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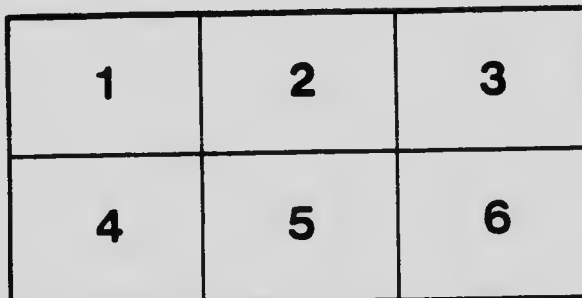
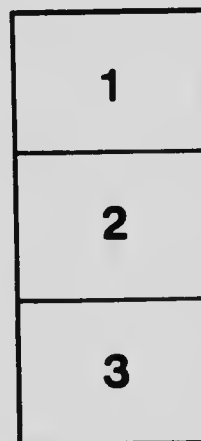
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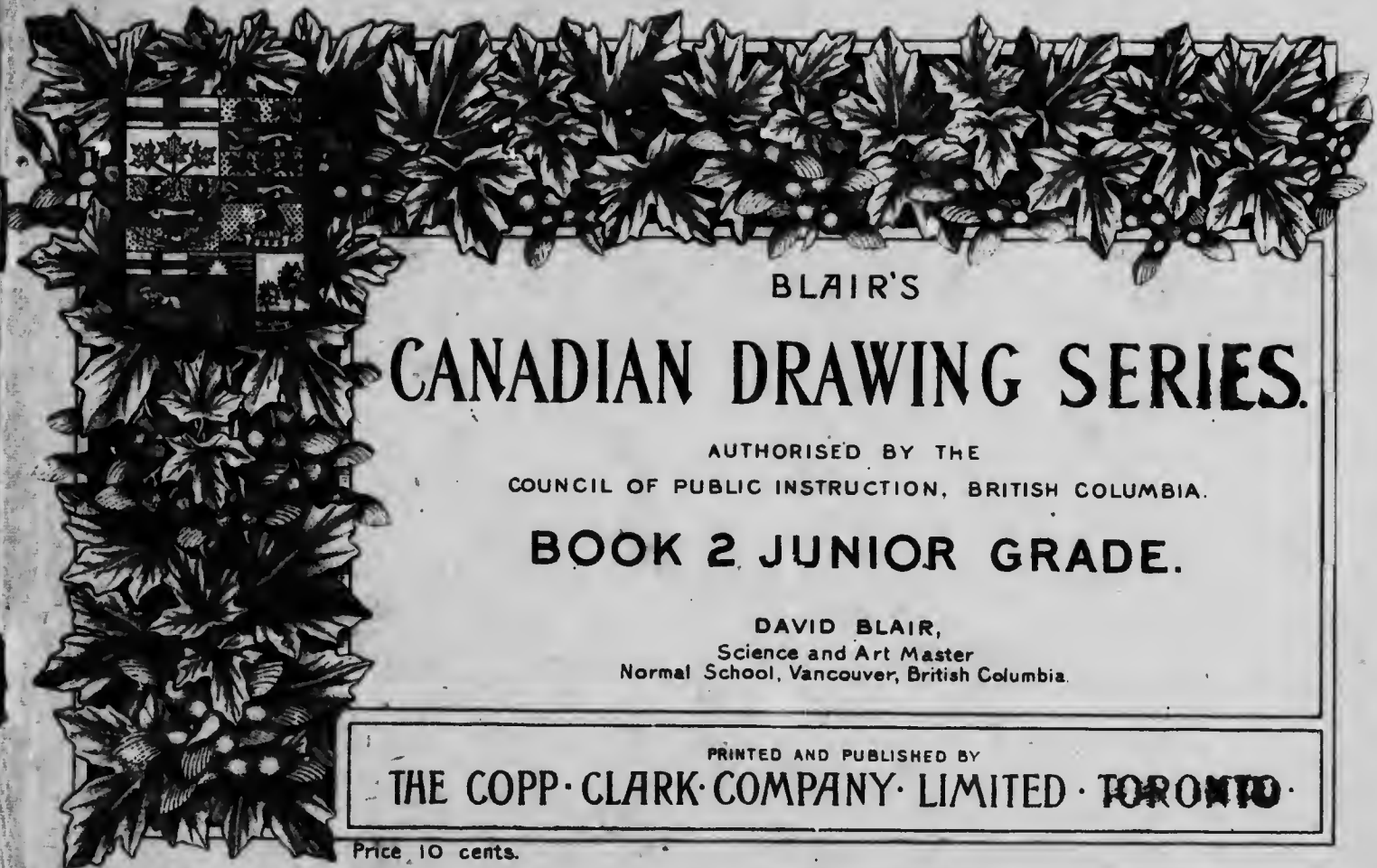
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BLAIR'S

CANADIAN DRAWING SERIES.

AUTHORISED BY THE
COUNCIL OF PUBLIC INSTRUCTION, BRITISH COLUMBIA.

BOOK 2 JUNIOR GRADE.

DAVID BLAIR,
Science and Art Master
Normal School, Vancouver, British Columbia.

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BLAIR'S CANADIAN DRAWING SERIES

SECOND EDITION

This new Edition of the Authorised Drawing Books for British Columbia has been prepared by direction of the Council of Public Instruction. It will be found that the former scope of Freehand and Geometrical Drawing has been considerably extended, and that two new Sections—Colour and Design—have been added.

The following is a synopsis of the work to be taken in all grades:—

1. *Freehand Drawing*:—Exclusively from common objects and objects of Natural History. Flexible point practice—brush drawing—is to accompany that with the firm or rigid point—pencil, pen and chalk. Memory drawing. Drawing on the Blackboard.

2. *Inventive Drawing or Design* as applied to decoration. Letters and Numerals.

3. *Colour* as related to both the foregoing sections: namely, representative and decorative work.

4. *Practical Geometry* as related to Science and Art.

The Examples given in these books are not to be copied. They are suggestive both as regards the material to be used for study and the manner of its representation, and they may be taken in any order.

My thanks are due to Mr. J. Kyle, A.R.C.A., Supervisor of Drawing in the Vancouver Public Schools, for several important suggestions in connection with the work.

DAVID BLAIR,
SCIENCE AND ART MASTER

PROVINCIAL NORMAL SCHOOL,
VANCOUVER, B.C.,
December, 1907.

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INSTRUCTIONS*

FREEHAND FROM OBJECTS:—

Pencil Drawing. In this book simple objects are to be placed so that foreshortening is involved. After a light pencil outline is correctly made, the drawing is to be finished in color as in Book 1.

FREEHAND FROM NATURE. Specimens of a slightly more advanced character than formerly are to be used. All freehand work is to be finished in color with a suitable background.

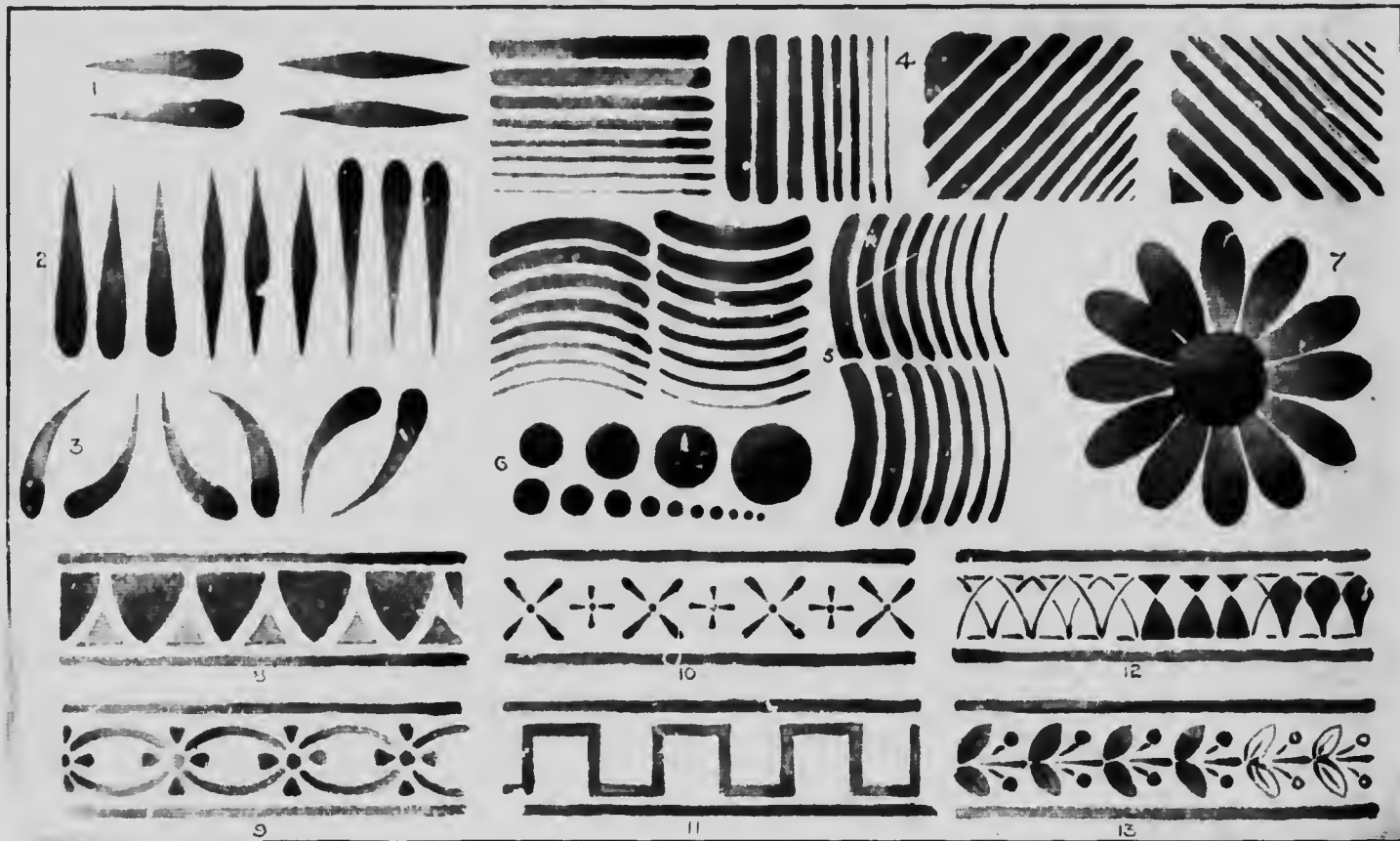
BRUSH DRAWING. In addition to the former mass drawing, which is to be continued, much more attention and time must be given to the use of the brush as an instrument for the representation of form. See Example 1. Instead of the "impressions," book 1, where a fairly full brush of colour is simply pressed down on the paper and raised, the brush is now to be moved on the paper before it is raised, so that a parallel or tapering form either straight or curved is obtained, see Figs. 1 to 5. If the forms 1, 2, 3 are to be large, or the lines 4 and 5 are to be thick, it will be necessary, especially with a small brush, to go over the required form several times, in fact both sides of it must be drawn exactly as if a pencil were being used. This is brush drawing pure and simple no lines of course being used.

This work is to be practised frequently during the term, as it is most important and somewhat difficult. It may with advantage be done in an ordinary scribbler or on foolscap before the work is fit to appear in the drawing book. The paper must be quite flat, that is, without folds or creases. The circles, fig. 5, are to be carefully drawn, even the small ones.

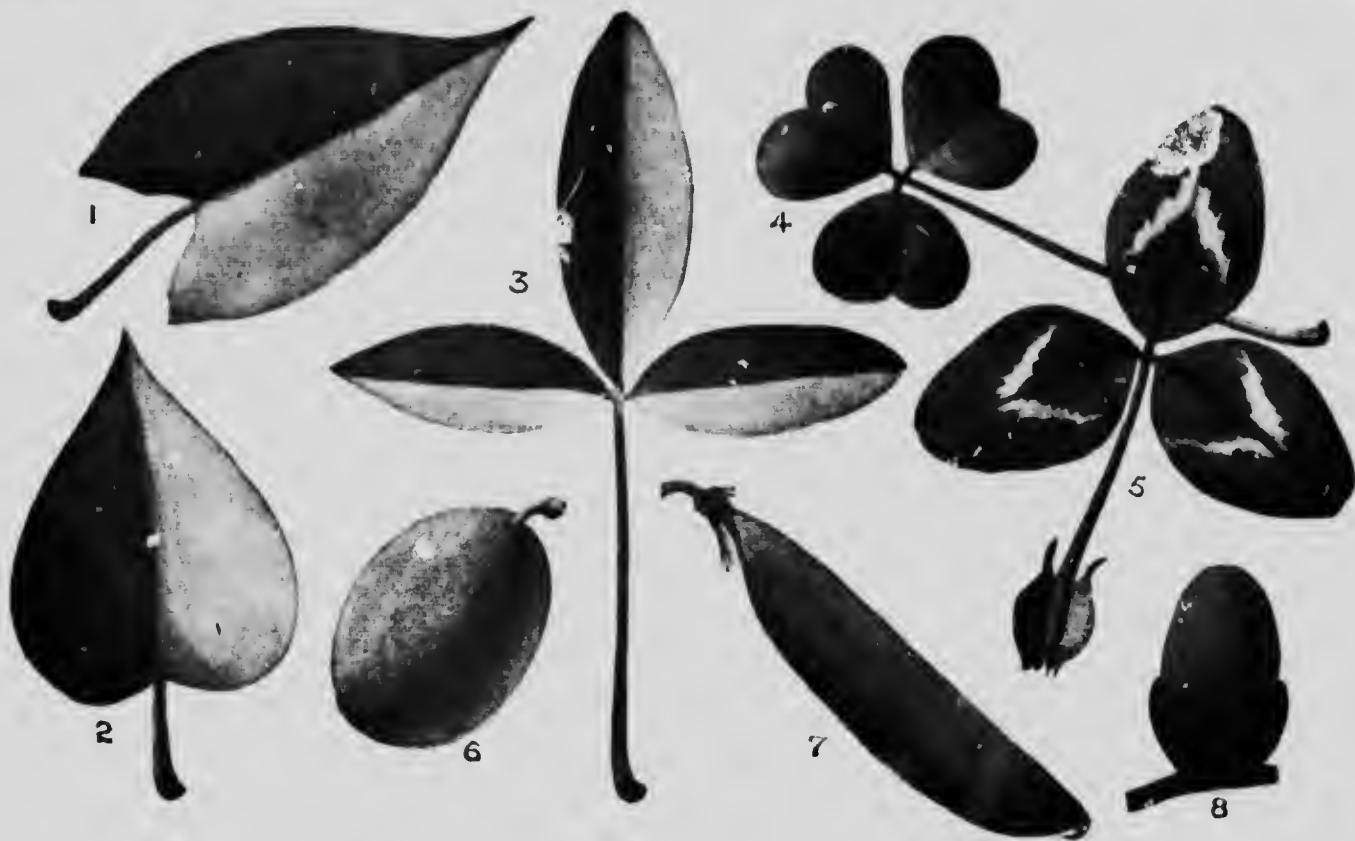
FREEARM DRAWING on the blackboard with chalk is intended to develop freedom of execution, together with judgment of distance. Stand at arms' length from the board. Do not make your drawing too high or low but about opposite your shoulder. Keep the wrist rigid, the free movement is mainly from the shoulder, and in a less degree from the elbow.

*The instructions in Book 1 are to be frequently revised when the work of this book is being carried on.

(Continued on page 3 of Cover.)



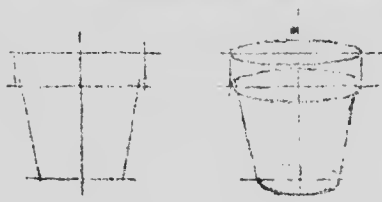
1. 13 EXAMPLES OF BRUSH DRAWING.—Figures 1 to 6 should be practised frequently during the term. No pencil is to be used, and the paper is not to be moved about. Study brush drawing notes on page 2 of the cover. Figures 8 to 13 are suggestive designs for borders, and are referred to in the design notes on the cover.



2. EXAMPLES OF MASS DRAWING WITH THE BRUSH.—Figures 1 and 2 are *simple* leaves of Bindweed and Lilac—3, 4, 5 are *compound* leaves of Laburnum, Wood-sorrel, and Clover—6, 7, 8 fruit of Plum, Pea, and Oak. A light pencil line may be sketched to indicate the midrib of the leaflets, and the direction of the fruit. When fresh specimens cannot be obtained, simple common objects may be used for mass drawings.



3. PLANTAIN.—Get some fresh leaves and a spike of flowers or fruit. Make outline pencil drawings from these, and add the colour. A mass drawing of a leaf, some common object, or brush drawing practice, example 1, is also to be done on this page.



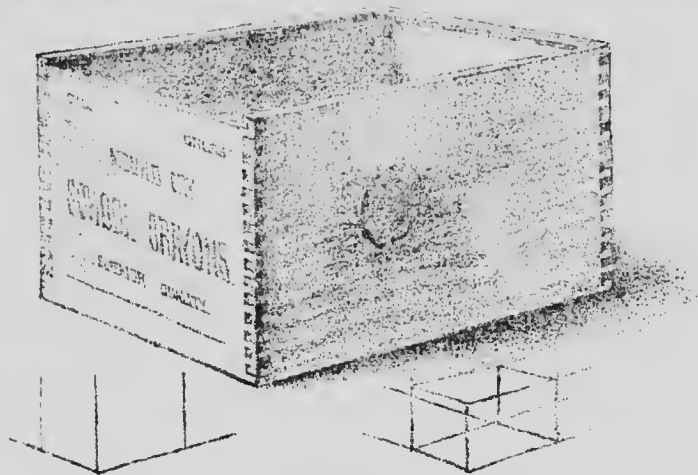
4. FLOWER-POT — A drawing is to be made from the object and not from this example. The small figure on the left shows how the sketch is commenced. The drawing is to be shaded in colour not pencil. Either a mass drawing or brush drawing practice is also to be done on this page.



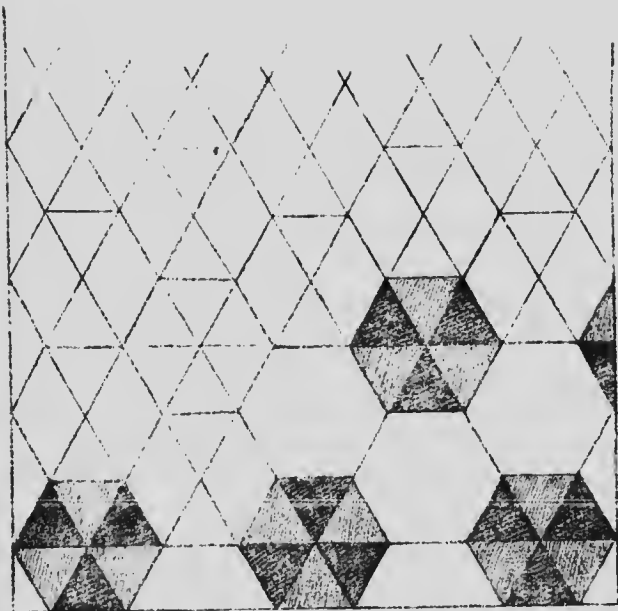
5. ONIONS.—Do not copy these drawings but work from specimens. Shade the onions in colour not pencil. Either a freearm drawing—example 23, a mass drawing, or brush drawing practice is also to be done on this page.



6. BORDER.—Finish the above design across the page with the 60 set-square. Tint with shades of one colour or use different colours. Make another design of your own on this page and colour it. Study the borders. Examples 1, 23, 24, together with the design notes on the cover.



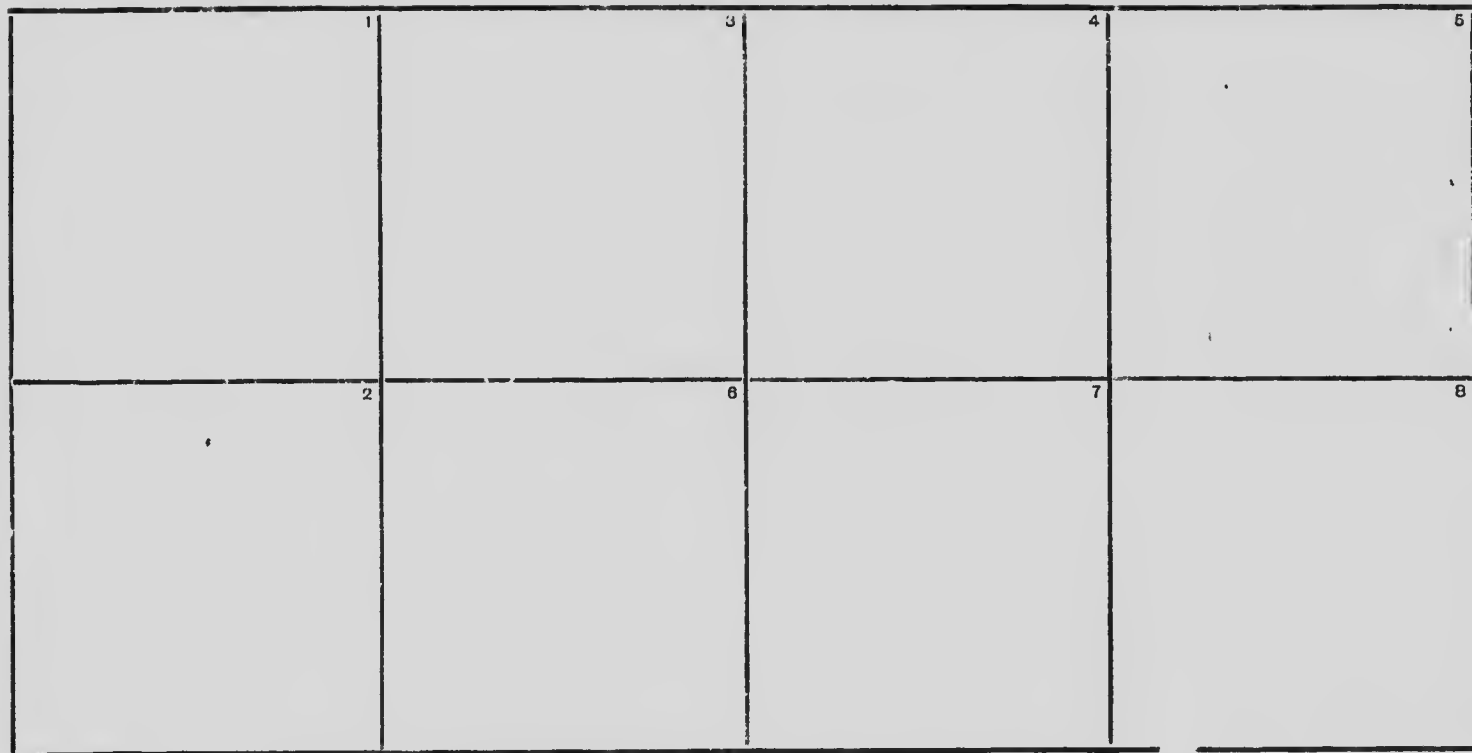
7. CHALK-BOX.—Make two drawings from the actual chalk-box placed before you: one with a corner towards you and the other with an end or side towards you. Use yellow, red and a little black to get the colour of the wood. Some brush drawing practice may also be done on this page.



8. DESIGN.—Finish the above design to the top of the page with the 60 set-square. Tint with shades of one colour or with different colours. Make a design of your own on this page and colour it. Study the patterns, Example 24, and the design notes on the cover.



9. PANSY.—Get a pansy or some large simple garden flower. Make an outline drawing in pencil from it and add the colour. Either a freearm drawing, a mass drawing, or brush drawing practice is also to be done on this page.



10 TRIANGLES.—The following triangles are to be drawn in the above boxes to the following sizes—see Example 21.

1. *Equilateral triangle* on a side 5 c.m. long—angles of 60 degrees.

2. Another equilateral triangle on an altitude of 5 c.m. long—two angles of 30° at the apex.

Isosceles triangles, 3, 4, and 5, are the three kinds of isosceles triangles.

3. *An obtuse-angled isosceles triangle*—base 5 c.m., altitude 2 c.m.

4. *A right-angled isosceles triangle*—base 6 c.m., altitude 3 c.m. (set-square of 45).

5. *An acute-angled isosceles triangle*—base 4 c.m., altitude 5 c.m.

Scalene triangles, 6, 7, and 8, are the three kinds of scalene triangles.

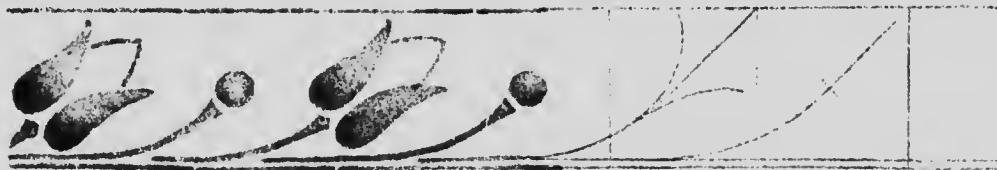
6. *An obtuse-angled scalene triangle*—base 4 c.m., altitude 5 c.m., the apex to overhang the extremity of the base 1 c.m.

7. *A right-angled scalene triangle*—base 6 c.m., angles of 60 and 30° at the extremities of the base (set-square of 60 and 30).

8. *An acute-angled scalene triangle*—base 5 c.m., angles at the base 60 and 45.



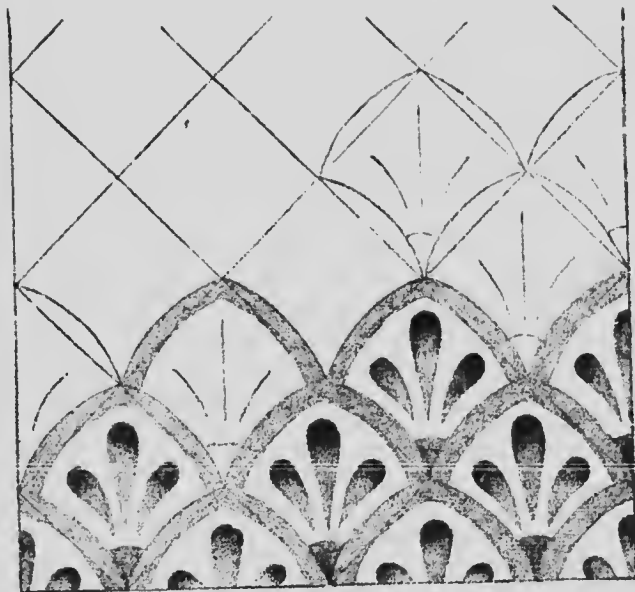
11. EGG AND CUP.—Work from the actual object and not from this example. Make a careful pencil drawing in outline from an eggcup or other simple object and add the colour. A mass drawing, a freearm drawing or brush drawing practice is also to be done on this page.



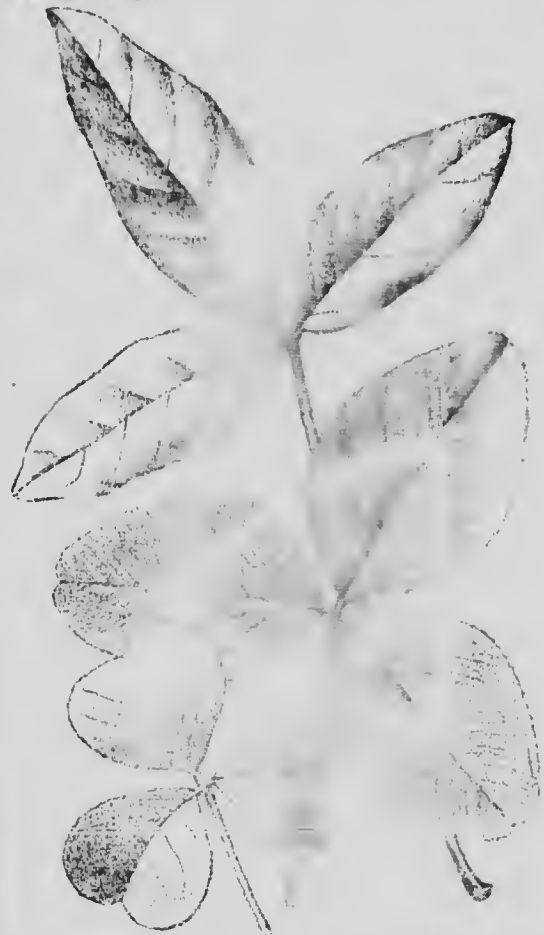
12. BORDER.—Finish the above design across the page. The “unit of design” may be traced and transferred. Tint with shades of one colour or use different colours. Make two other designs of your own across the page and colour them. Study the borders, Examples 1, 23, 24 and design notes on the cover.



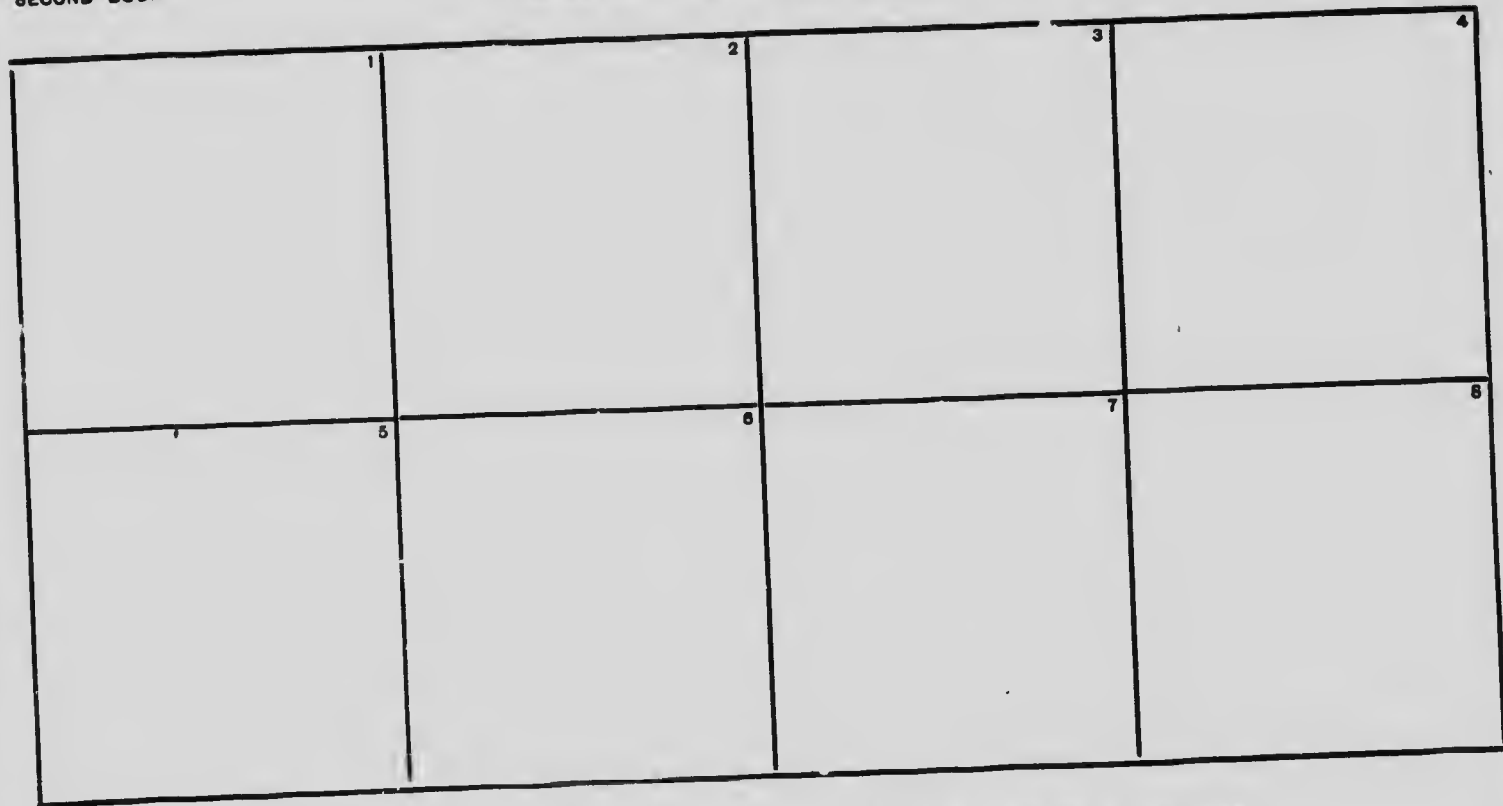
13. WILLOW FLOWERS.—There are two kinds of willow flowers, and they always grow on different trees. One kind has stamens only and the other pistils, as shown here. Your drawings, which are to be coloured, are to be made from the specimens and not from these examples.



14. Finish the above design to the top of the page with the 45 set-square, and colour it: then make a design of your own beside it. Study the patterns, Example 24, brush drawing, Ex. 1, and the design notes on the cover.



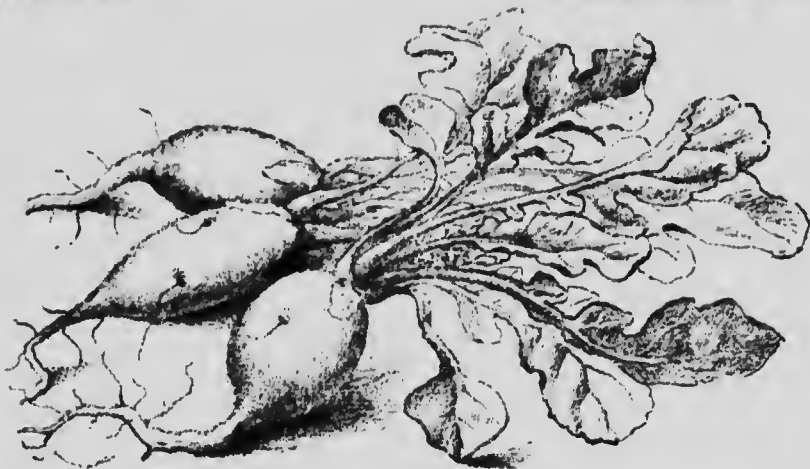
15. Stems of *Laburnum*, *Wood-sorrel*, and *Clover*.—Get fresh specimens of these or other compound leaves. Make outline pencil drawings of them and add the colour. A mass drawing, a free-arm drawing, or brush drawing practice is also to be done on this page.



16. PARALLELOGRAMS.—A parallelogram is a four-sided figure in which the opposite sides are parallel. The following are the parallelograms; they are to be drawn with set-squares in the above spaces to the sizes here given—see Example 24.

1. *Square*—4 c.m. side.
2. *Rhombus*—4 c.m. side, any angles except 90.
3. *Rectangle*—3 c.m. by 5 c.m.

4. *Rhomboid*—3 c.m. and 5 c.m. sides; any angles except 90.
5. On a diagonal 4 c.m. make a square.
6. On a diagonal 5 c.m. make a rhombus with sides equal in length to those of the square, figure 5.
7. Make a rectangle with sides 4 c.m. and 2 c.m. long.
8. Make a rhomboid with sides 4 c.m. and 2 c.m. long; any angles except 90 rhomboid.



17. RADISHES.—Get some fresh radishes with leaves. Make an outline pencil drawing from them and add the colours. A mass drawing, a freearm drawing, or brush drawing practice is also to be done on this page.

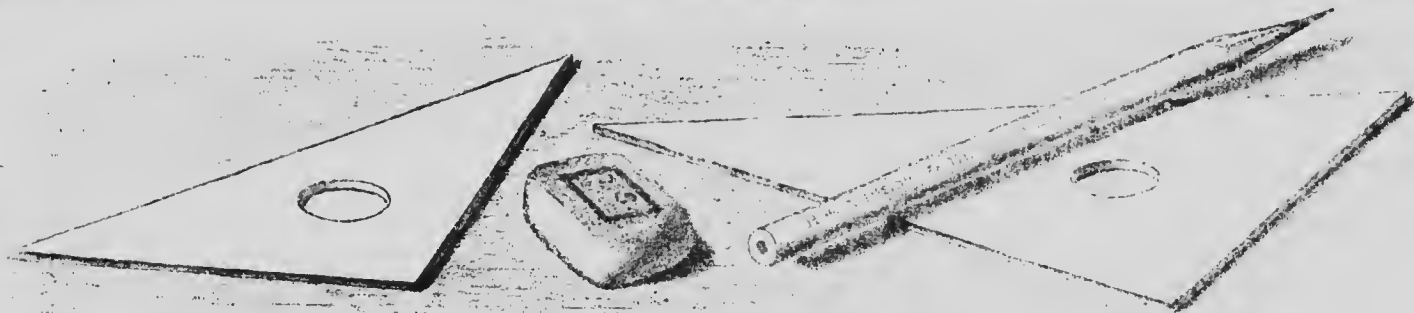
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a b c d e f g h i j k l m n o p q r s t u v w x y z

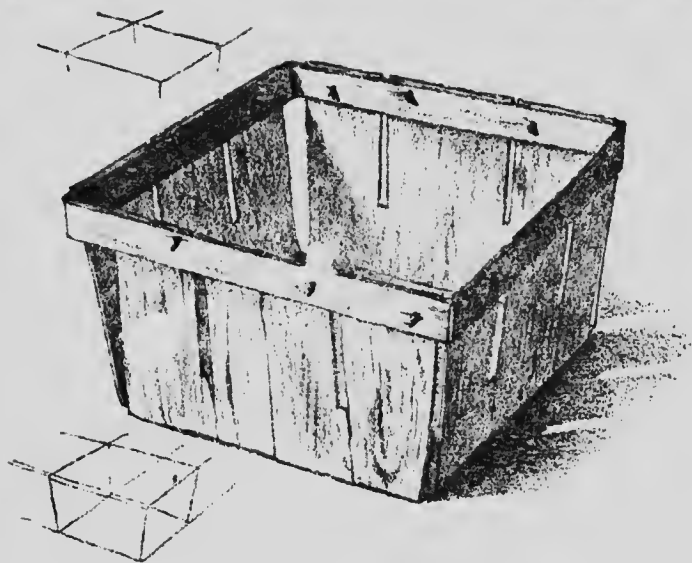
1 2 3 3 4 5 6 7 8 9 0

2 5 7 6 9

18. LETTERING.—To be twice the size of those given above, and arranged in three lines, thus:—
From *a* to *m* on the top line—from *n* to *z* on the middle line, with the figures or numerals on the
bottom line. Use a measure and set-squares as much as possible in setting out the work. Finish the
letters with a fairly thick line, using a pen and ink or a brush and colour.



19. SET SQUARES, ETC.—Arrange your squares, rubber and pencil differently from those of the given example. Make a sketch from them and not from the above drawings. When this is correct it is to be tinted, together with the ground on which the objects rest.

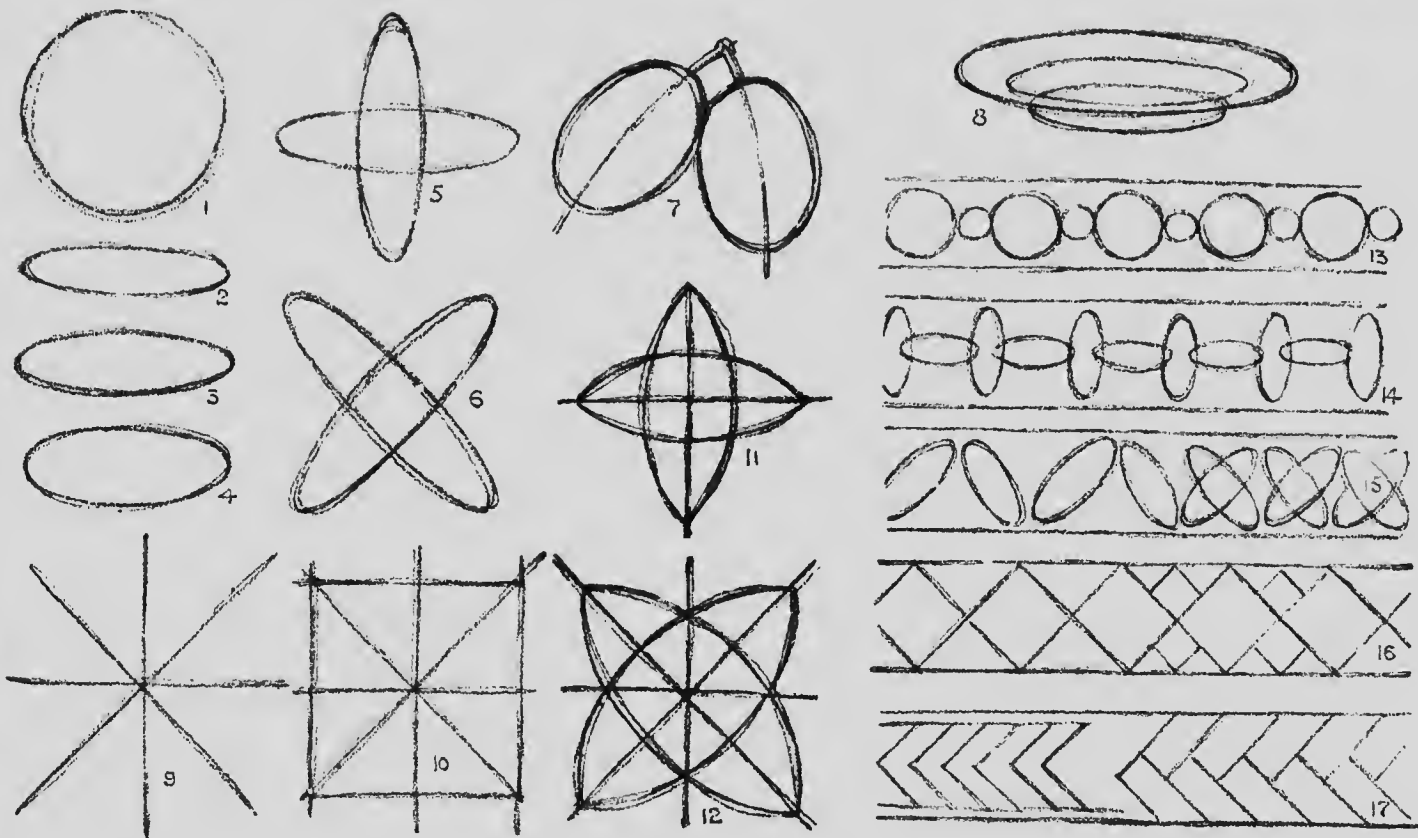


20. FRUIT BOX.—Make two drawings from a fruit box, one with a corner towards you and the other with a side towards you. Use yellow, red, and a little black to get the colour of the wood. Some brush drawing practice may also be done on this page.

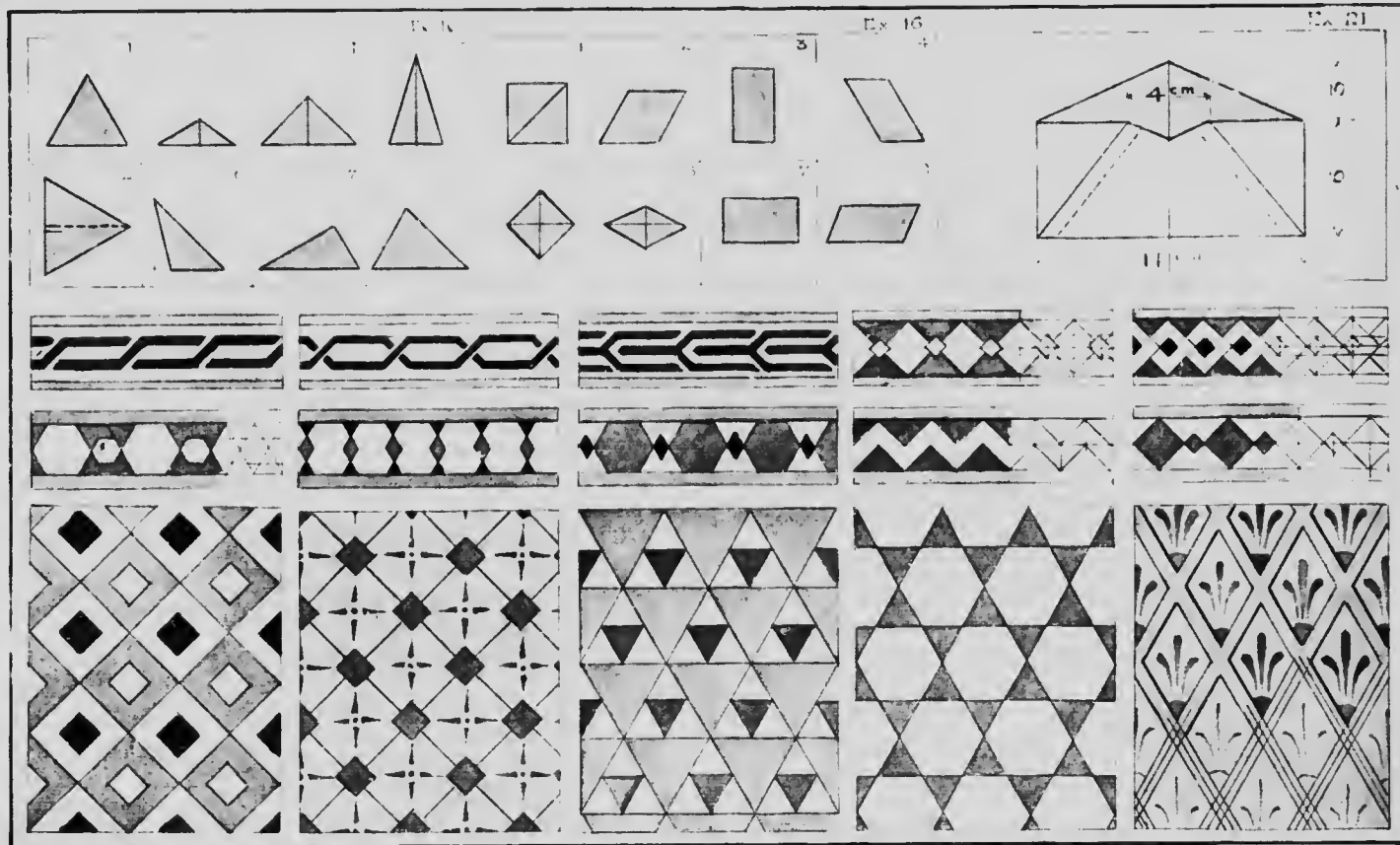
21. WORKING DRAWING.—Get some simple object, measure the sizes and make a full-size drawing of it on this page; or draw the envelope—see Example 24, to the centimetre dimensions there given. Then get a larger sheet of stiff paper, and on it set out the sizes and shapes so that when cut out and folded up it can be gummed together, forming an actual envelope. The dotted lines show the lap required for gumming together.

abcdefghijklmnopqrstuvwxyz
0 1 2 3 4 5 6 7 8 9 0 *3 4 7 8 8*

22. LETTERING.—To be twice the size of those given above, and arranged in three lines, thus:—
 From *a* to *m* on the top line—from *n* to *z* on the middle line, with the figures or numerals on the
 bottom line. Use a measure and set-squares as much as possible in setting out the work. *The letters*
slope 20 degrees from the perpendicular. Finish the letters with a fairly thick line, using a pen and
 ink, or a brush and colour.



23. FREEARM DRAWING.- These, like the Brush drawing figures 1 to 6, Example 1, are to be practised frequently during the term. They are to be made much larger - not less than 12 inches across - with chalk on the blackboard. Pupils are to practice these exercises on paper also, making the figures about three times larger than these. Study freearm notes on the cover.



24. GEOMETRICAL.—*Triangles and parallelograms.* These are small drawings representing Examples 10 and 16. *Envelope* is given as a suggestion for the working drawing, Example 21.

DECORATIVE DESIGNS.—These drawings are not to be copied. They are suggestions for original designs to be made by the pupil beside Examples 6, 8, 12 and 14.

The circular and elliptical forms, 1 to 8, are made without lifting the chalk while the curve is being obtained. When about to draw a circle, move the chalk round (in the direction of the hands of a watch) once or twice without letting it touch the board; then let it mark very lightly, increasing the pressure very gradually when it is found the required curve is appearing. If the chalk be stopped in its movement round to obtain the curve required, it is better to rub out what has been done and begin again.

Straight lines are obtained by a to-and-fro movement without stopping at the ends of the line, as are the curves 11 and 12. In these cases the chalk should point almost at right angles across the line that is being drawn. This cannot, of course, be so for a portion of the right and left sides of the circle and ellipse, as the wrist must be kept rigid during the whole of the continuous movement. Exercises on the board should not be less than 12 inches across.

Pupils are also to practice these forearm exercises on paper with pencil about three times larger than the figures on Ex. 23. Here the wrist is still to be rigid, while the main movement is at the elbow and in a less degree from the shoulder. No india-rubber is of course to be used, as the action of the pencil on the paper is to be exactly the same as that of the chalk on the board.

The hand or fingers should not touch either the board or the paper in the movement to obtain the required line, and the chalk should make about an angle of 30 with the surface of the board, while the pencil may make any angle from that to 90 degrees with the paper.

This forearm drawing should, like brush drawing, be practised frequently during the term. Pencil practice may with advantage be done in an ordinary scribbler, or in fact on any kind of paper before the work is fit to appear in the drawing book. The paper must be flat, that is without folds or creases, otherwise it will be impossible to get a continuous free line.

MEMORY DRAWINGS of objects or specimens from nature are to be continued on the blackboard or on paper and correlated with the forearm just described.

INVENTIVE DRAWING or *Design Applied to Decoration*. The brush drawing and set-square work of this book will enable the pupil to get greater variety than formerly in the original designs required. Study the figures, Exs. 1, 23, 24. The lines of construction for those on Ex. 24 are obtained by the 45 and 60 squares. Brush drawing may be added to those purely geometrical arrangements, but it is well to remember that a design should be simple and not overcrowded with small forms.

Although the borders, Ex. 23, are intended for large forearm practice on the blackboard they need not be restricted to that purpose. The leading lines for the borders, Ex. 1, are set out geometrically, on which the "unit

of design" may or may not be transferred before being put in with the brush.

Most of these designs for borders may be adapted to "all-over" designs, and generally a border can with slight modification be obtained from an "all-over" design.

LETTERING. Figures or numerals, together with the small letters—upright and sloping—are given in this book. Use a measure and set-squares as much as possible in setting out the work. These small letters, called "lower case," are much more difficult than the capitals in Book 1, especially the sloping or "italic" letters, which incline at an angle of 20 degrees from the perpendicular.

COLOUR is to be continued throughout as in the former book. Pupils should now be expected to work more neatly and to put on washes of colour without the streaky appearance due either to an insufficiency of colour on the brush, or the anxiety to improve a wash when it is half dry, both of which mistakes should be avoided. The study of complementary colours is to be continued, and more attention is to be given to the colour of shadows.

PRACTICAL GEOMETRY. Pupils are to be provided with two set-squares, one of 45 the other of 60 and 30 degree. These are used for obtaining parallel and perpendicular lines, together with those required for pattern drawing similar to Ex. 24. It is most important that their angles be true, otherwise they cannot be used for anything but parallel lines. When the right angle is true, perpendiculars are possible; if, however, the 45 or 60 angles are inaccurate the designs on Ex. 24 are impossible. (Excellent English squares, reliable in the matter of angle, can be obtained in Vancouver for 5 cents each.)

More accurate construction of the geometrical figures, Book 1, namely: triangles and parallelograms from given sides, diagonals, and angles is now required—analysis of these figures by the usual lines drawn within them. For instance, the diagonals of a rhombus divide it in turn into two equal acute-angled isosceles triangles, and two equal obtuse-angled isosceles triangles. If these isosceles triangles are right-angled, the figure will not be a rhombus but a square. How do the three lines bisecting the angles of an equilateral triangle divide the figure? How are the square and rhombus, or the rectangle and rhomboid related? etc., etc.

WORKING DRAWINGS. Owing to the limited space available in this book, only one page is devoted to "working drawings." An envelope is suggested, Ex. 24. After this has been drawn to the centimetre sizes there given, pupils may be asked to get a sheet of stiff paper. Set out the sizes and shapes so that when it is cut out and folded it may be gummed together forming an actual envelope. Although an envelope can scarcely be called a "solid" this is an exercise in the "development of solids," a section of drawing to be dealt with later on.

