to lengthen the time given, or leave the exercise unfinished. In the same class, if some pupils draw better than others the best may be allowed to draw in books, and the more backward on slates. Each exercise should be criticised by the teacher during the lesson, in addition to the general criticism from the black-board, thus combining individual with class instruction.

The object given as a lesson should be well drawn on the black-board before the lesson begins, and the teacher in giving the lesson should commence by explaining its proportions and general character, and then draw it again, step by step, during the process of the lesson, being followed by the class, line for line, as the form develops on the board.

The standard of quality in outline varies in different countries; but whether a thick or thin line be allowed, it must be the same thickness or thinness everywhere, and the best line, in my opinion, is a thin, gray, unbroken line, without the slightest variation in a whole drawing,—either in colour or breath.

## MODEL DRAWING IN OUTLINE.

The model drawing in primary schools should be of an exceeding simple character, for into the proper practice of it, perspective must more or less enter. Only the elder children ought to attempt it: and the objects used, to be as much as possible those which appear of the same form on all sides. These may be defined as such objects as are turned in a lathe, or made upon a potter's wheel; thus a cylinder, a sphere, a cone, in geometric shapes, a vase without a handle, a goblet, or a wine glass, a saucer, a round bottle; or wooden vessels, such as a bucket, or a round box. These have the double advantages of being symmetrical, enabling the teacher and pupils to use a central line in drawing them, and they will be seen alike by all the pupils, so that the explanations and demonstrations given on the black-board will apply to all the drawings made.

The models used should be painted white, which displays the form better than any colour. If rectangular solids be used, such as cubes, oblong blocks, prisms, square boxes, chairs or such like, the teacher will find himself plunged at once into all the difficulties of linear perspective, beyond the understanding of children so young as those in primary schools.

With regard to the method of teaching and implements used, what I have said with reference to free-hand drawing from flat examples on the black-board, applies similarly to object drawing. Care must be taken in setting a model for the class that it is not placed so near any pupil as to give him a distorted view, or so far away as to be seen with difficulty. The best position with regard to height is that that the top of the object should be, at least, six inches below the level of the pupil's eye. A set of three or four dozen objects should be kept in each class-room, in a cupboard or cabinet reserved for the purpose, and teachers might occasionally exchange models of equal value with each other, so as to give freshness and variety to the subjects; otherwise the pupils might get wearied of drawing the same subjects over and over again.

Combined with free-hand model drawing the definition of plane geometric figures should be taught, and are best taught by being drawn as exercises, as well as learnt by heart. This will be preparation for geometrical drawing, to be afterwards learnt in the grammar schools, as well as being of great value in imparting correct knowledge of common forms.

## DRAWING FROM MEMORY.

The third subject for the primary schools is drawing from memory.

I attach the very highest importance to the systematic development of memory drawing as an element of education, and art education is incomplete without it. Beginning with geometric forms of a given size, it will be found possible to lead even the children in primary schools to reproduce entirely from memory the copies which they have already drawn, however elaborate and full of detail they may be. All the memory exercises will consist of recently finished drawings, the proportions of which will be easily remembered, though at first it may be necessary that the teacher should describe to the class some of the leading characters of the example given, to refresh the memory before the pupils proceed to draw it. At the conclusion of the exercise, the best and the worst efforts should be taken to the board, and their good and bad qualities pointed out and criticised, and an accurate drawing of the example be put on the board for each pupil to contrast and compare with his own work. He should then be allowed to correct and revise his drawing from the teachers examples upon the board. Home exercises in memory drawing may also occasionally be required of the pupils, with much advantage.—*From Professor Smith's lecture in Boston, on Drawing.*

## 2. IMPORTANT RULES FOR SCHOOLS.

The following "Institute Jottings" were adopted by a Teachers' Institute at Beaver, Pennsylvania. They will be found as useful here as in that State. Teachers will find them valuable.

- Never be late at school.
- Make few, if any, rules.
- Never allow tale-bearing.
- Avoid governing too much.
- Visit the schools of others.
- Never punish when angry.
- Never magnify small offences.
- Cultivate a pleasant countenance.
- Never be hasty in word or action.
- Teach both to precept and example.
- Never let a known fault go unnoticed.
- Require prompt and exact obedience.
- Labour diligently for self-improvement.
- Encourage parents to visit the schools.
- Subscribe for some educational journal.
- Never compare one child with another.
- Never attempt to teach too many things.
- Never speak in a scolding, fretful manner.
- Make the school-room cheerful and attractive.
- Never let your pupils see that they can vex you.
- Banish all books at recitation, except in reading.
- Ask two questions out of the book for every one in it.
- Never trust to another what you should do yourself.
- Never indulge in anything inconsistent with true politeness.
- Never use a hard word when an easy one will answer as well.
- Never tell a pupil to do anything unless convinced he can do it.

## 3. HOW INDIAN TEACHERS TRAIN THEIR PUPILS.

The game of memory, as practised by the Ojibways and Northern Indians, has been found profitable, both for recreation and amusement as a branch of object teaching. The Indian chief, or teacher, in his rude way, has from twenty to fifty or more sticks cut, made sharp or pointed at the larger end, and split at the top an inch or two. These sticks are then placed around in a circle, a short distance from each other; then various substances (a single specimen