

For the REVIEW.]

## Drawing in the Public Schools.

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## I. Its Object and Methods of Teaching.

In all classes of studies the old way of repeating verbatim the text of the lesson is being superseded by the better way of encouraging the pupils to get the *truths* of the text into their minds and bringing them out freely as *their* thoughts.

In drawing it has been harder to break away from the old methods than in almost any other study, but that there is a brighter day for drawing in the future I feel sure, and the improvement in the ways of teaching it is coming along pretty much the same lines as in other studies.

To put away the old idea of drawing book with set copy and to point out natural ways for the teacher to lead a class in drawing is the object of these papers. And let us understand at once that I believe in no drawing book except a book filled with good blank paper.

The aim of the teacher should be to bring the whole school to see clearly the character of an object, those essential differences of form which make this object a flower and that a stone, and *not* to encourage a few of the gifted ones to make carefully shaded drawings that will look well at the examinations and allowing the rest to do pretty much as they like.

Every pupil upon leaving school should be able to explain readily his meaning at any time by a rough drawing. Few will become artists but everyone should have this great aid to words, this grammar of form, at their command. To accomplish this the teacher must work intelligently, always leading the pupils to see with their own eyes those lines which make an object appear as it does, and having taught them first to see the character of a thing, then show them how to put down boldly a few lines that will tell others what they see. Never be afraid of making a mistake.

## II. A Lesson for the Lowest Classes.

Let the teacher have a scholar distribute through the room, pieces of paper four inches square, each pupil having one, and then going to the board make quickly a drawing like Fig. 1, showing how the square paper is to be folded, first from corner to corner, making a diagonal line across it from left to right. Then when the papers are spread open upon the desk

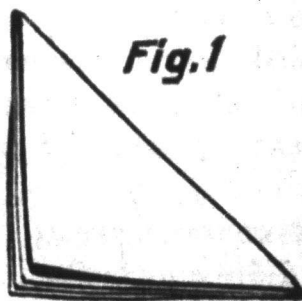


Fig. 1

again draw Fig. 2, having all the papers folded in the centre bringing the upper and lower corners together. Next draw Figure 3 having the papers which are all of the shape of Fig. 2 folded into

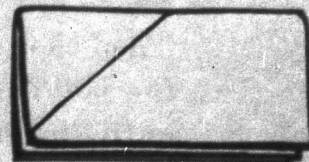


FIG. 2.

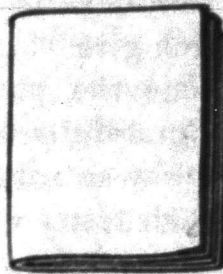


FIG. 3.

a smaller square, Fig. 3, by bringing the two ends together. Spreading the papers once more open upon the desk, draw Fig. 4, and have the last folding made from right to left diagonally. Draw upon the board Fig. 5, showing by lines the foldings upon the

papers. We are now ready to make the design. In the upper left hand triangular space 1, 2, 3, Fig. 5 is to be made the unit of the design, two or three simple lines, see Fig. 5. These lines should be made heavy with a soft lead pencil. Let no pupil copy

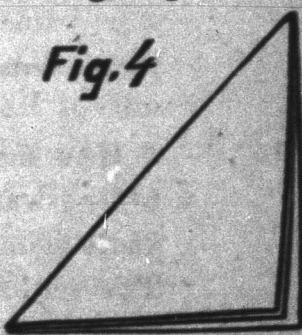


Fig. 4

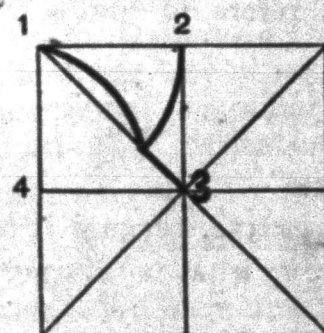


FIG. 5.

the teacher's unit of the design upon the board, but stimulate them to think out new ways of placing the lines in this triangle. If the papers are now folded as they are creased in Fig. 1, and rubbed down firmly over the back side of the unit of design, this unit will be found reproduced in the space

1, 3, 4, Fig. 5. Make this faint impression strong and dark by tracing it over with the pencil.

Fold next as in Fig. 2, and rub down as before, upon opening the papers and tracing over the faint portion, one-half of the design will appear.

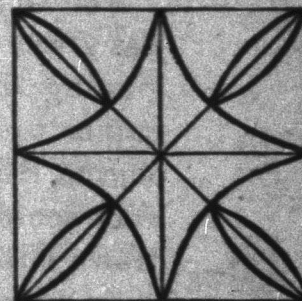


FIG. 6.

Now, lastly, fold the completed half upon the other, folding at line 2, 5, Fig. 5, and rubbing down as before. Open the papers and by making the lines all equally dark, we will have the completed design Fig. 6.

This briefly is the process, it can be enlarged and carried on to other than square designs. The advantage of folding the papers is in giving the pupil the construction lines of the design in creased lines rather than pencil lines which must be erased before the design will appear perfect; also this mechanical process of reproducing the unit of design about the square shows the pupil that the one important thing is *how* the few lines are placed in the first triangle. In an