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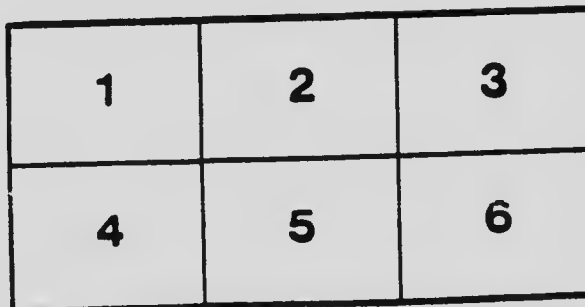
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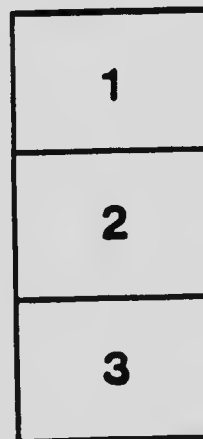
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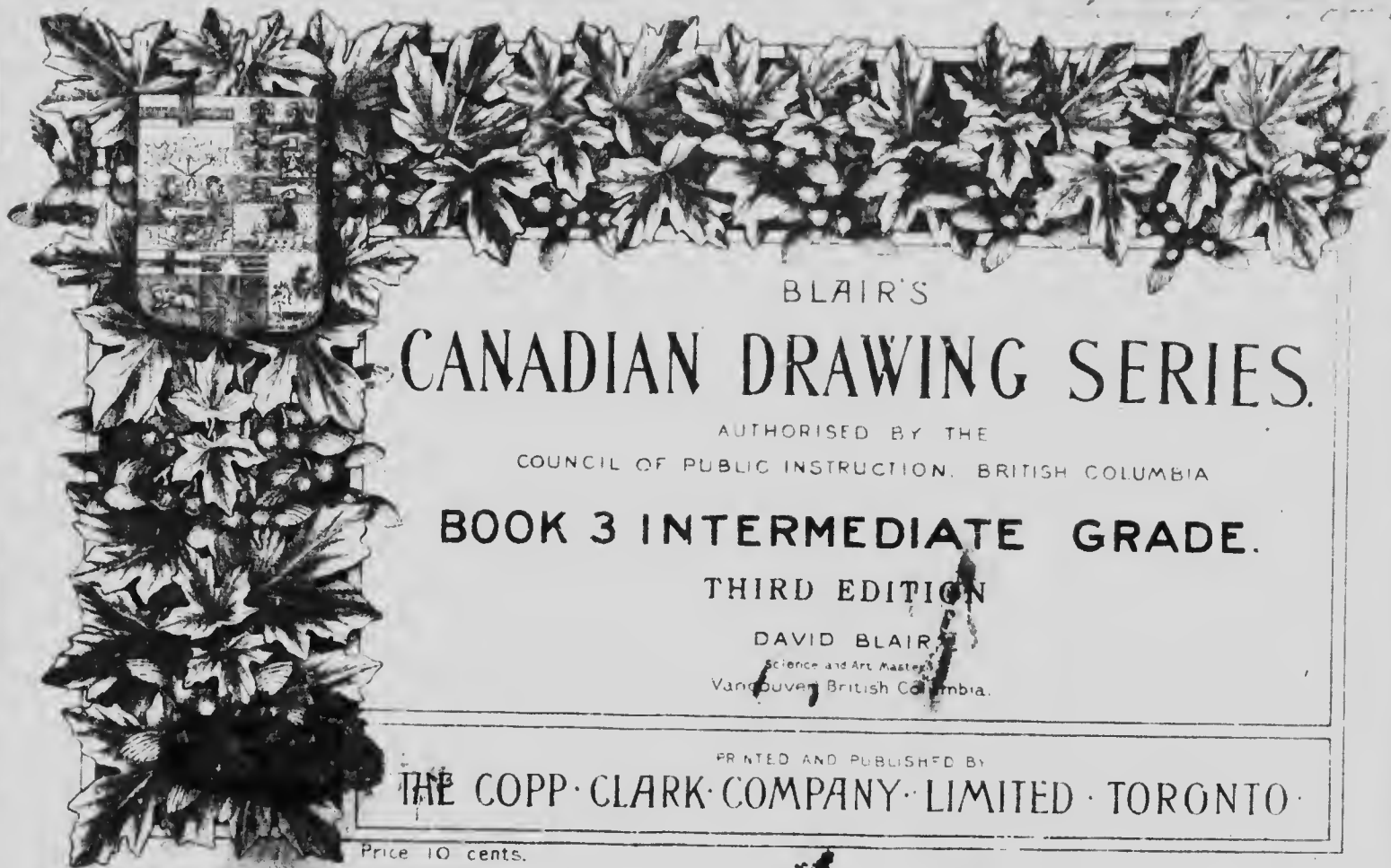
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BLAIR'S

CANADIAN DRAWING SERIES.

AUTHORISED BY THE
COUNCIL OF PUBLIC INSTRUCTION, BRITISH COLUMBIA

BOOK 3 INTERMEDIATE GRADE.

THIRD EDITION

DAVID BLAIR

Science and Art Master
Vancouver, British Columbia.

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BLAIR'S CANADIAN DRAWING SERIES

THIRD EDITION

This new Edition of the Authorized Drawing Books for British Columbia has been prepared by direction of the Council of Public Instruction.

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. *Technical 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., for several important suggestions in connection with the work.

DAVID BLAIR

SCIENCE AND ART MASTER

1909-1910, 1913

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*Blank pages for practice

2ND EDITION—April, 1913

1ST EDITION—April, 1909

INSTRUCTIONS

FREEHAND FROM OBJECTS

In this book simple objects are to be placed in all possible positions. As a light pencil outline is correctly made, the drawing may be finished in colour as in Book II.

FREEHAND FROM NATURE. Specimen of a slightly more advanced than formerly are to be used. All freehand work must be done in colour with a suitable background.

MEMORY DRAWING. In addition to the former mass drawing, which is to be done with more attention and time must be given to the drawing of the body as an instrument for the representation of form.

It is to be practised frequently during the term, as it is the most difficult and somewhat difficult. It may with advantage be done in the book before the work is attempted in the book.

MEMORY DRAWINGS of objects or specimens from nature are to be done on the blackboard or on paper and correlated with the freehand drawing.

In addition to the collection of common objects and material for nature drawing just referred to, each class room is to be provided with a set of what may be described as type models, as follows: A cube 5 1/2 inch edge; a sphere, 5 inches diameter; a square on an equilateral triangular prism, 5 1/2 inch edge of end and 11 inches long; a cylinder 5 1/2 inches diameter and 11 inches long; a square pyramid and a cone, base, 5 inches, axis, 11 inches. A board not less than one foot x 1 1/2 inches by one foot on which these models and the common objects used as models are to be placed. In all cases the board is to be drawn as well as the models placed on it. Special attention is to be given to the shadows as shown on several of the examples.

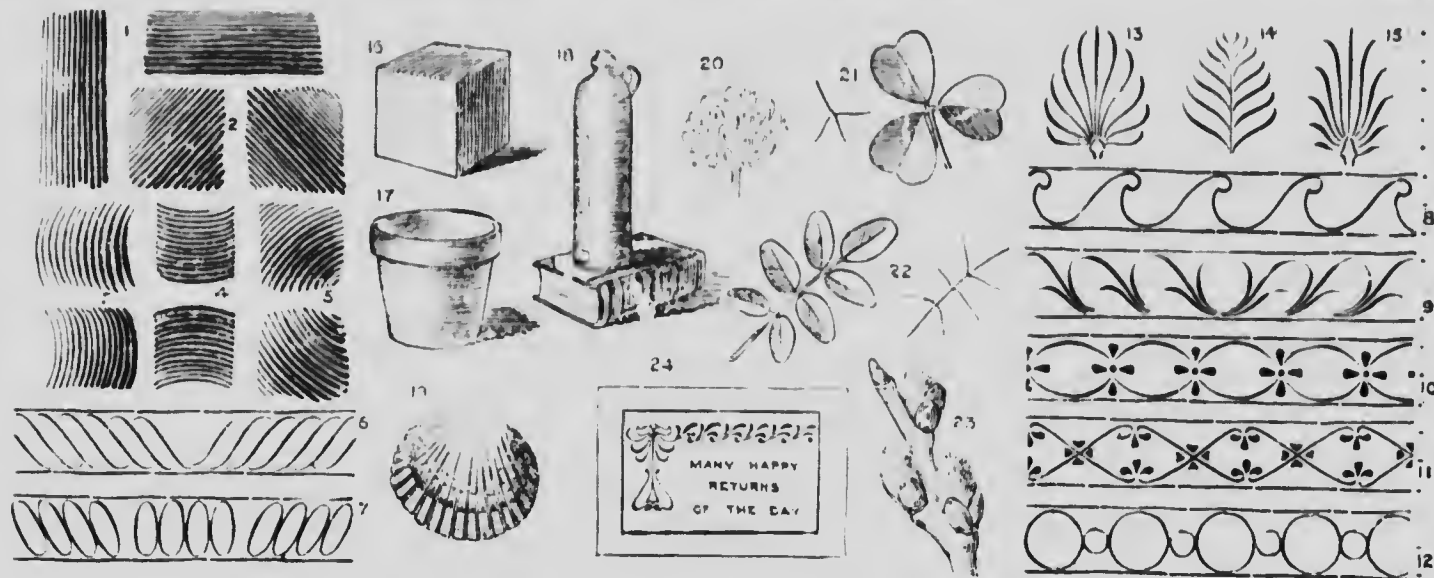
Memorizing with the brush memory drawing and freearm drawing on the blackboard are to be continued in this division as formerly.

*Drawings in Book II are to be frequently revised when the work of this book is being done.

(Continued on page 3 of Cover.)



1. BRUSH DRAWING—The separate forms of Figs. 1, 2 and 3 are to be practised frequently during the term. In drawing these with the brush as a symmetrical series the left one of each pair—beginning at the top—is to be drawn first. Common objects are to be made 4 or 5 times larger than these, as shown in Figs. 4, 5, 13, 14 and 19. Study brush drawing notes on the cover.



↓ III ≡ I T. I F E B. I P R. I K I K. O C G. O S.

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. CAPITALS.

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 4 5 6 7 8 9 0. lower case.

This lettering should be done without sketching. It should be written with slow firm lines.

Peels are fruits' woods are but leaves.

3. PRACTICE DRAWING.—After studying ellipses, and doing some memory work to gain power, draw some cylindrical object on this page. Read remarks on Object drawing, page 8 (cover).

Confidence is the companion of success.



To him that will the way is seldom wanting.*

5. See exercises 1-6, Example 24, and exercises 4-7, Example 1. Read remarks on Geometrical drawing, page 4 (cover).

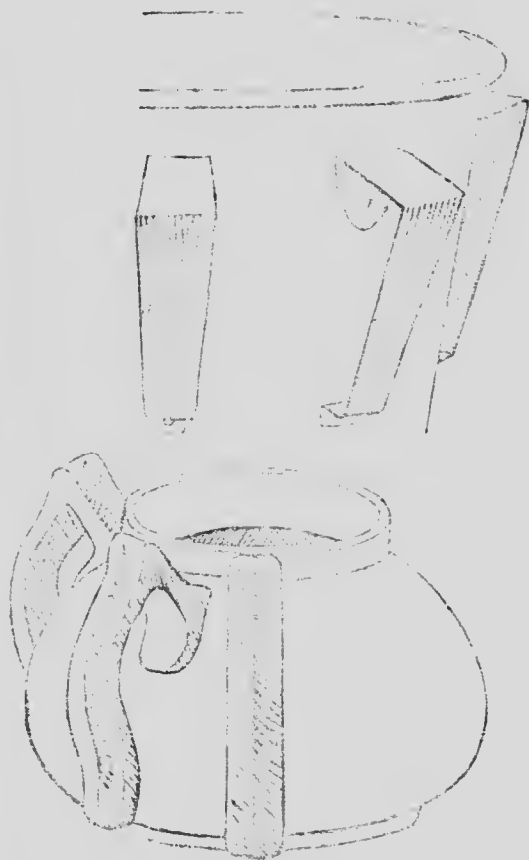
Patience alleviates all calamities.

6. CLOVER.—Get a specimen of clover or other plant in flower and make a water colour drawing of it. The small sketch shows how to begin and proceed. Fill a square or rectangle with a design in colour, using some flower and its leaves. Follow this lesson up by memory drawings of the clover.

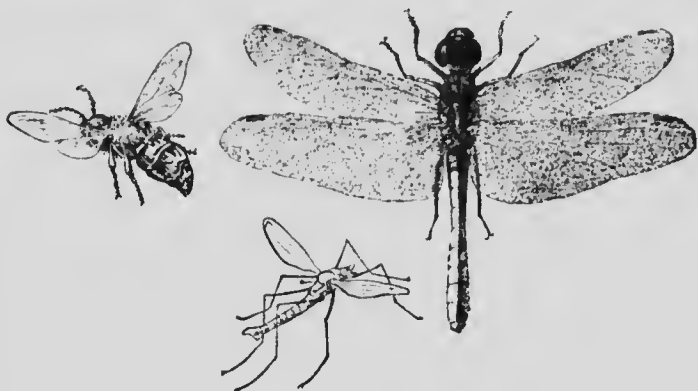
7. GEOMETRICAL DRAWING AND BRUSH WORK.—Do an exercise based on Example 24, and on exercises 1, 2 and 3, Example 1 on this page,—a combination of measured work with brush work.



8. CONVENTIONAL FOLIAGE—DESIGN.—Enlarge this example about one-half, and on the opposite page make a drawing—retaining the character of the design—within a triangle, circle or other form. Tint the different parts with colour.



11. PRACTICE DRAWING.—Make a drawing of a cylindrical object, showing a handle.



12. DRAGON FLY.—HORNET.—DADDY-LONG-LEGS.—Large insects make excellent examples. In the absence of these draw a simple flower or natural object, and from it on the opposite page design a border or fill any regular space as here suggested. Let it be a combination of a measuring lesson with a drawing lesson.

He that loves reading has everything within his reach.

Reckless youth makes rueful age.



11. Teapot.—Make a good pencil drawing. Then shade and tint with colour.





Draw not the line before the arrow is fixed.



18. Jrg.—Glass bottles and vessels of simple form, with little or no ornament, make good models.

Difficulties to be surmounted must be met with energy.

IIII Ξ □ ▢ IL.IT.IH.IFEB.IPR.IN.

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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.

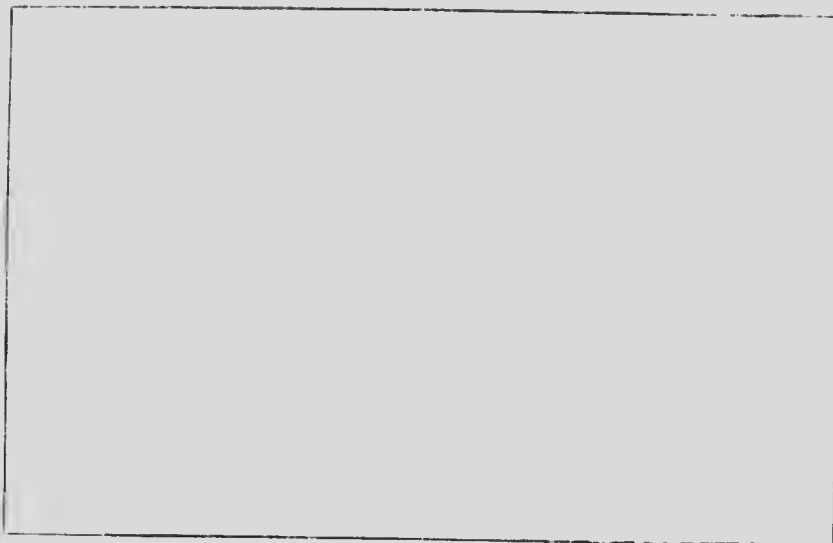
a b c d e f g h i j k l m n o p q r s t u v w x y z.

CAPITALS.

small
or
lower case,

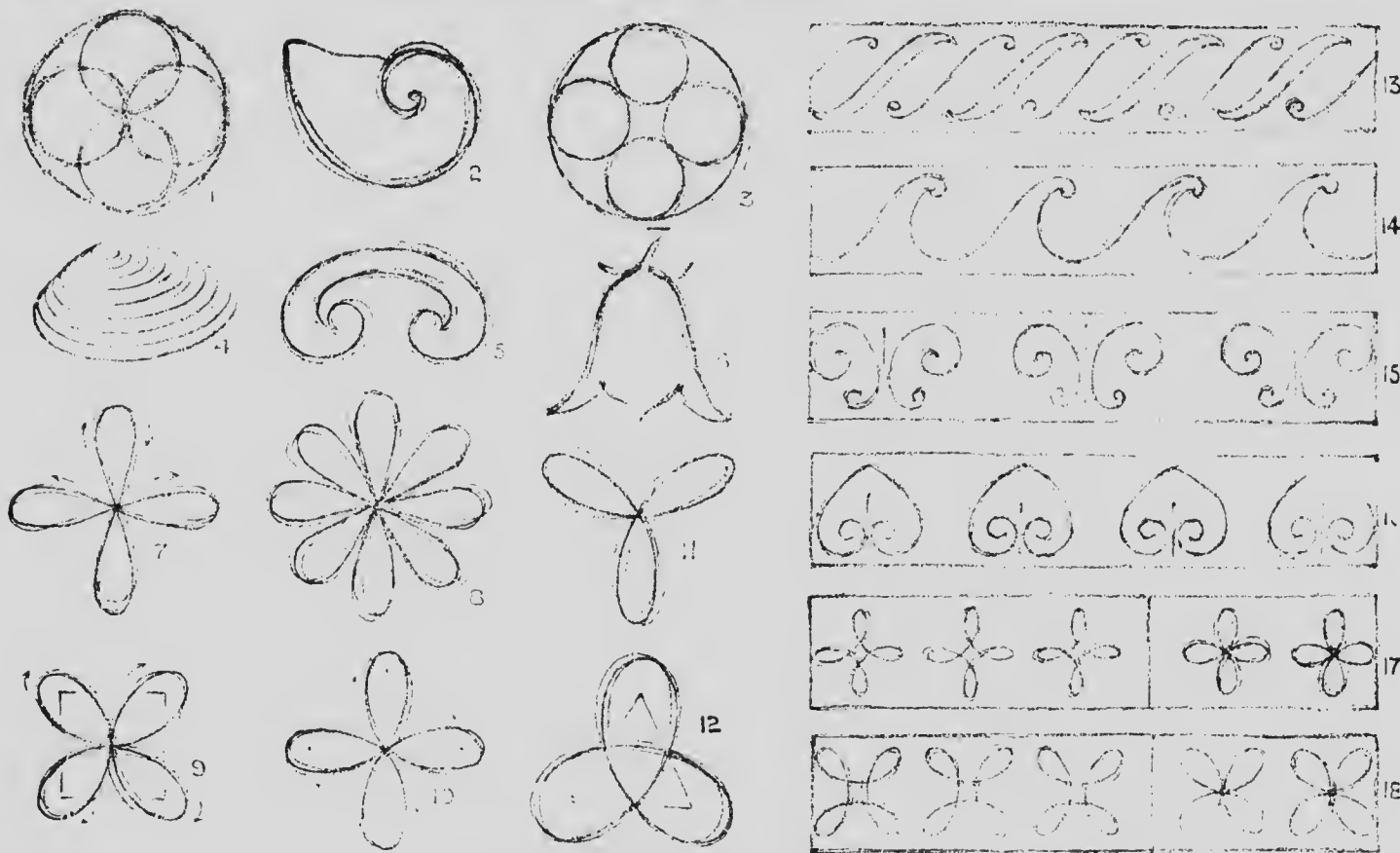
20. LETTERING. Measure and rule light lines for the size of the letters, then draw the letters in directly with brush, pen or pencil. On every practice sheet the pupils should print their names neatly.

Think to-day and speak to-morrow.



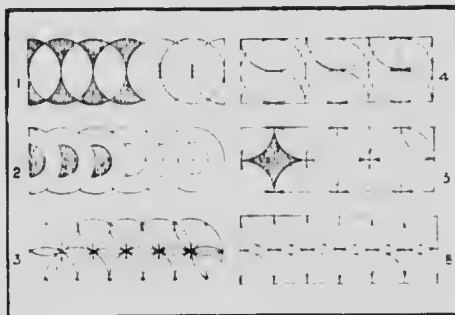
21. LETTERING.—Print a motto in this space.

22. GEOMETRICAL WORK AND BRUSH DRAWING.—Do an exercise based on Example 24, and on exercises 1, 2 and 3, Example 1.

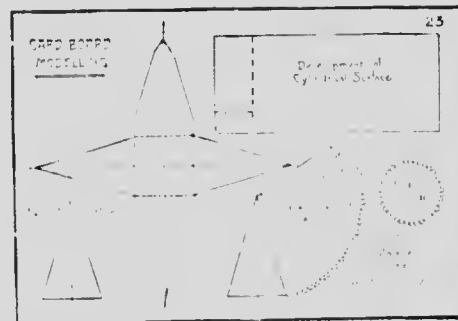
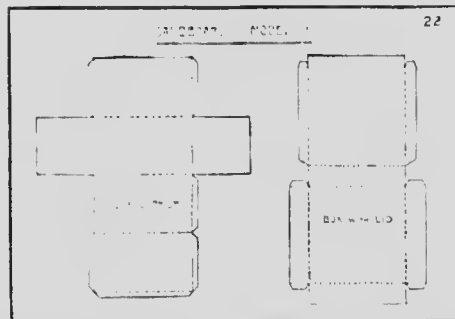
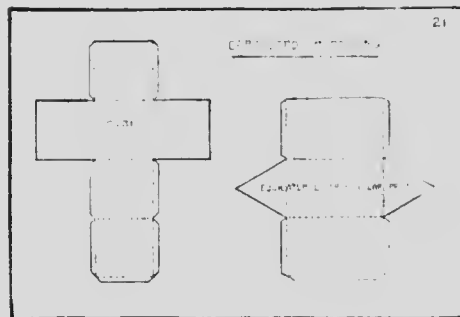


23. FREEARM DRAWING:—These like the brush-drawing, Figs. 1 to 3, Ex. 1, are to be practised frequently during the term. They are to be made much larger—not less than 12 inches across—with chalk on the blackboard. Pupils are to practice these exercises on paper also, making the figures about three times larger than these.

Begin your work properly and God will supply you with the end.



24. GEOMETRICAL *Stippling and compass pen to*. These exercises are to be made at least four times the sizes here shown. Great care will be required with the measurements and the set square work on which the arcs and circles are described. These drawings are to be colored, and in some cases natural history units may be arranged within the spaces. See Book IV-A for further directions.



24. WORKING DRAWINGS.—*Card cutting*. These drawings are to be made on thin card or thick millia paper here given; they are then to be cut out and pasted up to form models that will be found useful when studying solid geometry. The drawings must be made with great care so that when the surfaces are folded up on the dotted lines (that cut through the edges of the surfaces will fit together. See Educational Handwork - *Kelme*.

HINTS FOR THE TEACHER

SIX STEPS IN DRAWING

AIM

- Develop freedom of hand, wrist and arm
- Accurate observation
- Power to reproduce
- To make combinations and draw imitations

MATERIAL

- Soft pencil, eraser, T-bar
- (Need not have a sharp pencil)
- Paper

I

(Ten Minutes)

Paper straight on desk. Pencil to be held loosely away from the point. Pupils to sit upright, watching the objects while sketching. Arm quite free. Make a light sketch of object or objects. A large drawing. Attend to mass form. No details. No measuring. No guide lines. No erasing. In drawing from a flat copy, do exactly the same.

II

(Ten Minutes)

- Ask pupils to criticize the proportion of objects in group.
- Compare the drawing with reality.
- Use judgment.
- In drawing from a flat copy, do exactly the same.

III

(Ten Minutes)

METHOD

Free construction of Objects.

For construction of cylinder, read directions on Freehand Drawing from Objects.

In drawing from a flat copy, look for the radiating lines. Lines of growth and space.

IV

Trace a circle and a square. Then draw a square.

Draw the knees of a cat and a dog's making the drawing more complete. In drawing from a flat copy, do exactly the same.

V

Trace a circle and a square. Then draw a square.

Draw the knees of a cat and a dog's making the drawing more complete.

Reproduce the character of the cat and dog.

VI

Stage

Show good taste and judgment in placing the line or outline on the page.

POINTERS FOR THE TEACHER

Always secure the pupils a good view of the object or group of objects when they are expected to reproduce.

Do not be a slave, follow on the back and to the whole class to write and expect good results.

Do not place the objects always below the level of the eye, but in all manner of unusual positions.

Be prepared for the lesson. Know what you are going to do some time before the lesson. Do not dictate or the student a few minutes before the commencement of the lesson.

Be methodical. Have a plan.

Thoughtful and careful in the use of the pencil.

FREEHAND DRAWING FROM OBJECTS

In this grade cylindrical objects should be mastered. The plain cylinder should be looked upon as the type model only. The application of its principles to common everyday objects should be pointed out. The correct drawing of a cylinder is therefore only a means to an end. The teacher should not delay too long before applying the principles learned.

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