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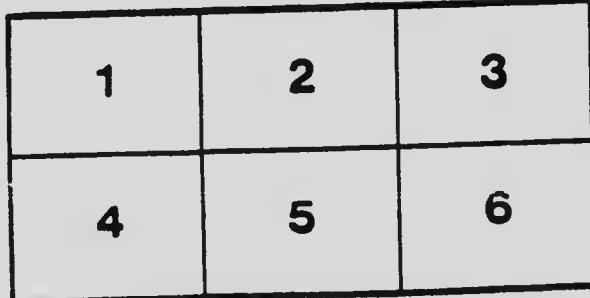
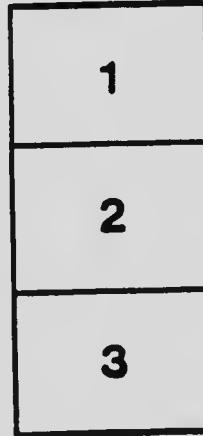
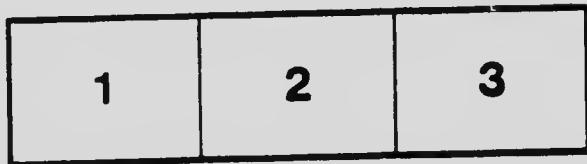
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BLAIR'S CANADIAN DRAWING SERIES.

AUTHORISED BY THE
COUNCIL OF PUBLIC INSTRUCTION, BRITISH COLUMBIA

BOOK 3 INTERMEDIATE GRADE.

THIRD EDITION

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

PRINTED AND PUBLISHED BY
THE COPP-CLARK COMPANY-LIMITED-TORONTO

Price 10 cents.

BLAIR'S
CANADIAN DRAWING SERIES
THIRD EDITION



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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. *Invention 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

EDMONTON, Alta. March, 1918

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2nd EDITION—April, 1913
1st EDITION—April, 1900

INSTRUCTIONS

FREEHAND FROM OBJECTS

In this book simple objects are to be placed in all possible positions. After 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 character than formerly are to be used. All freehand work is to be done in colour with a suitable background.

FREEHAND PAINTING. In addition to the former mass drawing, which is to continue, more attention and time must be given to the use of the brush as an instrument for the representation of form and colour.

PAINTING is to be practised frequently during the term, as it is considered a somewhat difficult. It may with advantage be done on the blackboard before the work is attempted in the book.

MEMORY DRAWINGS of objects or specimens from nature are to be practised 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 5½ inches edge; a sphere, 5 inches diameter; a square on an equilateral triangular base, 5 inch edge of end and 11 inches long; a cylinder 5½ 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 six 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.

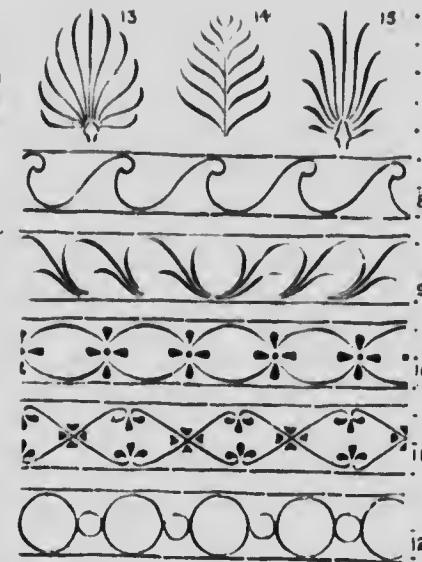
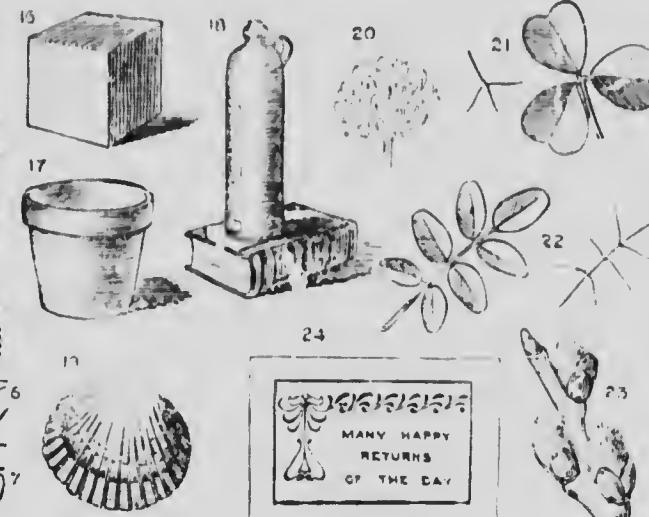
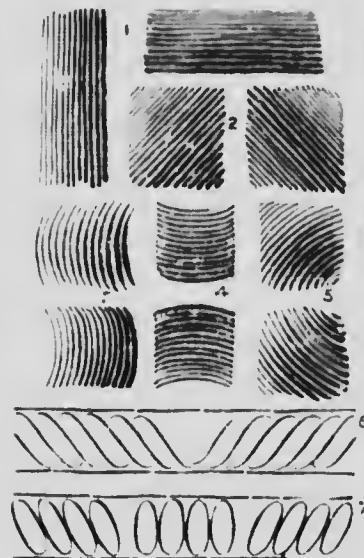
Measuring with the brush, memory drawing, and firearm drawing on the blackboard are to be continued in this division as formerly.

(The exercises in book II are to be frequently revised when the work of this book is being undertaken.)

(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. 3, 5, 13, 14 and 18. Study brush drawing notes on the cover.



VIII 15/1 FEB. 1 PR. 1 YIK. OCG. OS.

ABCDEFGHIJKLMNOPQRSTUVWXYZ. CAPITALS.
abcdefghijklmnopqrstuvwxyz. 1234567890. lower case.

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

FREEHAND DRAWING FROM OBJECTS

Draw one fruit or vegetable but better.

EXAMPLE 3

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).

THIRD BOOK

FREEHAND DRAWING FROM NATURE

Confidence is the companion of success.

EXAMPLE 4



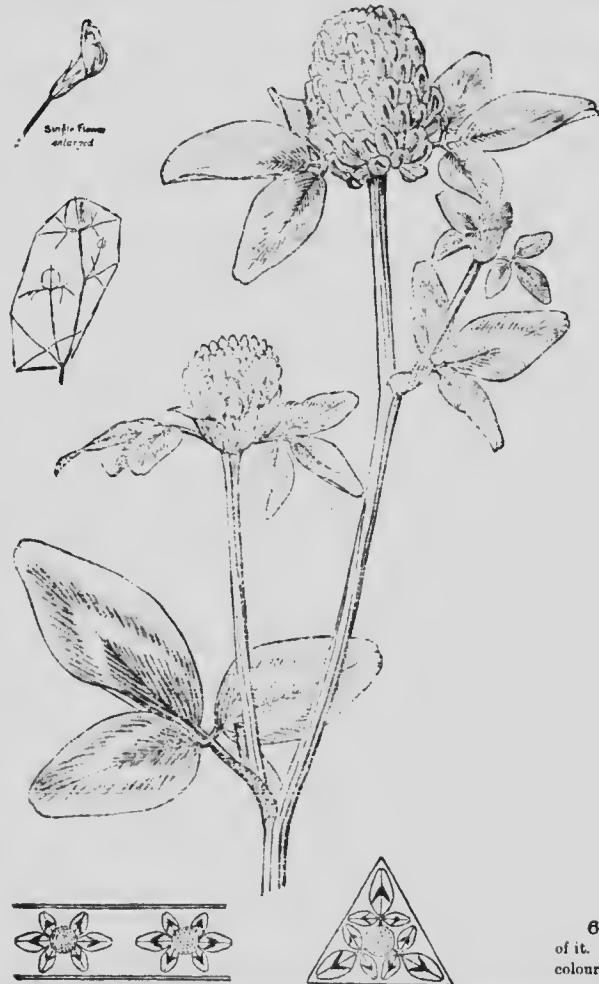
To him that wills the way is seldom wanting.

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

THIRD BOOK

FREEHAND DRAWING FROM NATURE
Patience alleviates all calamities.

EXAMPLE 6



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.



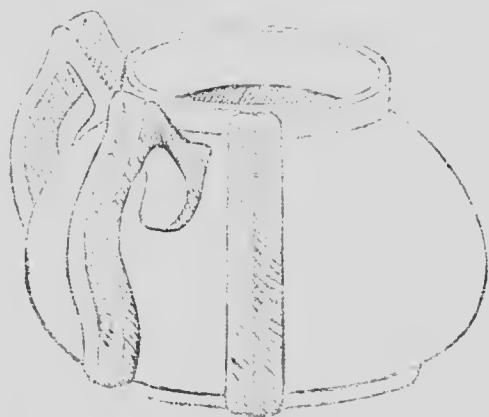
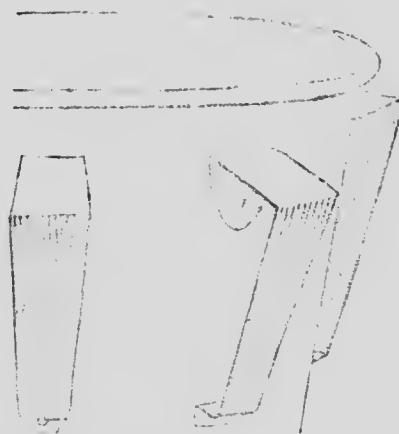
8. CONVENTIONAL FOLIAGE—DESIGN.—Enlarge this example about one-half, and on the opposite page make a drawing—retaining the character of the design—withn a triangle, circle or other form. Tint the different parts with colour.

8

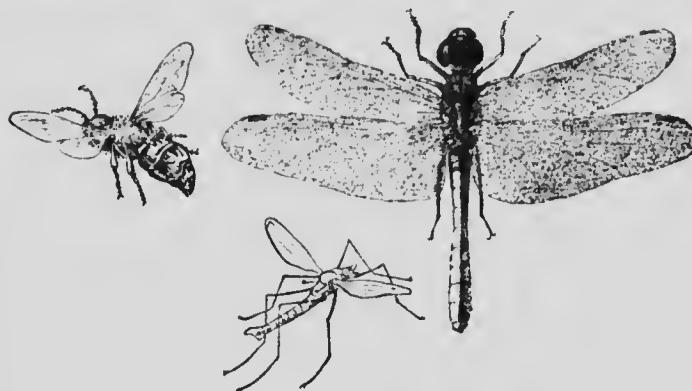
THIRD BOOK

FREEHAND DRAWING—DESIGN

EXAMPLE 9



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

THIRD BOOK

FREEHAND DRAWING—DESIGN

He that loves reading has everything within his reach.

EXAMPLE 13

Reckless youth makes rueful age.

14. TEAPOT.—Make a poor pencil drawing. Then shade and tint with colour.



THIRD BOOK

BRUSH DRAWING FROM NATURE

EXAMPLE 16





Draw not thy bush before thy arrow is fixed.



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

THIRD BOOK

FREEHAND DRAWING FROM OBJECTS

Difficulties to be surmounted must be met with energy.

EXAMPLE 19

||||| $\overrightarrow{\Xi}$ □ Ξ I L. I T. I H. I FEB. I P R. I N.

I Y K. I I M. V W. A A.

(((())))) O \overline{O} 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.

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.

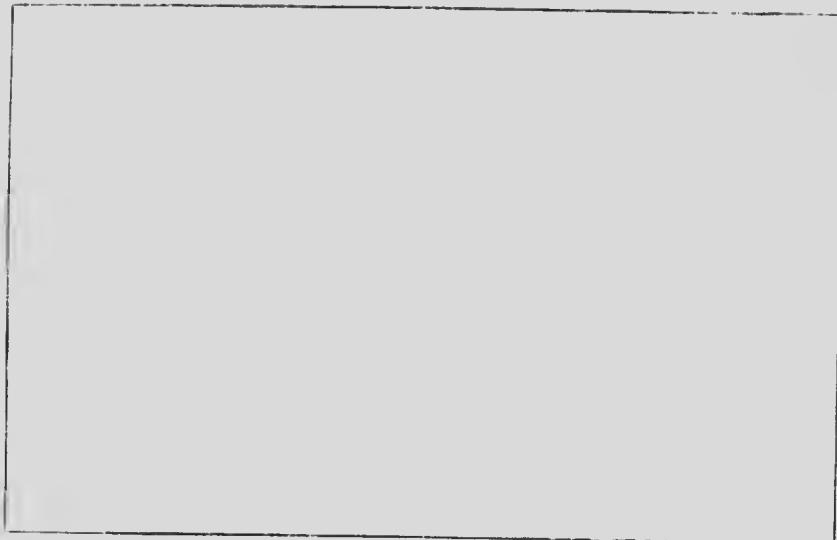
small
or
lower case,

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.

LETTERING

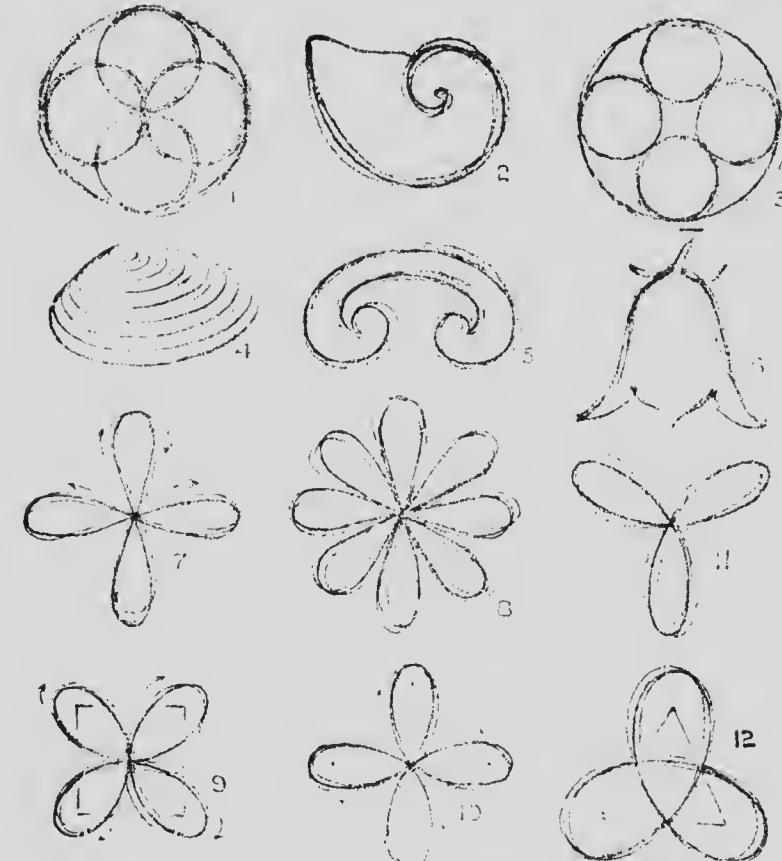
Think to-day and speak to-morrow.

EXAMPLE 21



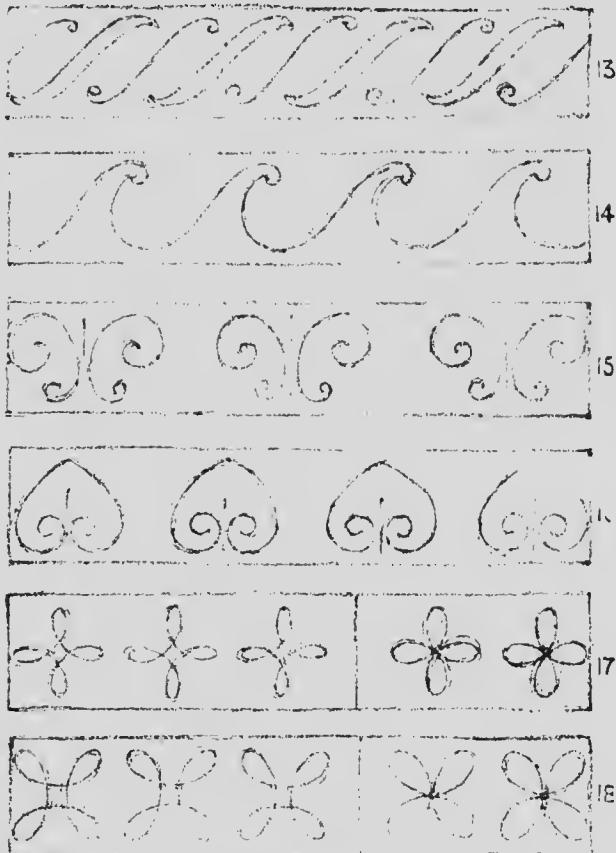
21. LETTERING.—Print a motto in this space.

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



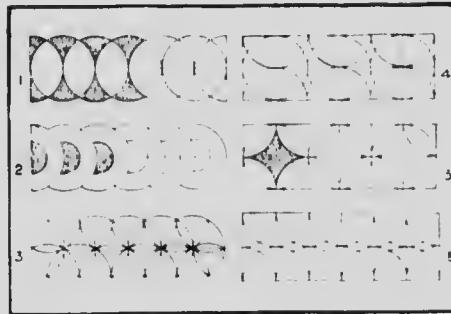
FREEARM DRAWING
Deliberate slowly; execute promptly.

EXAMPLE 23

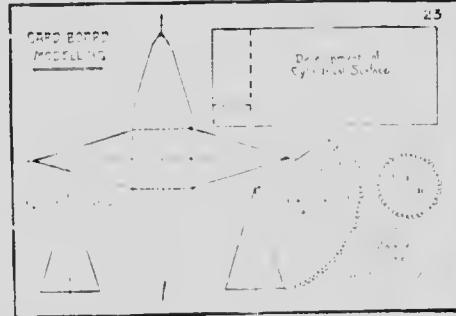
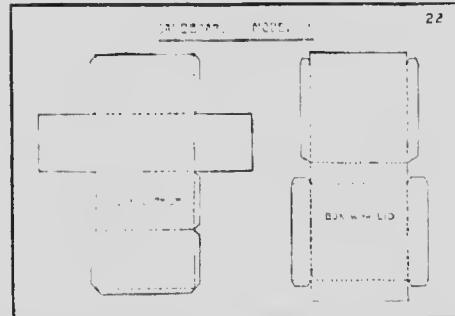
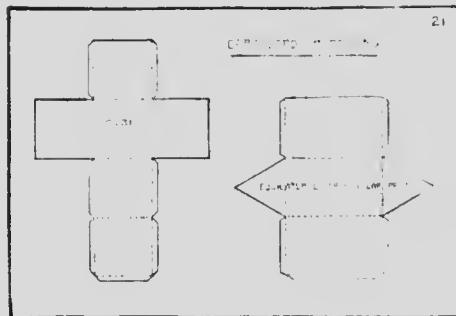


23. FREEARM DRAWING.—These like the brush drawing, Figs. 1 to 3, Ex. 1, a— to be practised frequently during the term. They are to be made much larger—not less than 12 inches across—with chalk on the blackboard. Pupils are to practice these exercises on paper also, making the figures about three times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

Began you with poverty and God will supply you with thread.



24. GEOMETRICAL.—Squares and compass practice. 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 coloured, and in some cases initial 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 manilla paper here given; they are then to be cut out and put together 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 (half-cut through) the edges of the surfaces will fit together. See Educational Handwork - *Kuhne*.

HINTS FOR THE TEACHER

SIX STEPS IN DRAWING

AIM

- Develop freedom of hand, wrist and arm.
- Accurate observation.
- Power to reproduce.
- To make comparisons and draw conclusions.

MATERIAL

- Soft pencil, eraser, ruler.
- (Need not have a sharp pencil.)
- Paper.

I (Three Minutes)

Paper straight on desk. Pencil to be held nicely 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 (One Minute)

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

III (Five Minutes)

METHOD

Test 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 grade.

Draw a flat cylinder, then do the same in perspective.

Draw the masses of nature and objects, making the drawing more complete. In drawing from a flat copy do exactly the same.

V

Ask pupils to compare the drawing to nature. After the class experiments. Reproduce the characteristics of each object.

VI

Shade

Show color taste and judgment in placing the shade on cutouts on the board.

POINTERS FOR THE TEACHER

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

Do not have a single flower or tree branch and let the whole class to work from it, except for individual work.

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 in advance. Do not decide on the subject a few minutes before the commencement of the lesson.

Be methodical. Have a plan.

Thoughtful work will produce a better and a better result.

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 every-day 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.

two or three attempts. The highest success is secured by someone who has not only drawn correctly, but enjoys drawing and likes to draw.

WORK AND MATERIALS.—It would be better if children were given materials which could be easily traced on paper sheets, such as, for instance, in drawing cylindrical objects.

The eye of the eye appears as an ellipse.

The ellipse appears nearly circular as it falls below the level of the eye.

The ellipse appears nearly circular as it lies above the level of the eye.

The ellipse is equal in width to each side of its diameter. The sides of the ellipse are bent and the diameter of the top and bottom are at 90° to the angle.

The feet should always be drawn out first, lightly and then, then fixed by heavy, permanent lines, i.e., the axis and diameters.

DESIGN.—The work in this section of the subject deals with exercises to help pupils adapt illustrations to make all basic principles of good design.

These drawings of design are to be finished with tints of monochromes or complementary colours.

SHADING.—The light and shade on the different surfaces of the objects and models represented are to be indicated by tints of the required depth, so that solidity and relief may be suggested. For flat surfaces either the brush or pencil may be used to put on these tints.

GEOMETRICAL DRAWING.—The pupils should have compasses and set-squares as well as Ruler, hard pencil H and soft pencil B. Prescribed Drawing Book 1/1

Before entering the Senior Grade pupils should be able to measure inches, halves, quarters, eighths, centimetres and millimetres.

Exercise should be given in using set-squares, drawing parallel lines and setting out measurements exactly.

They should know without hesitation the following:

Square	Parallelogram	Pyramid
Rectangle or Oblong	Cube	Diagonal
Sphere	Triangular Prism	Diameter
Cone	Square Prism	Angles
Conical	Cone	Triangles
Parallel Lines	Cylinder	Acute Angle

Oblate Angle	Number of Degrees in a Circle	Confinement
Right Angle	quadrant	Arc
Acute	Semicircle	Radius
Obtuse	Circle	Radius

All these terms are used in Miles' Arithmetic Book Chapter 14, as required in this grade.

COLOUR.—The notes regarding colour given in Book 1 and 2 will be followed with a division.

Each pupil is to be provided with a water colour box containing 12 colours, the primary colour—red, yellow and blue, and 6 others as a palette in which the colours are mixed.

With the other primary colours pupils will under the direction of the teacher learn that by varying the quantity of either pair gives the secondary colours and series of different hues are obtained.

Pupils are to be taught the first step in complementary colour. When two of the three primaries are mixed giving a secondary like orange, but colour terms note that secondary & complementary colours—secondary colours may be shown to a class by the teacher. Experiment where a disc of colour if looked at closely for a few seconds will give a tinge of its complementary on looking at a sheet of plain white paper.

In addition to mass drawing and brush work all benefit drawing, colouring objects and objects of nature before art or colour. Decorative Design is in all cases to be finished in tints, shades of complement, etc. colours.

COLOUR WORK

To develop freedom and control of the hand, the brush is selected. In this work taste, good form, proportion, and an appreciation of the qualities of colour and form—the flexible point of the brush is perfect.

The teacher will find the exercises help the writing. The descriptive colour-work and nature study should be correlated for the designs based on geometrical constructions.

Encourage the pupils to recognise colour schemes in the flower beds, birds, etc. Adapt these schemes to their own designs. Help the work sample.

Study the notes for teachers on colour-work. Practical Notes on Colour-mixing, for reference works. Practical Notes on Colour-mixing, for use here. By an Expert (Reeves, London, England, F.

