

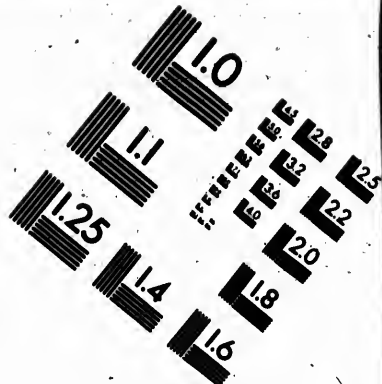
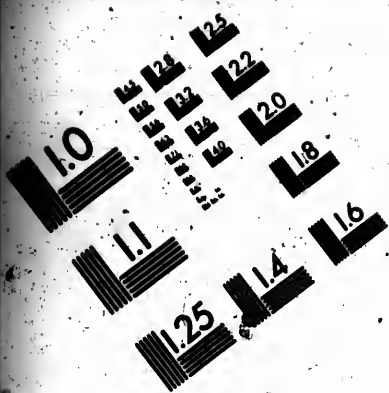


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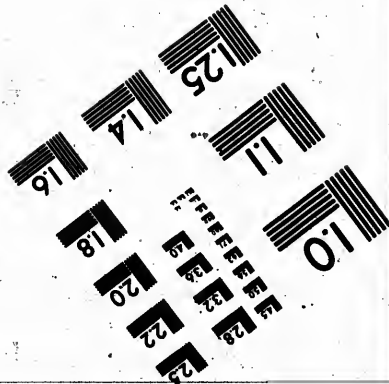
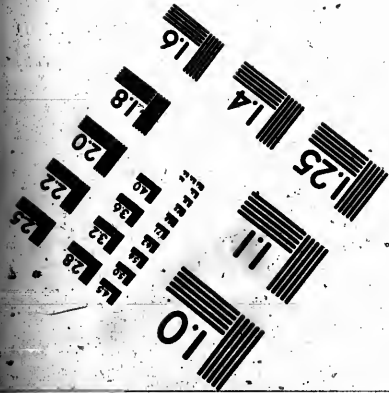
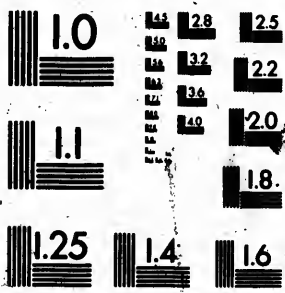
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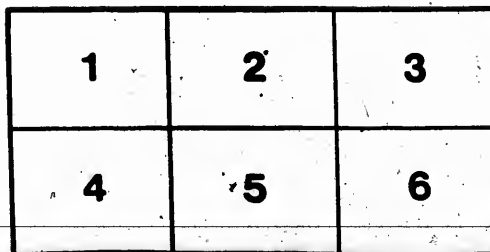
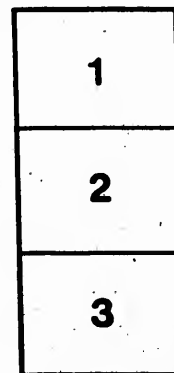
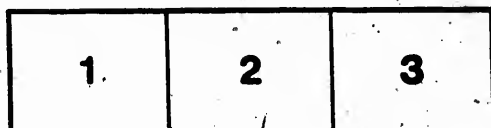
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No. 3. THIRD
READER.

Oscar

HINTS TO THE TEACHER.

This book is an outline of the course for pupils in the Third Reader. The objects of the previous limit are reviewed and in addition the cone, the square pyramid and the triangular prism. The cylinder and cube are drawn in more difficult positions, as shown on the pages devoted to their drawing: If the pupils have studied the course as outlined in the two previous books, they will have developed a power of observation that will make future work a pleasure.

In the previous grades exactness of representation could not be insisted upon unless at expense of naturalness and freedom. In this grade the teacher should be more exacting, as the pupils have arrived at an age and experience that they can understand the explanations of correct principles. It is in this grade that the work of the previous years will begin to manifest itself. The pupils now have a fairly intelligent appreciation of a picture, and common objects should be grouped so as to express some meaning beyond the mere suggestion of the objects themselves.

All drawings should be from the observation of the objects, not from pictures. Pictures shown in the book are not to be copied unless as an aid in seeing the actual object. Teach pupils to see objects for themselves and then the expression by a drawing is easy. Composition writing is not taught best by having the pupils copy the essays of some one else first. After some progress has been made in expressing their own thoughts in their own way, pupils are then in a position to profit by the study of the language of the best authors. In drawing, after the pupils have learned to see and to express the simple objects, they may profitably study the pictures of others. The pictures in newspapers, magazines and books should

be studied. It is wonderful how much pleasure, delight and inspiration may be derived from a study of the pictures that are within the reach of nearly every child. Some pupils may not have such favorable opportunities for examining even the most common and inexpensive pictures, such as found in the newspapers and magazines. What a delight and pleasure it will be for the specially favored pupils to show to their less fortunate schoolmates the pictures that they may have. What a beautiful moral lesson may be taught in this way.

Pictures from papers may be pasted in a scrap-book or large portfolio, that may be used for reference just as a large dictionary is used, or some may have individual scrap-books.

Picture study is valuable in other lessons besides Drawing. In fact, pictures are necessary in the study of Literature, Geography, History and Natural Science. The study of a picture forms valuable language exercises, and a written description of a picture may be used as an exercise in composition. Current history may be read in the pictures in the newspapers if properly arranged.

The drawing of some natural forms are asked for. If the study and drawing does not seem practicable, the space may be devoted to something else of benefit to the pupil. Some of the following may be profitably studied: cat, dog, sheep, cow, horse, hen, goose, turkey, cricket, grasshopper, potato-bug, house-fly, butterfly, caterpillar, spider.

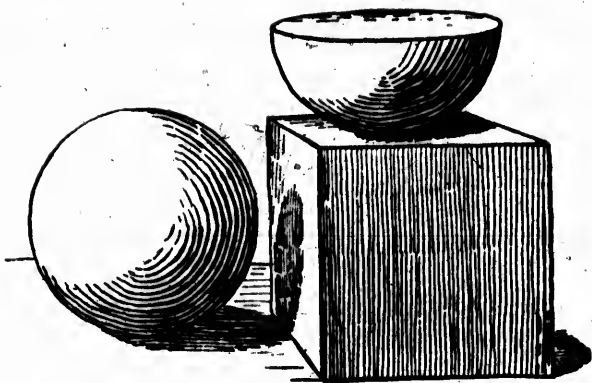
It is hoped that the directions, questions and drawings will be found full enough to direct every pupil and teacher, and yet elastic enough, so as not to hamper or destroy their individuality.

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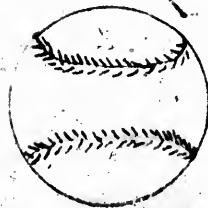
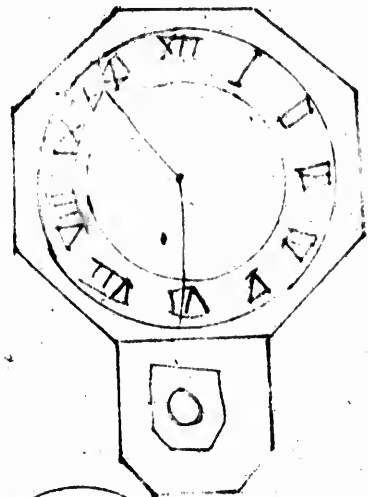
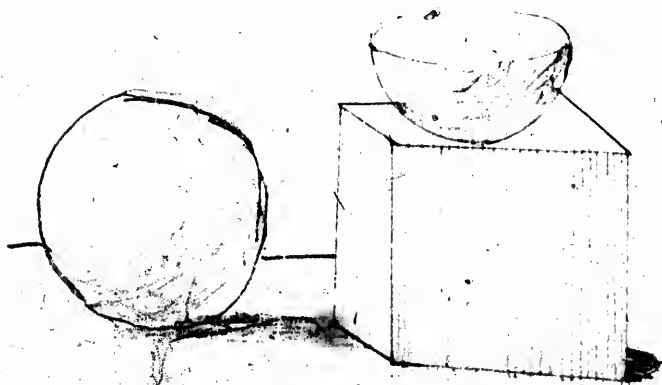


1
Draw a sphere, hemisphere and cylinder separately,
from the object.

Draw the cube showing two faces.

Draw the cube showing three faces.

Draw a group of sphere, hemisphere and cube,
grouped differently from the picture.

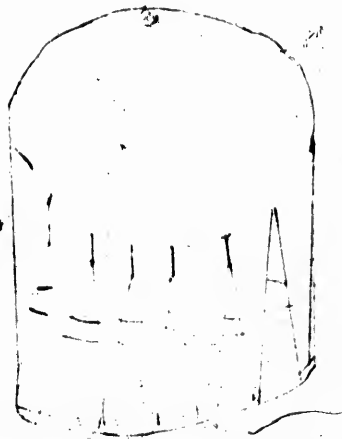
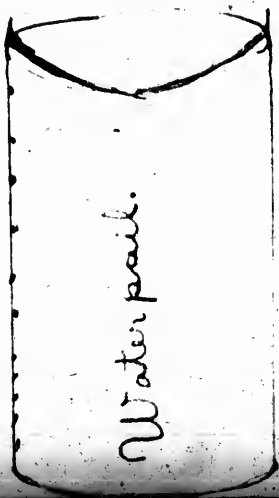
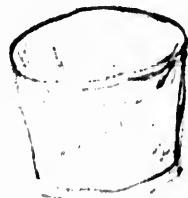
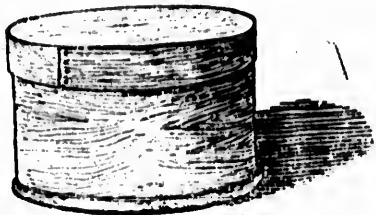




Draw any spherical fruit.
 Draw a few bean pods.
 Draw two ears of corn with the husks on and two others
 with the husks removed.
 Draw any vegetable that may be easily obtained. The beet
 is a common vegetable and is a suitable object.



Draw any common object like the vertical cylinder. The cheese box shown here is an object like the vertical cylinder.



Draw any wild plant in flower.
 Draw any common leaf. The drawing of leaves should accompany the reading of Lesson LXXXII.—
 Third Reader.

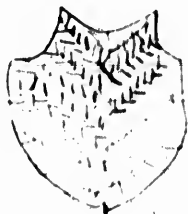
flower of
 pumpkin-vine



acorn

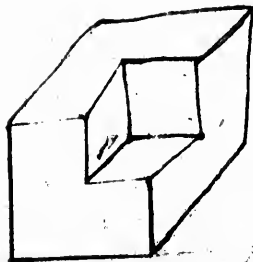
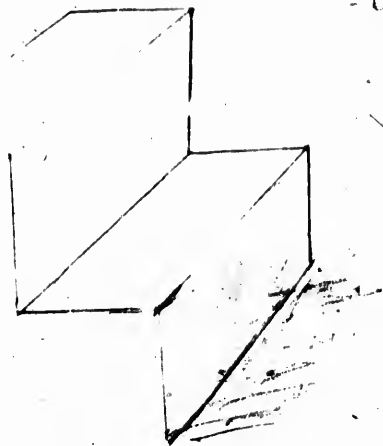


morning-glory



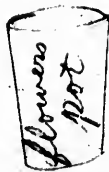
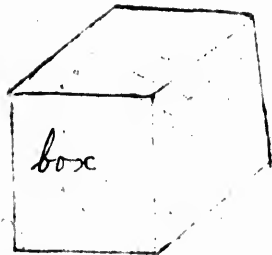
leaf of
 chestnut-oak

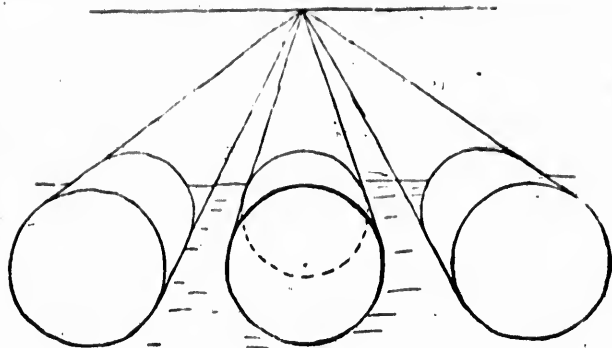
leaf of
 chestnut-oak





Draw a pitcher and two glasses.
Draw a plate. Draw a plate with three apples upon it.
Name examples of the use of the cylinder in nature and
in architecture



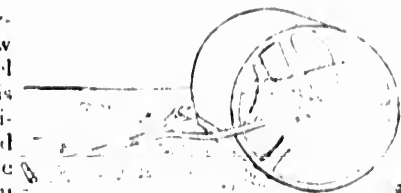
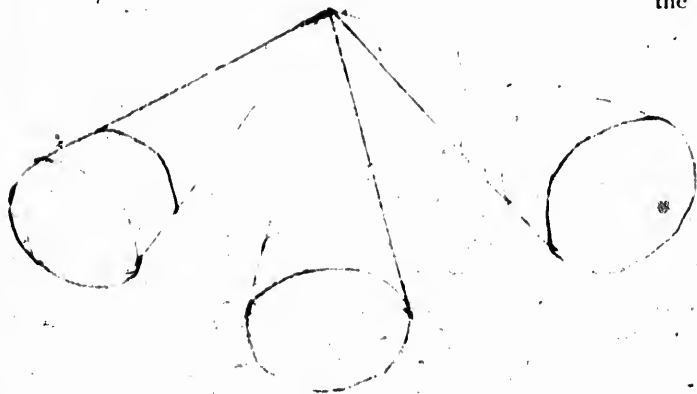


Place a cylinder below the eye-level so that its axis recedes horizontally and parallel to the direction you are looking.

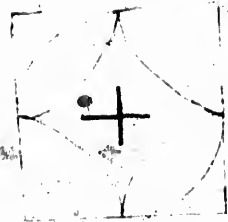
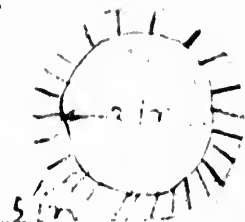
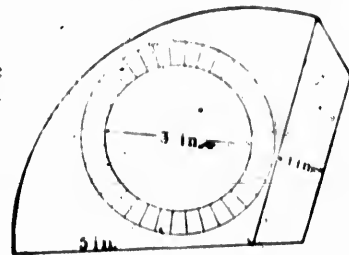
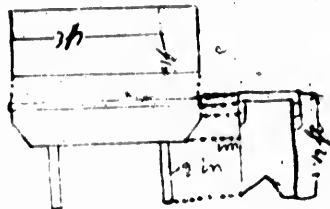
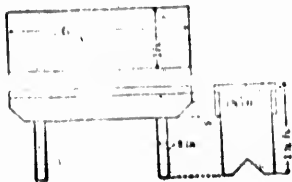
Draw its appearance. Draw the near end first, then find how much higher the top of the far end appears than the near end.

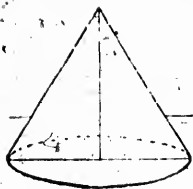
Place three cylinders, their axes parallel as in the picture, observe their appearance and draw them. Prove the correctness of your drawing by producing the lines that represent the limits of your vision on the curved faces.

Draw any object like the receding cylinder



Draw the plan, front elevation, right end elevation and left end elevation of a chalk box. Draw the box to scale, and mark upon your drawing the dimensions as shown in the drawings of the bench. Such drawings are called working drawings.

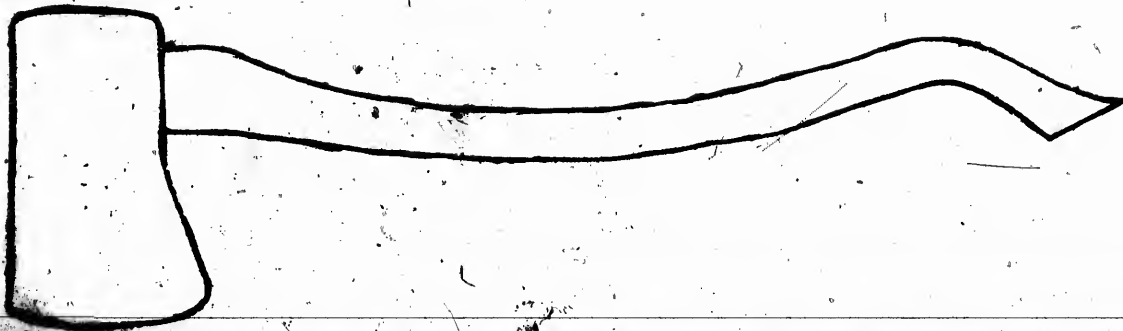
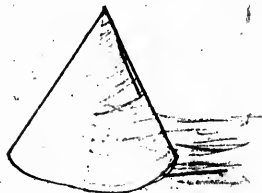
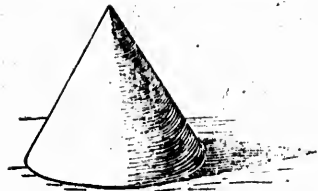
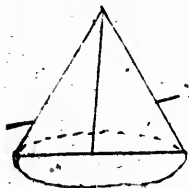




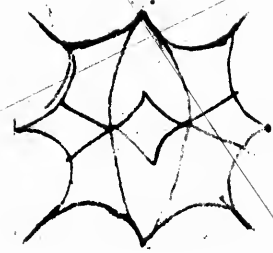
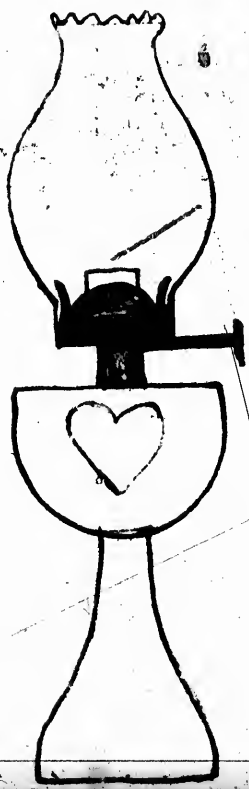
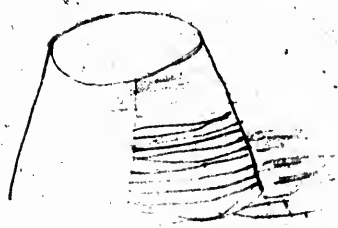
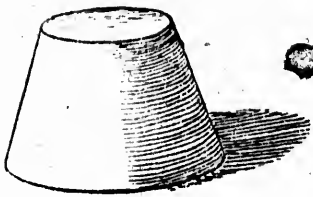
Each pupil should learn to make a cone of paper. The drawing on page 7 is a pattern of a cone, drawn to scale. Make your cone the dimensions shown in the drawing. The pattern of the base is shown within the pattern of the curved face to save space.

Draw the cone in outline. Draw it again and show the shade you see on it and the shadow it casts.

Draw objects like the cone



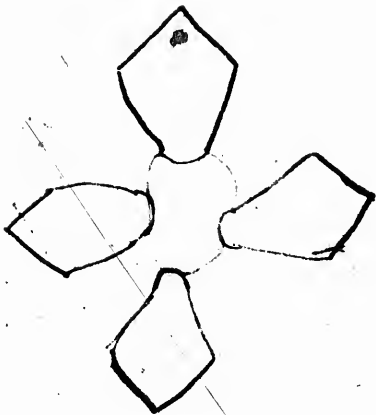
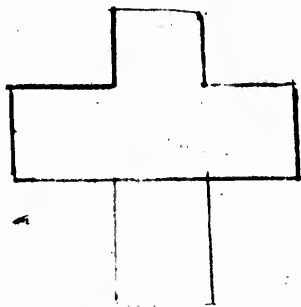
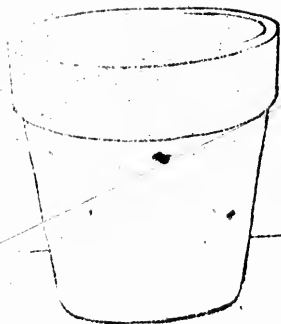
When one cone is cut from another the part remaining is called a frustum of a cone.
Make a frustum of a cone, place it in the positions shown in the pictures and draw its appearance.
Draw a common pail.
Draw a flower pot in two positions.



Draw a funnel, a bottle, a cork and a pitcher.

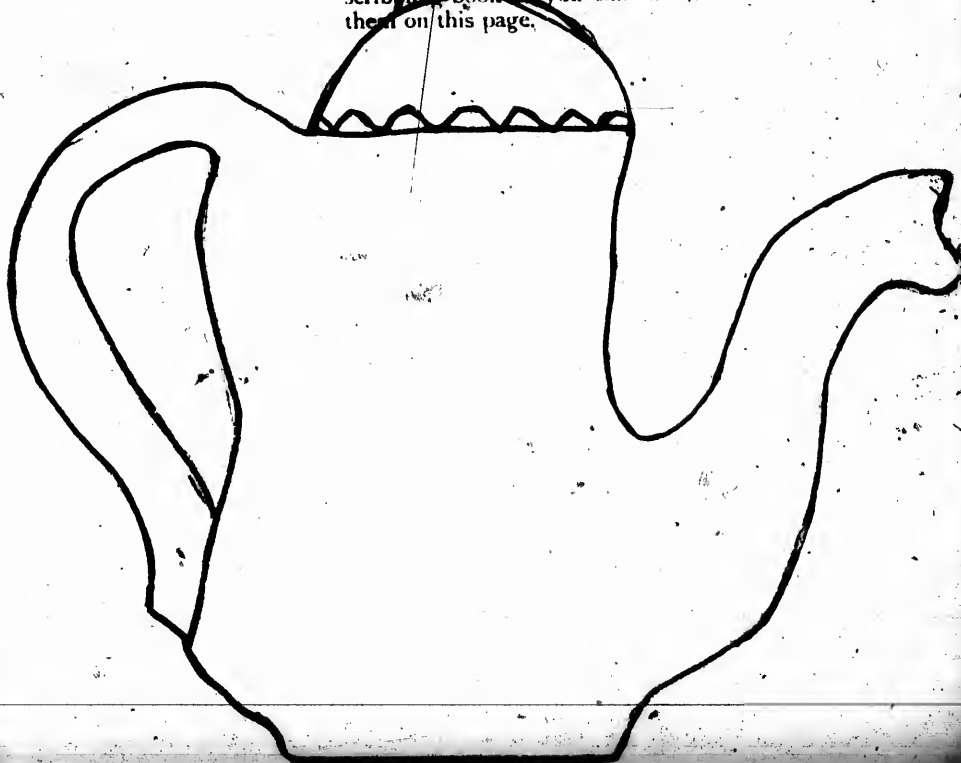
Draw the same objects to show that the bottle has been filled.

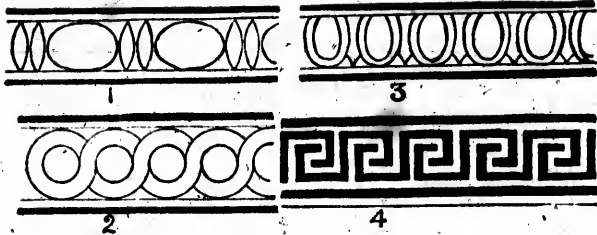
Use part of this page for drawing anything the pupil may select.





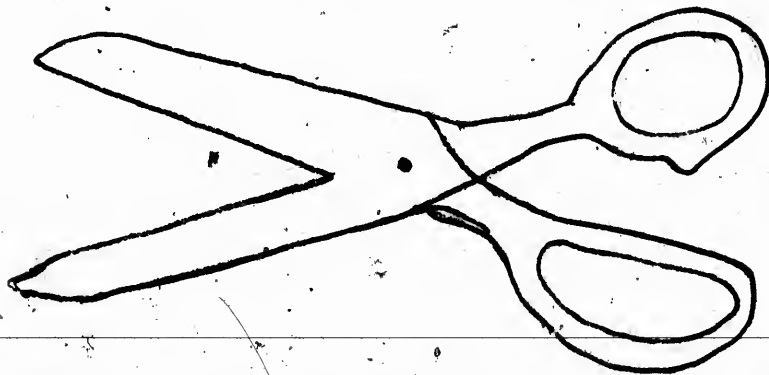
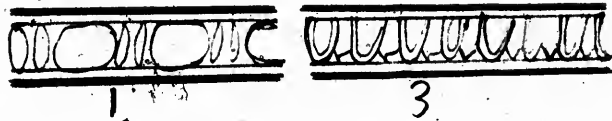
The figures on this page are forms of the Greek Anthemion or Palmette. It is derived from the drawing of the Lotus flower, and is characteristic of Greek-ornament. The Greeks made great advancement in ornament. The forms that they used are recognized as the most beautiful in the whole history of ornament. These forms or their adaptations are commonly used at the present time. Look for uses of the Anthemion and draw two of these forms. Practise drawing these forms in your scribbling book. If you can draw them well, then draw them on this page.





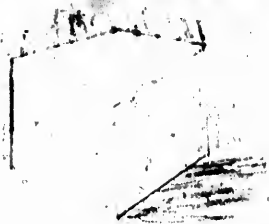
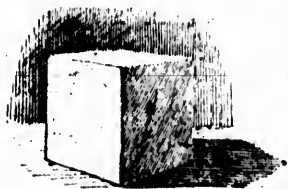
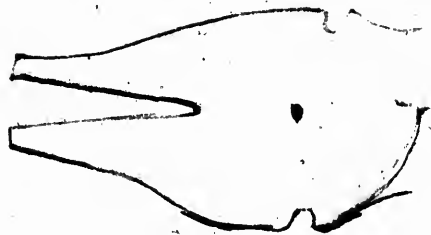
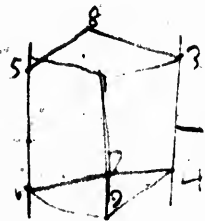
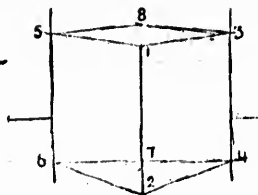
On this page four more of the elementary Greek forms are shown. 1 is the astragal moulding; 2, the guilloche; 3, the echinus or egg and dart moulding; 4, the fret. Look for examples of these in the ornament of public buildings and then draw them.

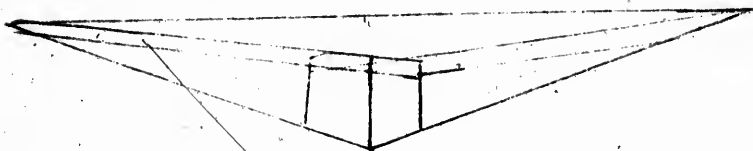
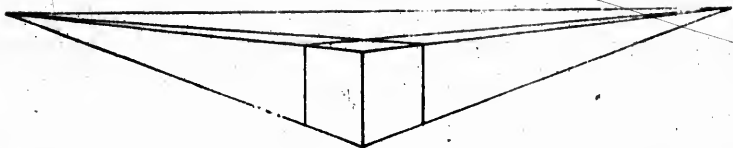
An example of the Antiklion alternating with the Greek lily is shown in a border. Copy some of these forms enlarging them to two inches in width.



Draw a group composed of cone, cylinder, and hemisphere.

Place a cube so that the two visible vertical faces are equally inclined away from you. Draw the nearest vertical edge. Locate the other two visible vertical edges by comparing their distance to the right and left with the length of the line 1, 2. Locate points 4 and 6 by observing how high they appear above 2. Locate the farthest corner 8, then the corners 5 and 3. Erase the trial lines and strengthen with a firm, but not black line. Draw again and show the shade and shadow as they appear to you. Notice that no outline is needed if the shade and shadow and vertical background is shown.



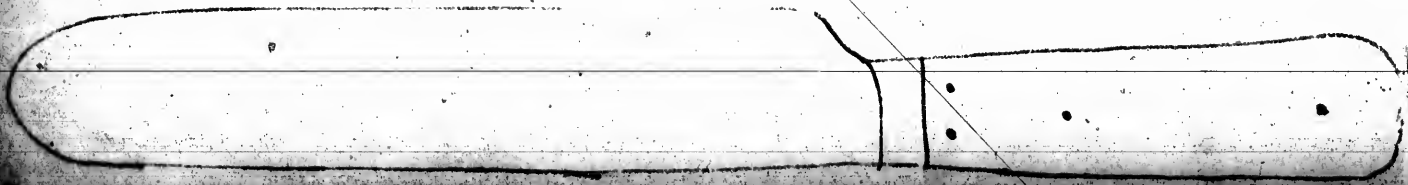


The drawing on this page shows how the drawing of the cube, turned, may be proved. Receding edges that are parallel appear to converge, and in the drawing should meet at a point at the eye level. This test is useful when drawing rectangular objects from memory.

Draw a box turned.

Draw a book turned.

Draw any other rectangular object.



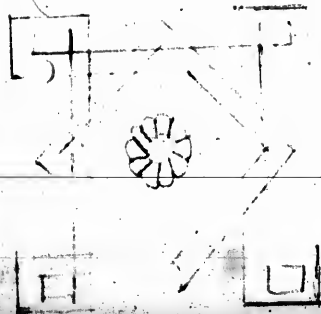
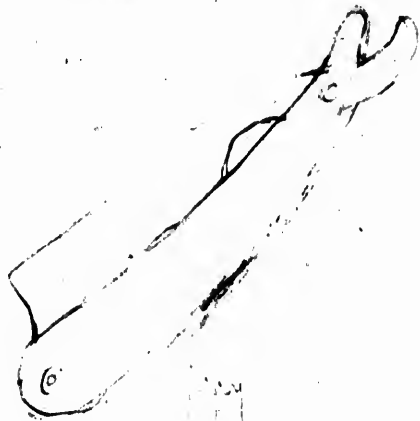
Make a triangular prism of paper.
 What is the shape of each face?
 Name objects like the triangular prism.
 Draw the prism in several positions.
 Draw objects like the prism.
 Look for examples of triangular surfaces in
 architecture



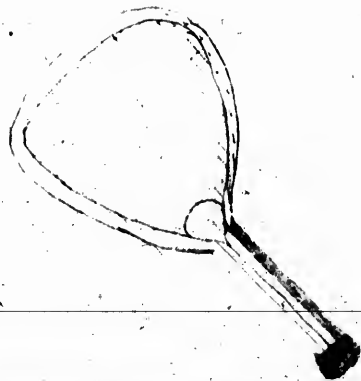
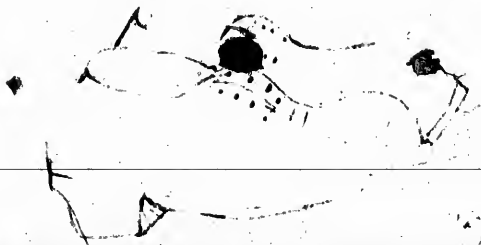
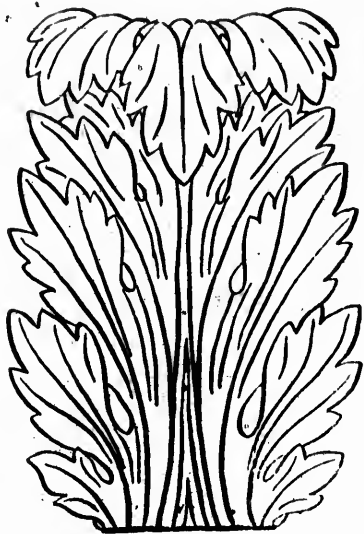
NORTHERN BEAUTY

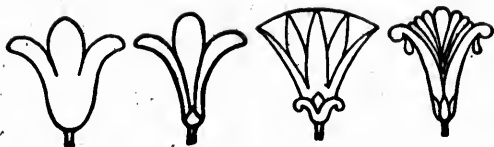
Draw a boy or girl from a pose in view of the class.
 The model should have an attitude of some action,
 such as carrying a pail, throwing a ball, batting a ball, a
 batter's position in cricket, etc.

The pictures in the Third Reader should be studied
 for the grouping and pose of the persons or objects
 shown.



This is one form of the Acanthus leaf as used in Greek, Roman and later ornament. Its form was suggested by the natural leaf of the Acanthus, a plant that is found in the warmer parts of the old world. It forms the larger part of the decoration of the Corinthian capital. See the third page of the cover of this book. Practise the drawing of the leaf in your scribbling book, and when you have mastered it draw it about twice the size shown here in the space below.

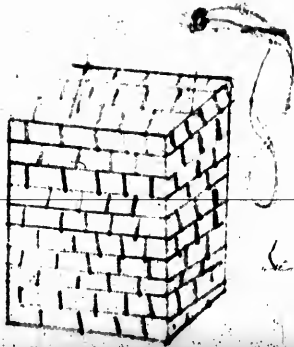
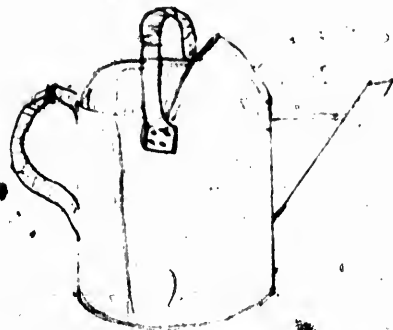




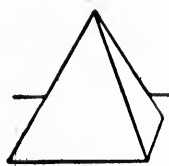
These drawings show the evolution of the Anthemion from the Lotus.

Draw these forms enlarged.

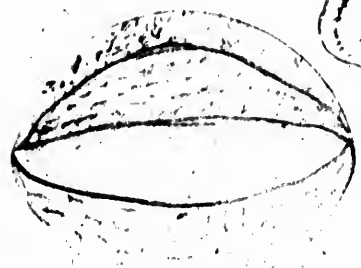
Draw any other ornamental form you may find on curtains, wall paper and table linen, etc.



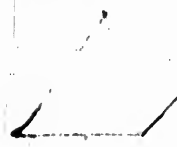
Make a square pyramid of paper.
Draw its appearance.
Look for examples of the pyramid in towers or
belfrys.
Read Lesson I.IV.—Third Reader.



*new
Triumph*



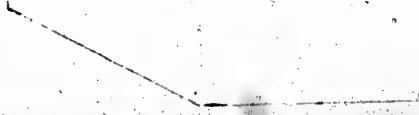
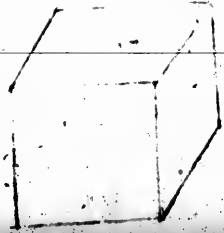
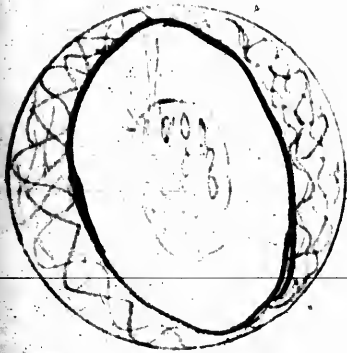
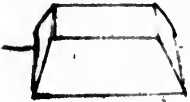
Water melon



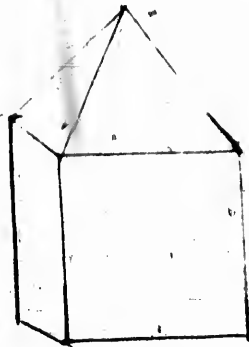
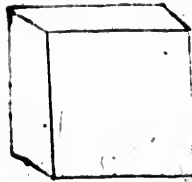
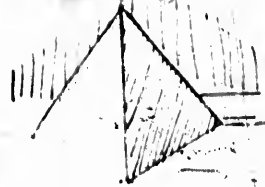
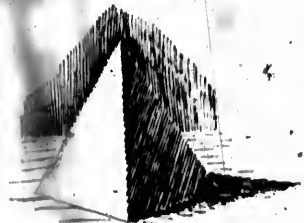
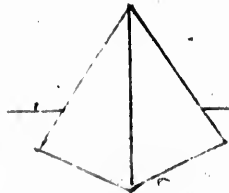
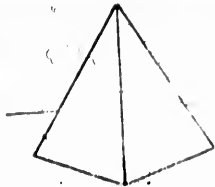
Carrot.



Draw a frustum of a square pyramid in two positions.
What solid is the berry basket like?
Draw its appearance in two or three different positions.



Turn the pyramid and draw it first in outline, then show the shade on it and the shadow it casts.
Draw a group of cone, pyramid and cylinder.
Place the pyramid on the cube and draw their appearance.

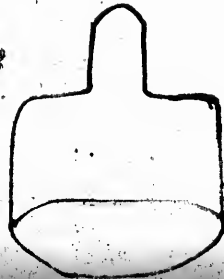
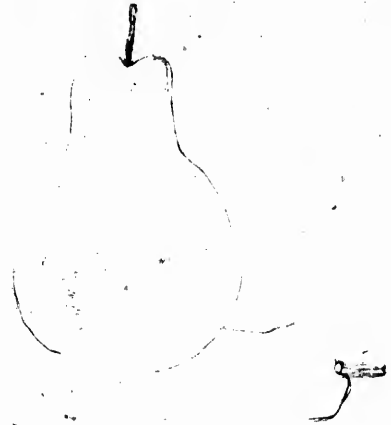


Pupils should practise drawing the appearance of objects above the eye-level.

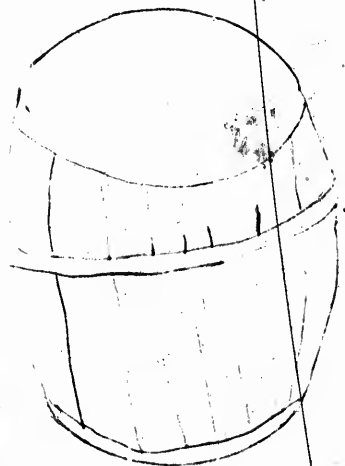
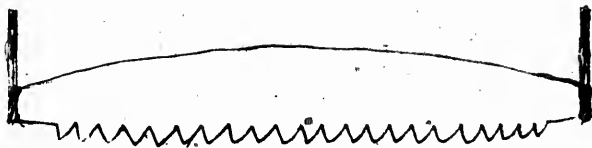
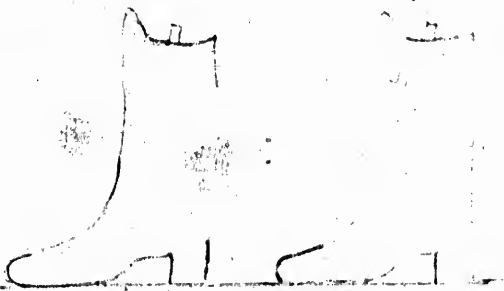
Place a small table in view of the class and so that the top cannot be seen. Draw its appearance. It will

appear differently to every pupil, hence no two drawings will be exactly alike.

Hang a pail or basket above the eye-level and draw it



This page and the next may be used for drawing natural forms, such as flowers and animals, or anything the teacher may wish.



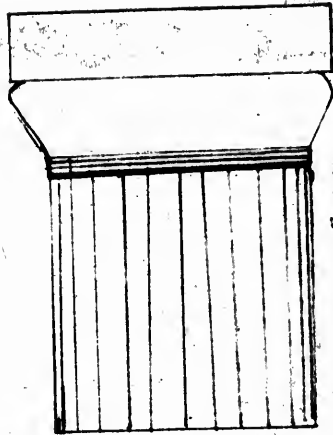
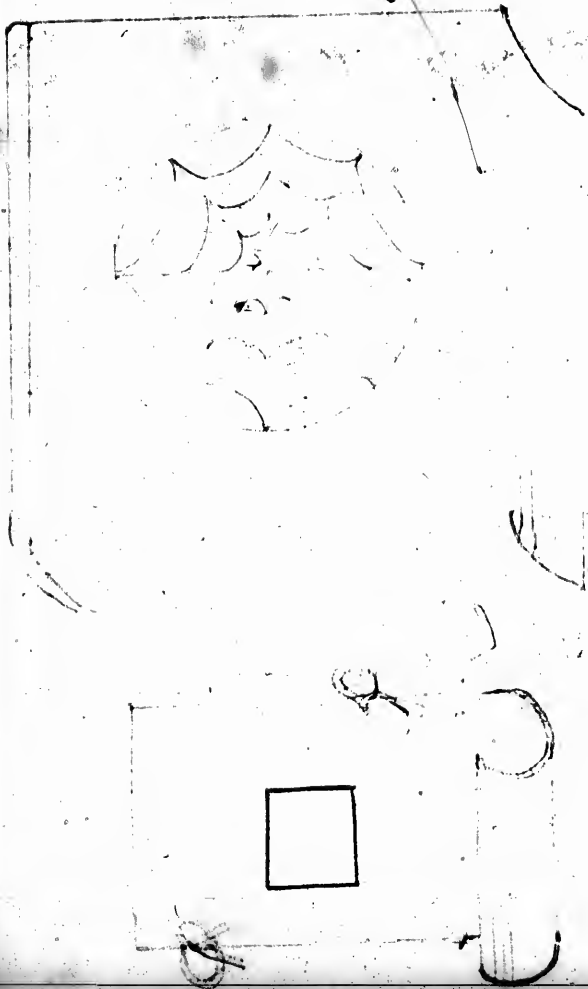


FIG 1. DORIC.

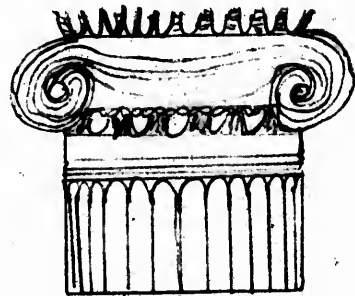


Fig 2.-IONIC.

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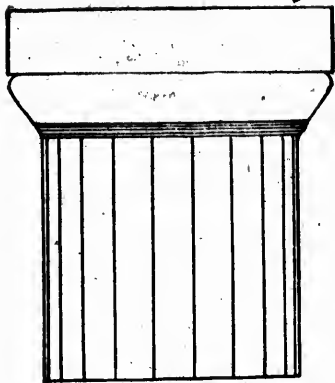


FIG. 1. DORIC.

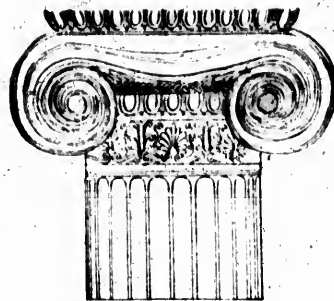


FIG. 2. IONIC.

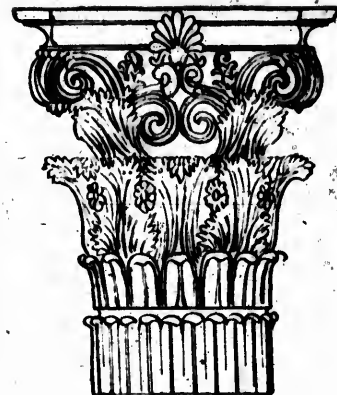


FIG. 3. CORINTHIAN.

Here are shown the three styles of capitals used by the Greeks in their temples. Each has given its name to a style of architecture. Fig. 1 is the Doric capital and was the one used in the Parthenon, the great temple that was erected on the Acropolis, a high hill in Athens. This temple was devoted to the goddess Athena. The temple itself, built of white marble, is now in ruins, but enough remains to give one some idea of its beauty. A large part of the frieze is now in the British museum. It was removed from the Parthenon in 1805, by Lord Elgin, father of the Earl of Elgin and Kincardine, who was Governor-General of Canada.

The second style of Greek architecture is the Ionic. Its capital is shown in Fig. 2.

The third style is the Corinthian. Its capital is shown in Fig. 3.

These capitals are not to be drawn, but are placed here to be observed, so that pupils may become familiar with their appearance. Greek capitals are common in many private and public buildings in nearly every town. Their use now is an example of the influence of Greek art upon modern architecture.

The study of historic ornament of any style should be associated with the study of the country in which the style predominated. The influences that determined the particular characteristics of it may then be arrived at. This study should include the topography of the country, the climate, the people, their occupation, their religion, form of government, their works of public utility, their temples, their tombs, their literature and their general culture.

Enough to fairly understand the subject may be obtained from the school geography and the history of the country. The Encyclopædia Britannica is a mine of information on the subject of historic ornament. If the pupils can gather notes on the country for themselves, the training is so much the better.

How much of this past civilization has affected the present? Why are so many of the beautiful forms used by the Greeks retained at the present time? A search for Greek or other influence in borders, in columns and surface decorations is an exercise that is disciplinary and will develop an appreciation of the beautiful so necessary to every child.



