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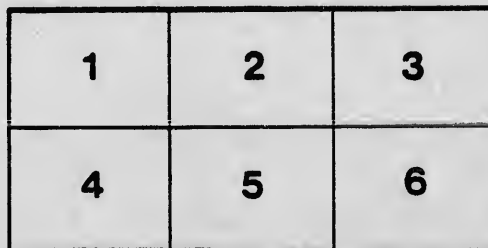
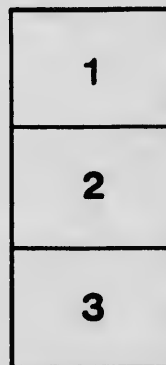
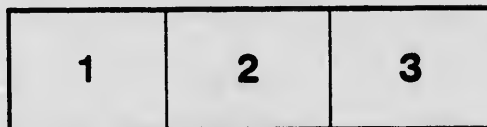
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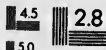
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BOOK 2

THE
CANADIAN
DRAWING
COURSE

BY
L. ROBRIEN,
PRESIDENT, ROYAL CANADIAN ACADEMY.
J. H. M'FAUL,
TEACHER OF DRAWING, NORMAL SCHOOL.
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GENERAL DIRECTIONS.

The pupils are to be taught to rely solely upon the judgment of the eye in estimating form, distance, and proportion. In the earlier stages guide-lines and points are given, which afford sufficient aid for copying the examples, and render the use of rulers or mechanical aid unnecessary. An intelligent use of the exercises suggested, will rapidly develop the pupils' perception, accuracy, and memory, and give facility and power in free-hand drawing.

It is essential, however, that the teacher should have the means of testing the correctness of the drawings and of proving to his pupils the justice of his criticism; a pair of compasses, and a rule divided into inches and fractional parts will suffice for the purpose, and these should always be at hand.

The book should not be turned while the pupils are drawing, and they ought to sit upright, facing the desk.

A tolerably soft pencil should be used (H. B. is the best), cut to a long, sharp point. It is impossible to make a good clear drawing with a blunt pencil.

The left side of a figure should usually be drawn first. It will generally be advisable to begin by making a slight sketch in faint lines; when the outline appears to be correct, draw it firmly with a distinct but not a black line, and avoid pressing the point of the pencil heavily upon the paper.

Hold the pencil loosely and easily, not too near the point. In light sketching of curves it may be held two or three inches from the point. A pencil less than two inches long should be discarded, or used only with a holder.

The teacher will, of course, forbid the pupils to wet the point of the pencil.

India rubber for erasing should be used as sparingly as possible, and in the preliminary exercises on straight lines it will not be required at all.

BOOK NO. 2.

In Book I. the pupils have been taught by progressive lessons the use of the pencil, and have had some practice in the drawing and arrangement of lines, the dividing of lines, and the judgment of distances and spaces upon a flat surface.

In Book II. the pupils are required to attempt what is one of the main uses of drawing, namely, the representation of solid objects upon a flat surface by means of lines.

For this purpose models have been prepared from which the pupils are to draw. In choosing these models care has been taken to select forms which will present a similar outline from all parts of the class-room, and of which the simple geometric outline, without shading or perspective, will convey an idea of the form.

Such solid forms as cubes or prisms, though apparently simple, are unsuitable for the present purpose, as their representation, when seen from more than one point of view, as they must be by a number of pupils, involves difficulties of perspective which we have not yet considered.

Simple cylindrical or conical forms are also unsuitable for the first models, as the straight lines by which the outline must be represented do not convey the idea of rotundity. For instance the geometric outline of the side of a cylinder, without perspective or shading, is a simple parallelogram, and is precisely the same as that of a square block, or prism, of similar height and width.

Simple vase-forms are best to begin with. The models, which form part of this course of drawing and which cannot be dispensed with if it is to be of any real value, serve: first to teach the idea of representing solid form by outline; secondly, to give instruction in various curves; and thirdly, to store the memory of the pupil with conceptions of graceful form.

The first model is in outline a simple reverse segmental curve, but the others are taken or adapted from the antique.

The mind of the pupil does not at first readily grasp the idea of representing form by outline. In a vase, for instance, what appears to the eye is the vase itself, round and of whatever colour it may be, and not a space on flat paper surrounded by a line.

To overcome this difficulty we let the pupil copy the outline of the vase before drawing from the object itself. The pupils then see that the outline does truly suggest and represent the vase.

Still further to simplify the mental process and to teach the pupil *how to see*, and what to look for in the outline, the first step of all is to draw the curve which forms one side of the vase, analysing its proportions, and observing its relation to and variation from a vertical straight line, which straight line may afterwards be used as a construction line in drawing the side of the vase.

The steps to be followed in drawing each of these models will, therefore, be :—

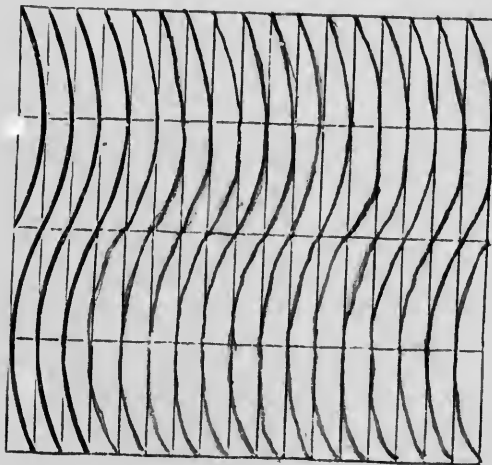
- First. Analysis and drawing of the kind of curve which enters into the outline of the vase.
- Second. Drawing outline of one side of the vase.
- Third. Drawing the whole outline from the flat copy in the book, comparing it with the model while drawing.
- Fourth. Drawing the outline from the model.
- Fifth. Drawing the outline from memory.

Interspersed with the lessons upon object drawing is a continuation of exercises in drawing from the flat copy. Some of these are ornamental forms which the pupils may be asked to draw again from memory. Others are outlines of familiar objects, and the pupils should be encouraged to make drawings from similar objects at home, or in the class, or to observe an object and draw it from memory.

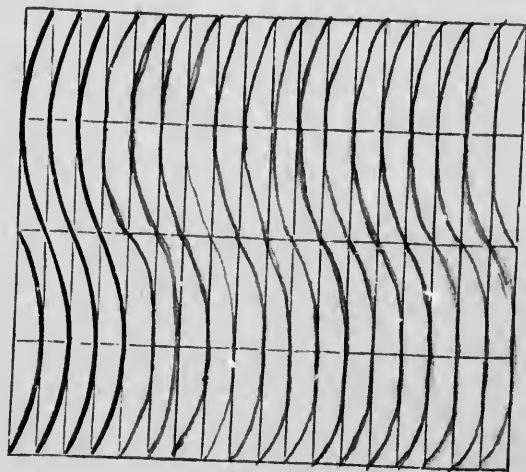
In drawing from the models the teacher should carefully observe the work and give marks for correctness in :—

1. General proportion of width to height.
2. Relative height of parts.
3. Relative width of parts.
4. Drawing of outline, including quality of line as well as truth and beauty of contour.

FIGS. 1 and 2.—Exercises in reverse curves composed of portions of the circumference of a circle. The faint lines are given as guide or construction lines. Draw each part of the curve first in faint and then with firm line.

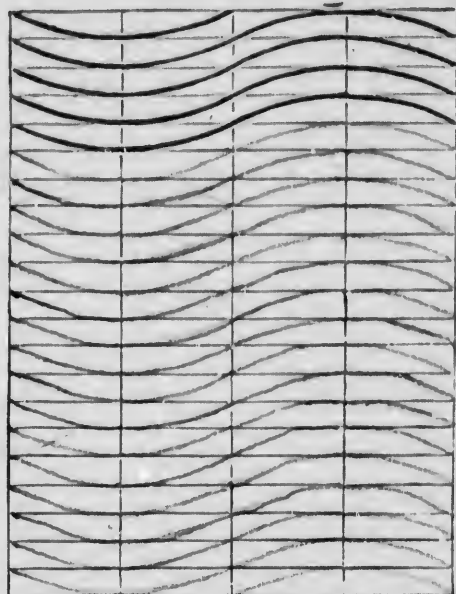
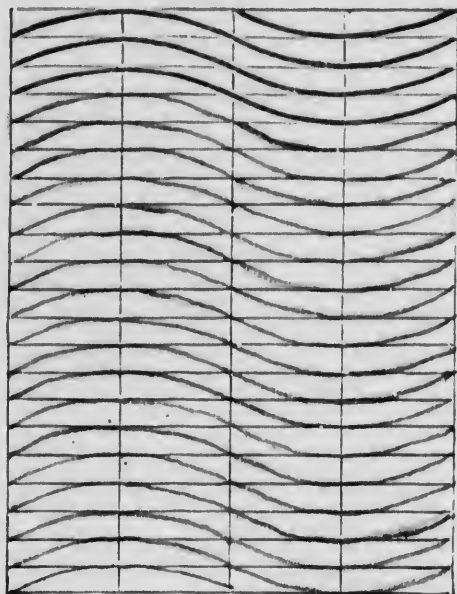


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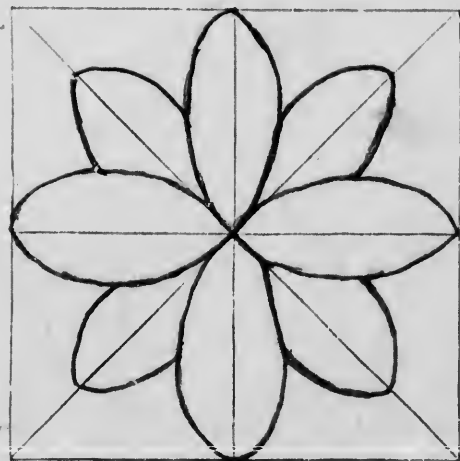
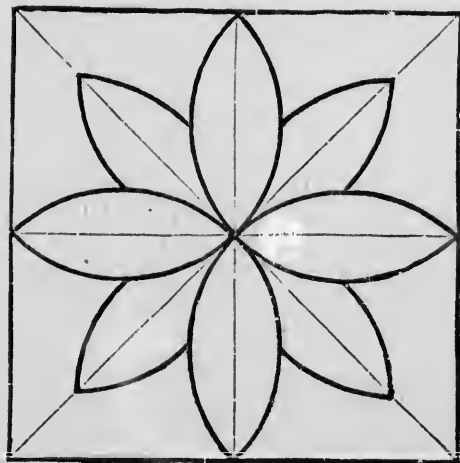
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Reverse curves arranged to form a pattern. Observe that the continuation of each curve forms a quarter of a circle. Draw the figures on construction lines in square to right, first in faint line, and when correct, in firm line.

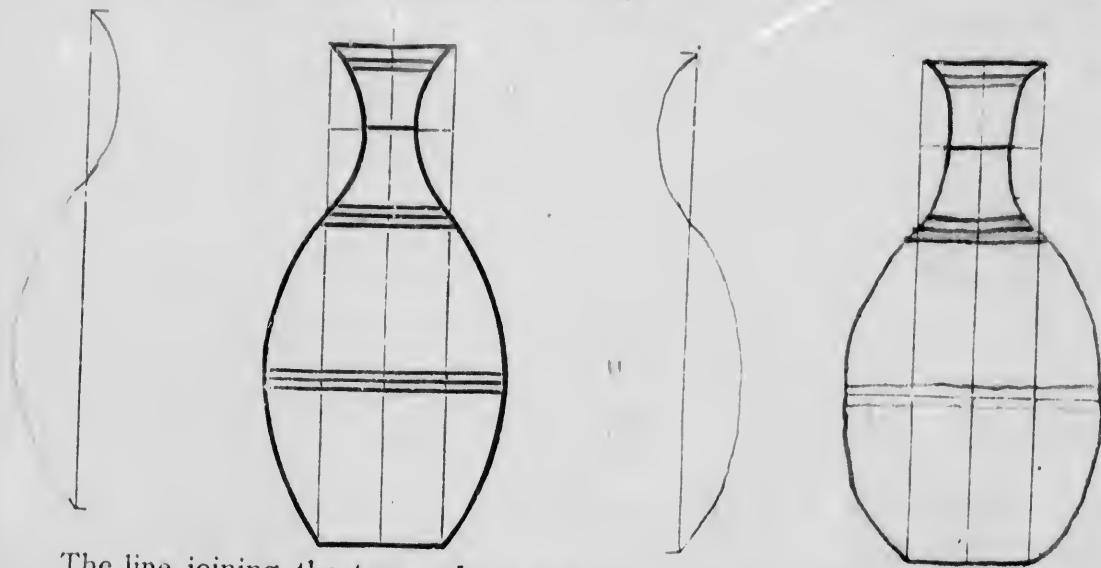


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Place the vase, Model No. 1, before the class and compare with it the outline given below.

Observe that the outline of each side is a reverse curve, the upper part being half the length of the lower part, and that each portion is part of the circumference of a circle.

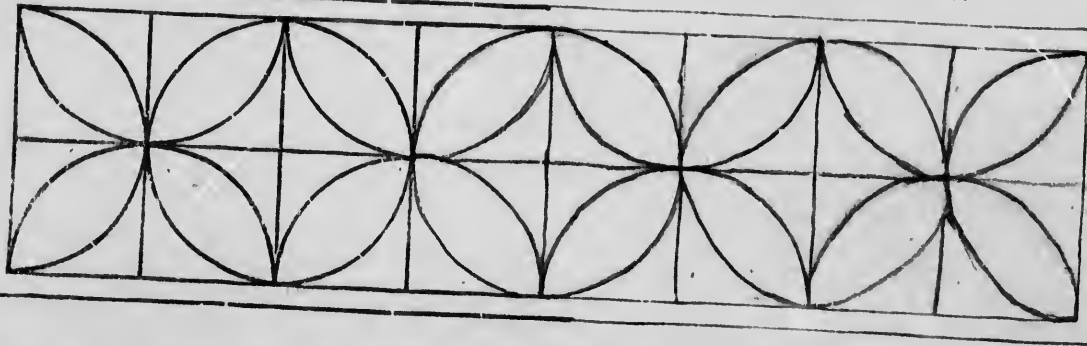
Copy on guide lines given the curves forming the sides of the vase, then draw the whole outline on construction lines to right.



The line joining the two ends of a simple curve is called the **base** of the curve.

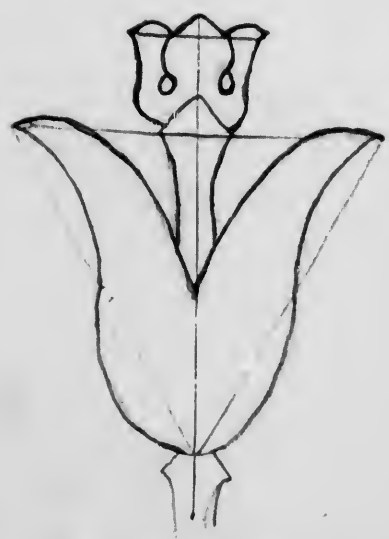
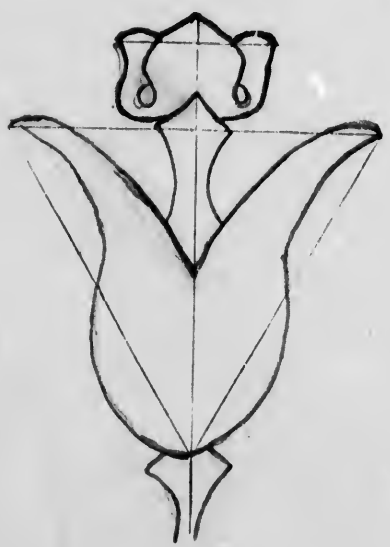
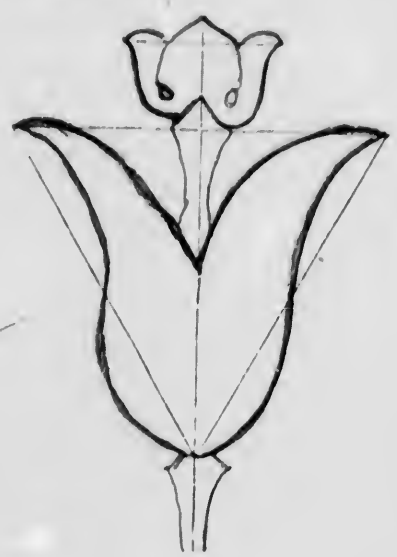
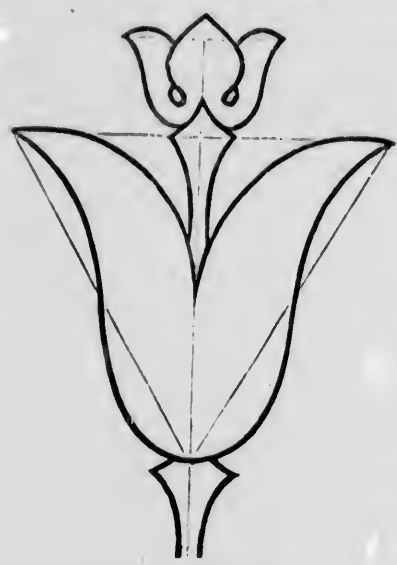
The **Altitude**, or height of a curve, is its greatest deviation from the base.

Complete the Border.—Sketch in faint line and finish with firm line.



Complete the sketch of ornament in faint line and then trace the whole firmly.

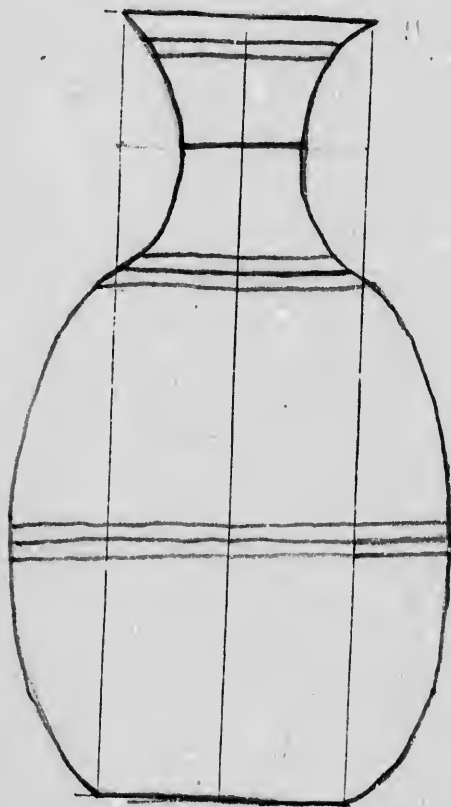
Draw the ornament again below twice; first on construction lines given, and then upon construction lines similarly placed by the pupil.



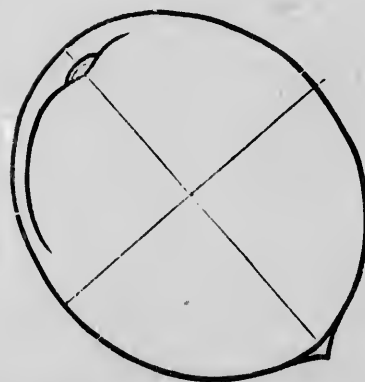
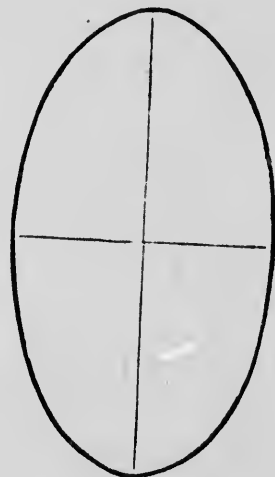
Place Model No. 1 before the class and point out proportions.

Let the pupils draw it upon guide lines given below.

Begin by trisecting the vertical line—bisect the upper part. Draw faint horizontal lines across point of division, and on these lines place points indicating the altitude of the different curves. Then draw the outline lightly, first the left, then the right, side. See that the curvature is true and that the two sides of the vase are alike. Finish in firm line, adding the horizontal lines which represent the mouldings.



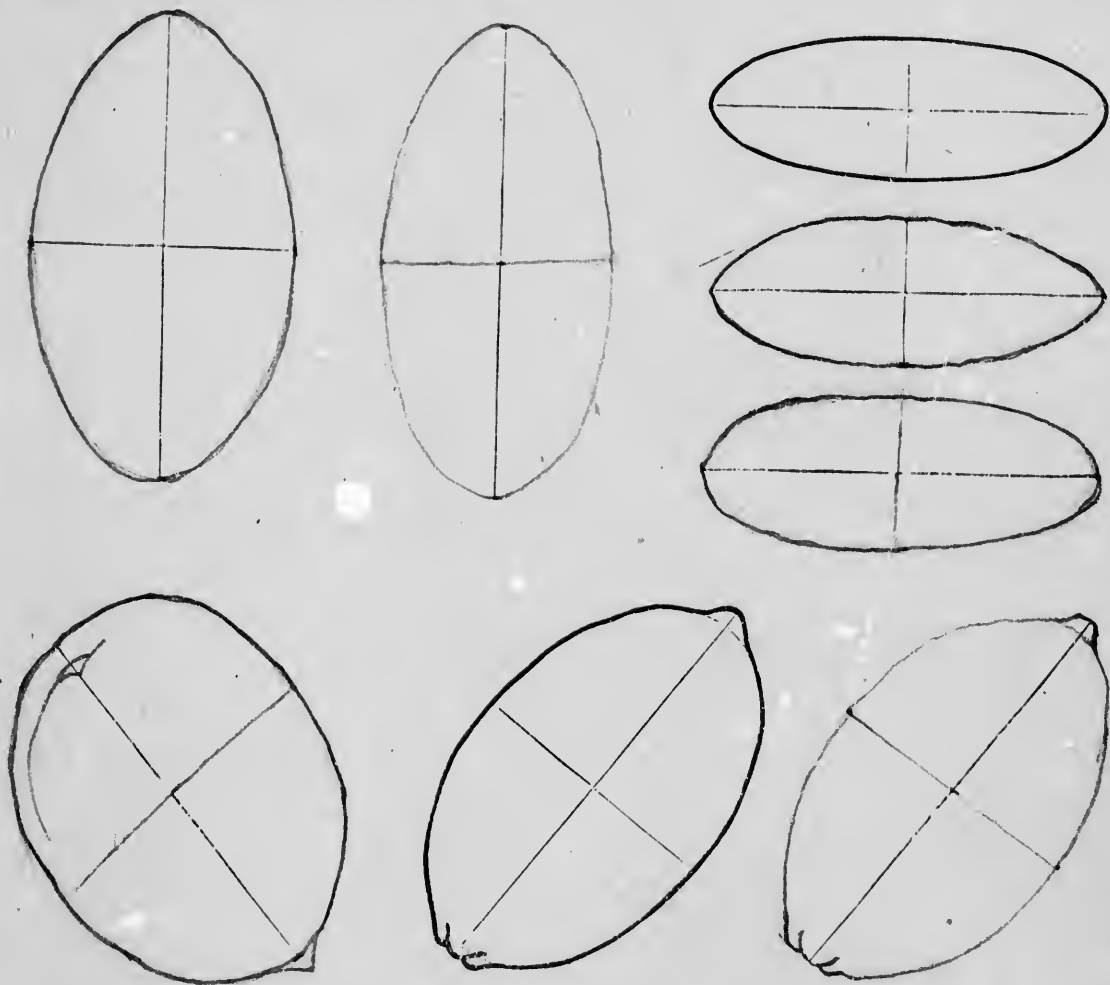
Model No. 1, from the vase.



Draw the vase again from memory on slates or practice-paper, comparing afterwards with the model.

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An Ellipse.—Hold up a hoop before the class. Seen sidewise it is a circle, seen edgewise it appears to be a straight line. In turning it from sidewise to edgewise the circular form appears to become flattened, and is called an ellipse, or is said to be elliptical. Different forms and positions of ellipses are shown and are to be carefully copied upon the diameters and guide-lines given. For practice or review let the pupils draw ellipses, more or less flattened and in different positions, giving their own construction lines.

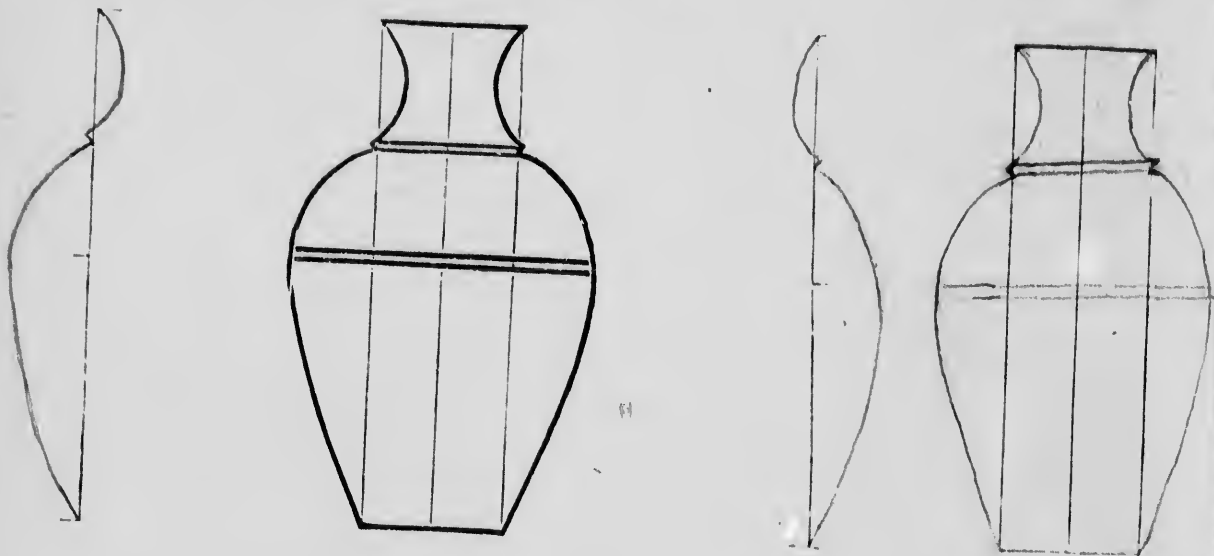


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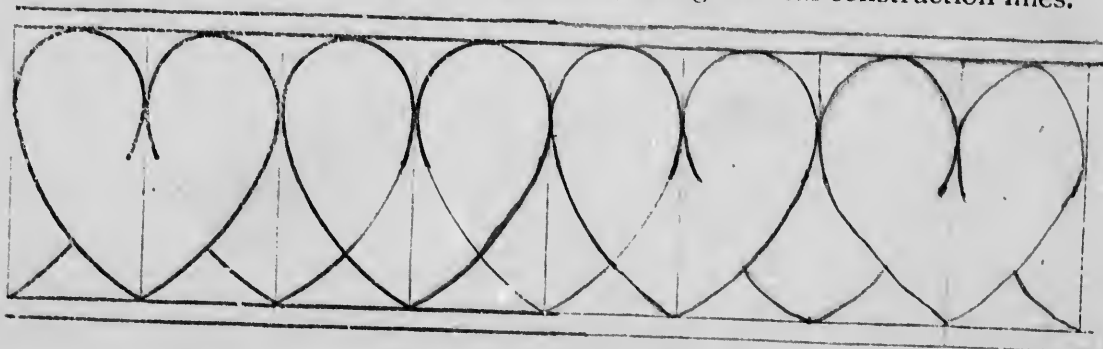
The peach and lemon are examples from nature of elliptical form ; draw them on guide lines to right.

Place vase, model No. 2, before the class and compare with it the outline given below—observe the peculiarity of the lower curve, the widest part and greatest curvatures being at the upper end.

Copy the curves of each side of the vase, on guide lines given, and then draw the whole outline on construction lines to right.

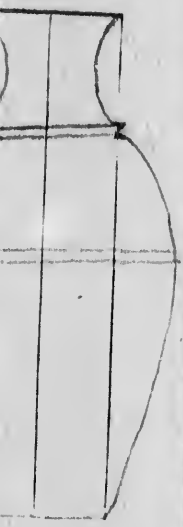


Continue and complete the border, first placing vertical construction lines.



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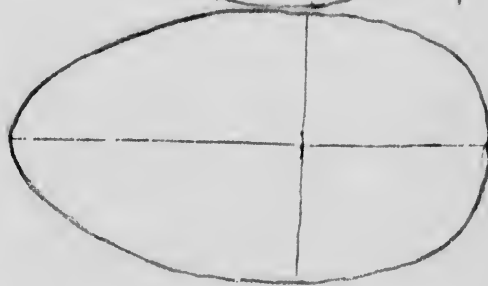
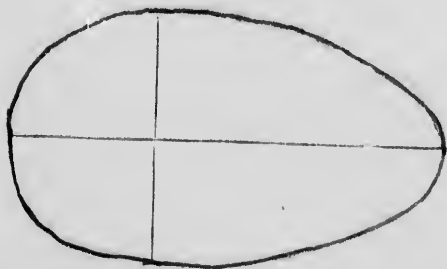
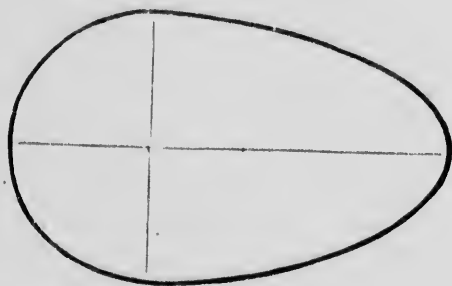


An **oval** is a plane figure, the outline of which is the shape of an egg, one end larger than the other, it thus differs in form from an ellipse, which has both ends alike.

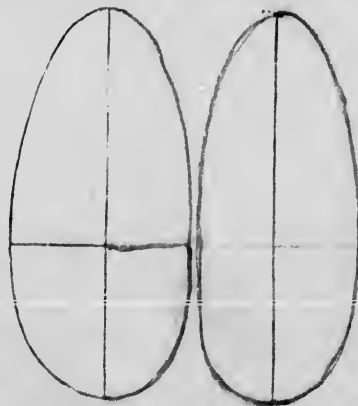
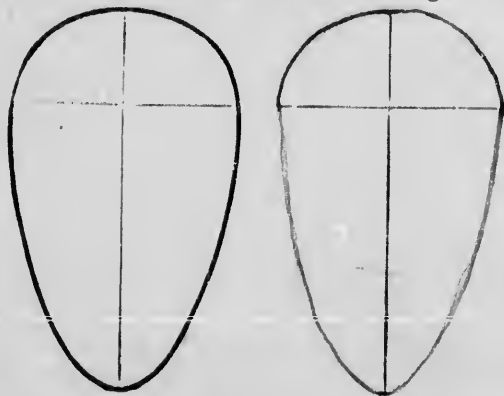
The **altitude** of a circular or elliptical curve, represented by a line perpendicular to the base drawn from it to the highest part of the curve, is in the middle of the curve.

The **altitude** of an oval curve will be on one side of the middle of the curve.

Draw the various oval forms complete and repeat them by the aid of guide lines given.



Let the pupils make drawings at home from eggs or other oval forms.



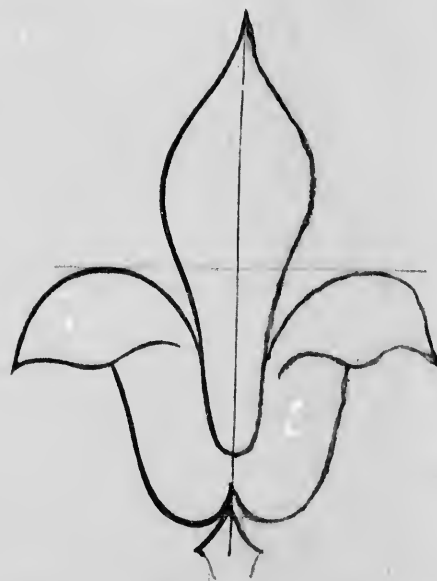
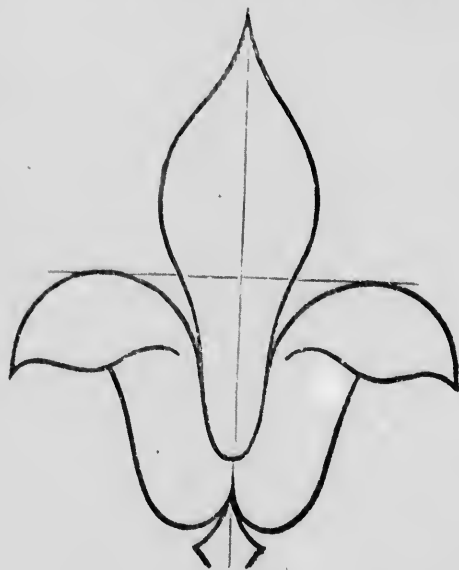
The pear is given as an example of an irregular oval.

Draw it on oblique axis, or construction line, given. Sketch the oval in faint lines; then draw the pear with a firm line. Add stalk and eye.

Draw vase from the model (No. 2) of size indicated by construction lines; on each side of centre draw guide lines for outline of side at a distance from each other equal to the width of top and bottom of vase. Observe that the neck is one-fourth of the whole height, that the lower curve is part of an oval, and that its altitude, or greatest deviation from the vertical line which forms its base, is just about the middle of the vase.

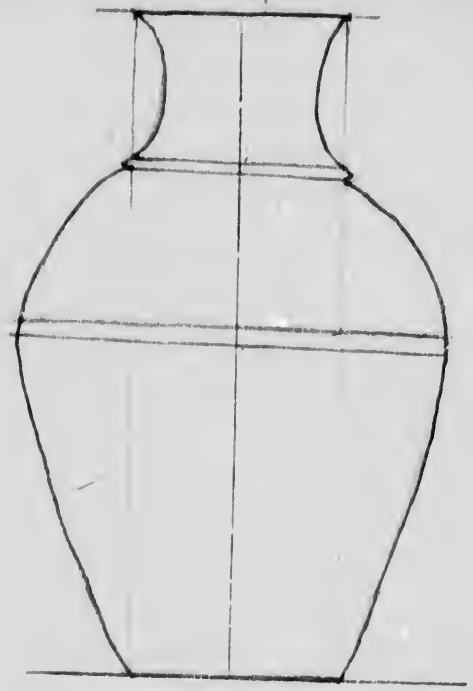
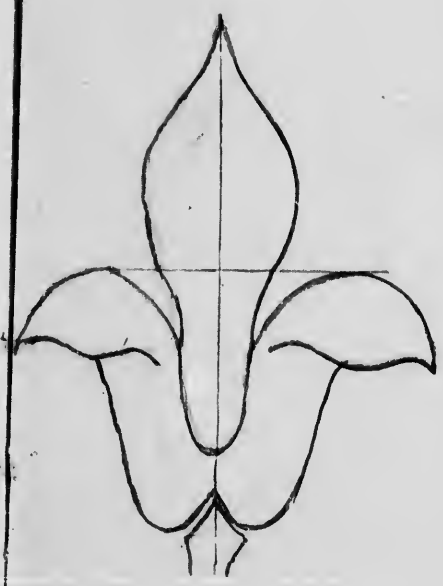


'Complete drawings of ornament; first the right side and then the left, then draw the whole ornament on guide lines to right.

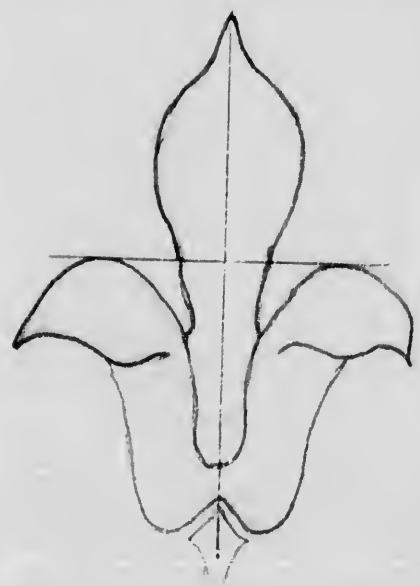




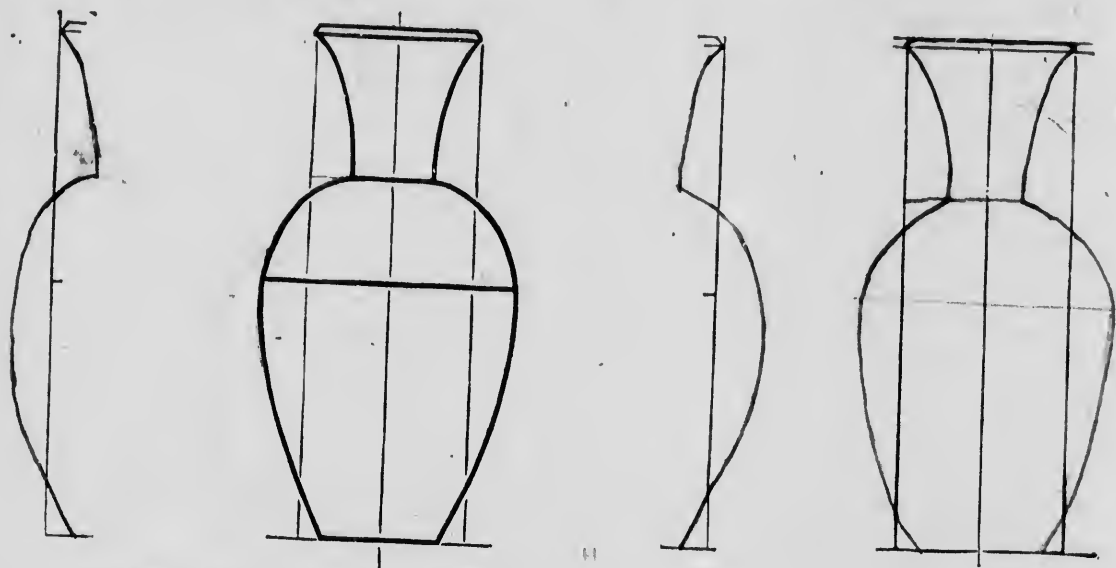
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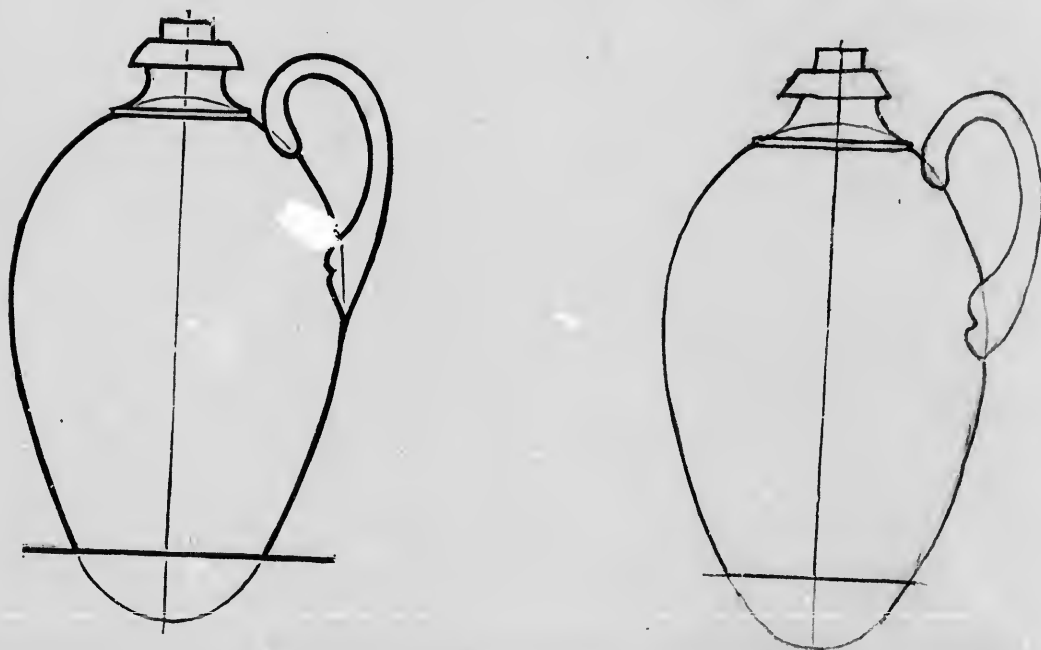
Draw vase here from model No. 2.



Place model No. 3 before the class and compare with it outline below. Proceed as before, copying the curvature of sides, then draw whole outline on construction lines to right.



In drawing the jar begin by lightly sketching the oval which governs the form.



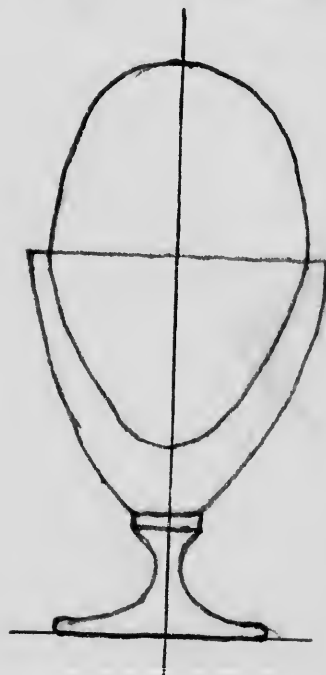
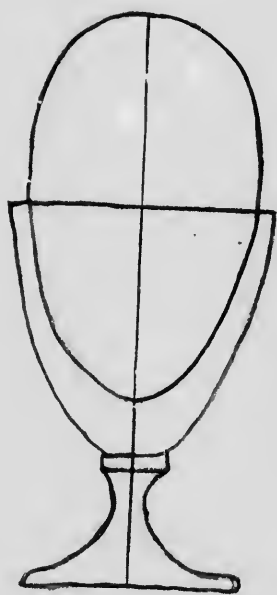
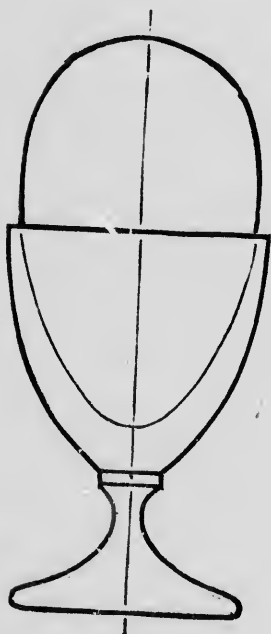
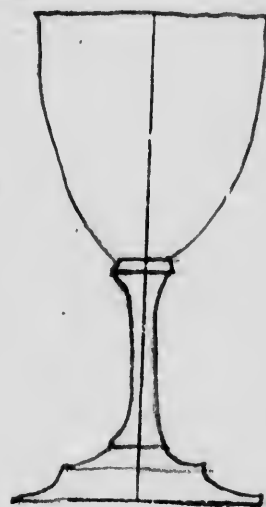
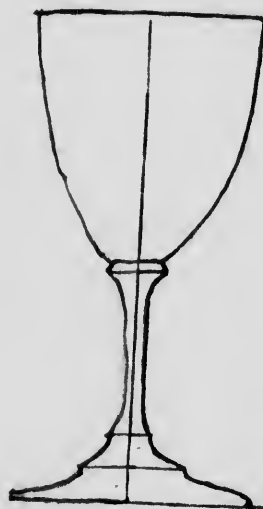
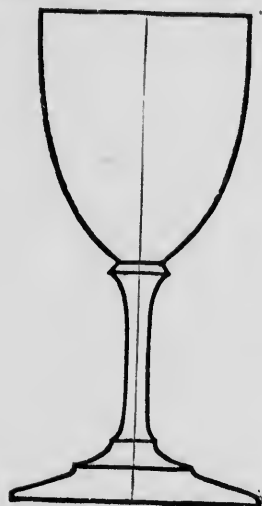
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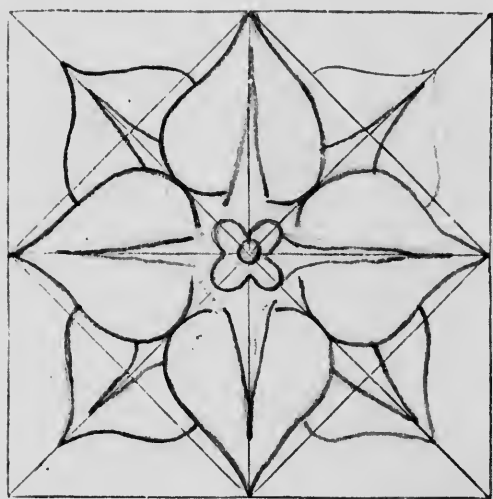
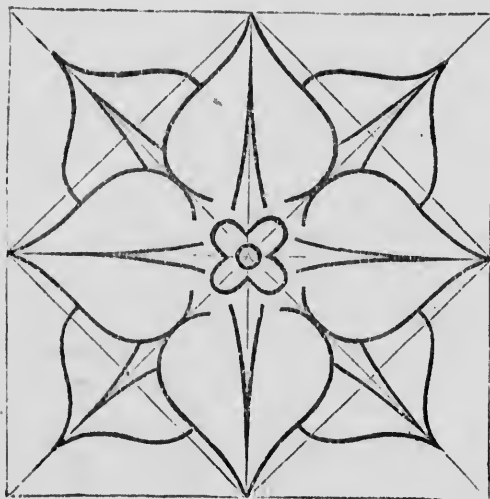
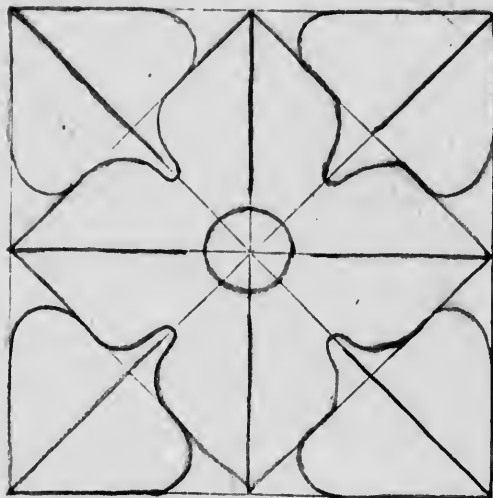
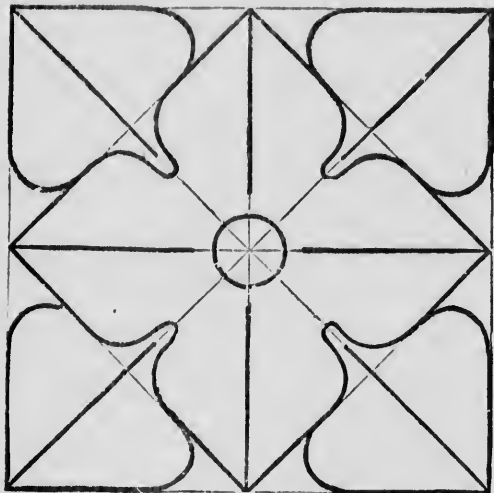


Draw glass and egg cup twice—begin by completing construction lines, then sketch the oval forms.



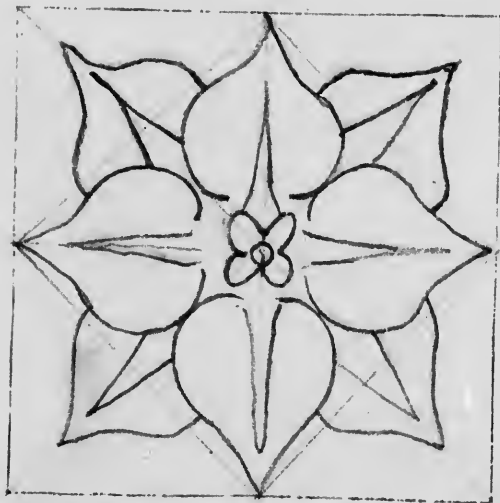
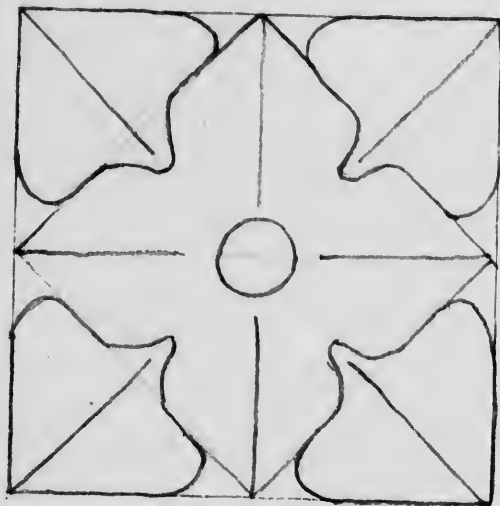
Draw vase No. 2 from the model on the opposite page, placing construction lines as in previous lesson. The truth of outline will depend upon the width of top being in proportion to the height.

Complete sketches of ornaments and trace the whole in firm line.

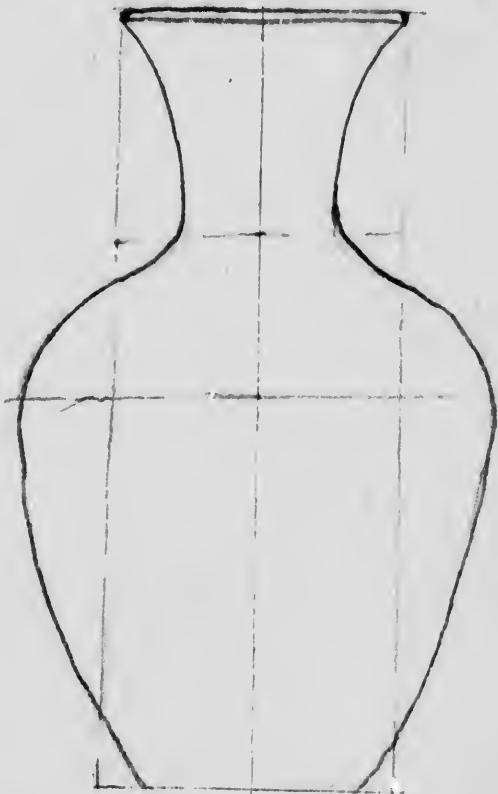


struction
width of

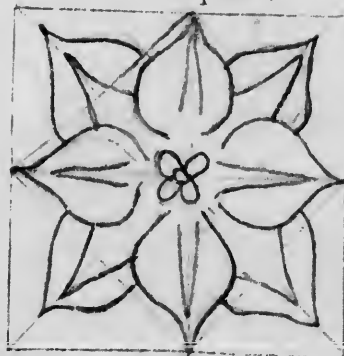
Copy the ornaments again in squares below. First draw construction lines, and then lightly sketch the outline.



Draw vase here from Model No. 3.

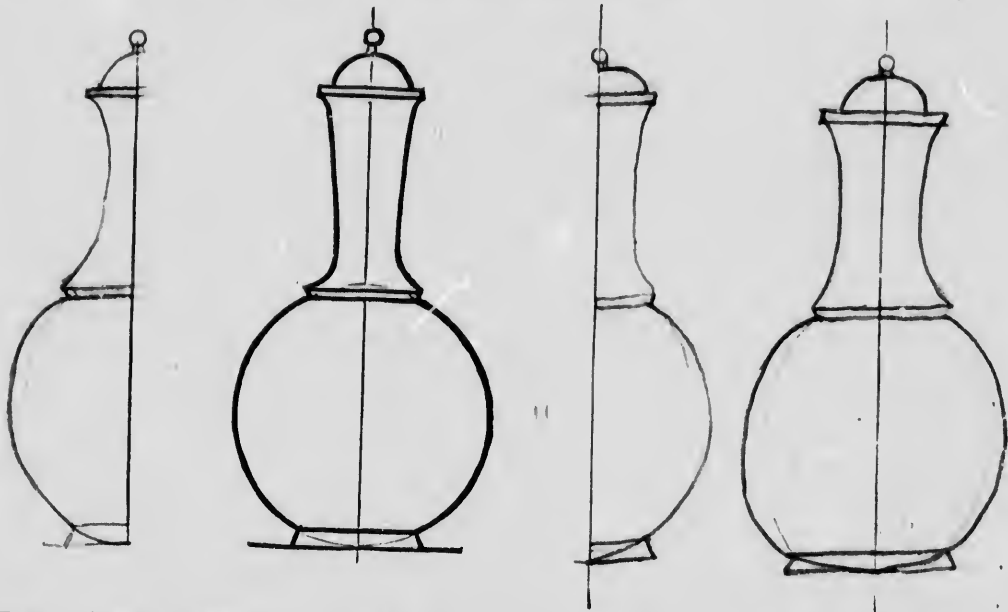


Draw one of the ornaments smaller
in this square.

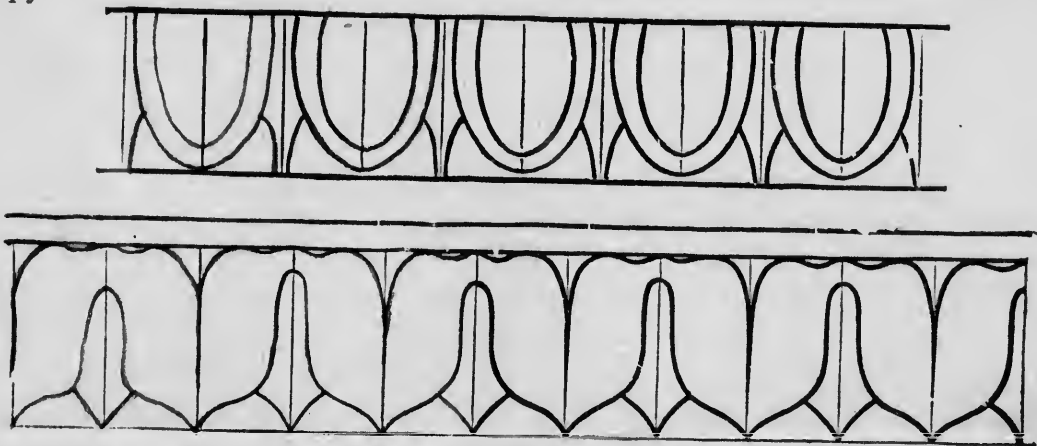


Water Bottle. (Model No. 4.) Place the model before the class. Explain by reference to spherical objects the terms **sphere** and **spherical**, and show that the outline of a sphere is a circle. The lower part of the bottle being spherical the outline will be circular.

Copy the outline of each side and then the whole.

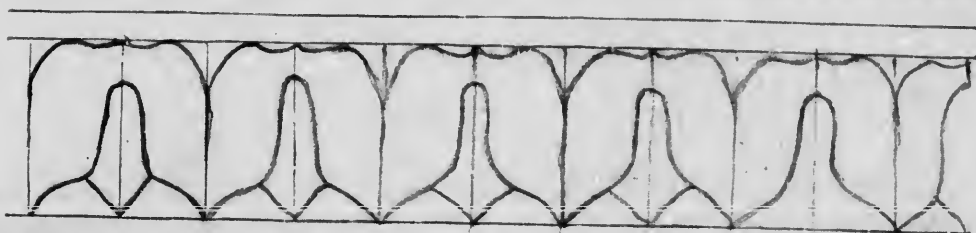
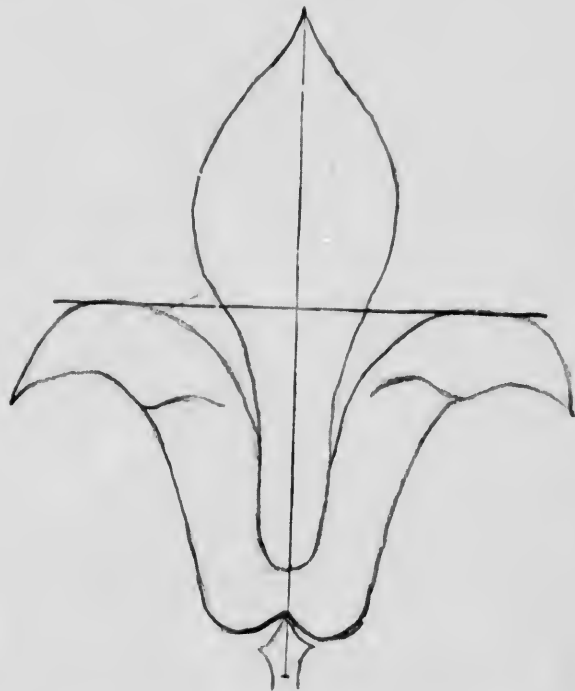
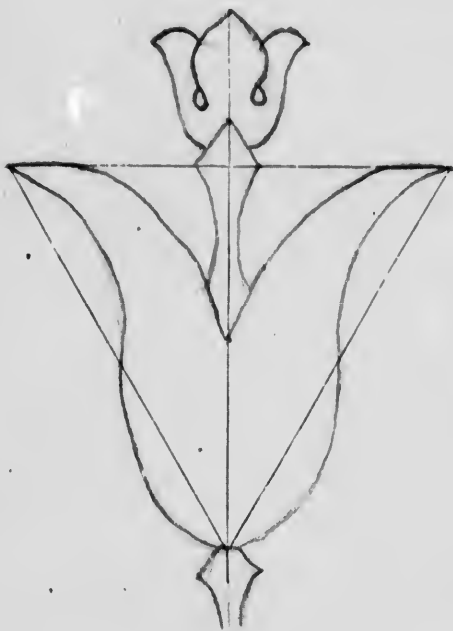


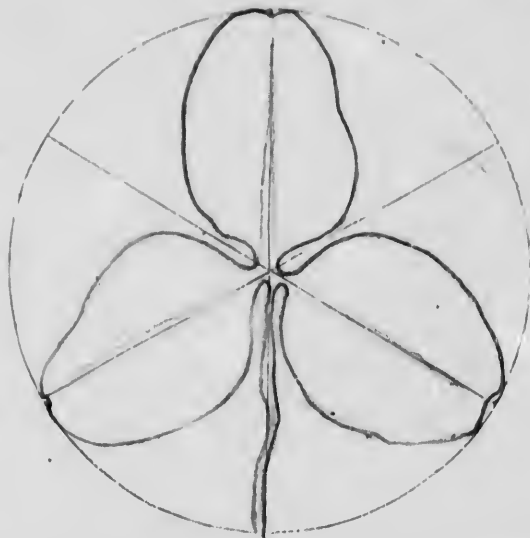
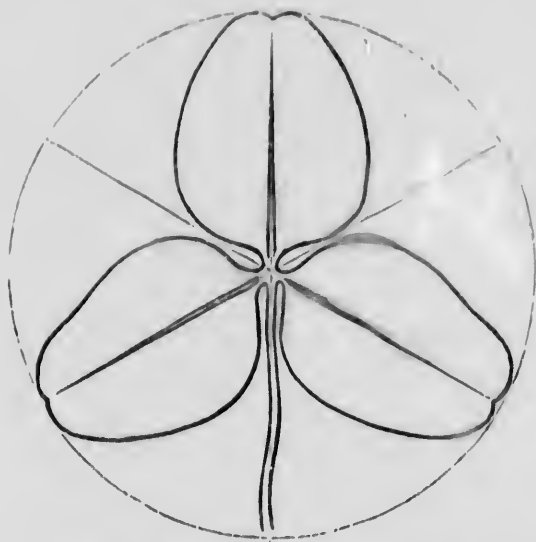
Examples of Greek mouldings—the first is the ovolo or egg and dart moulding. Draw them on opposite page, the progressive steps being indicated in the copy.



Explain
how that
metrical the

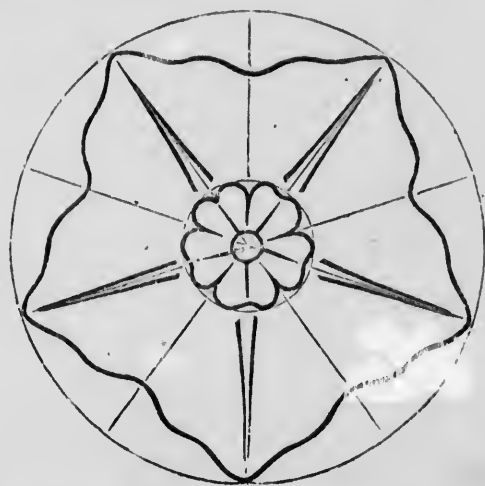
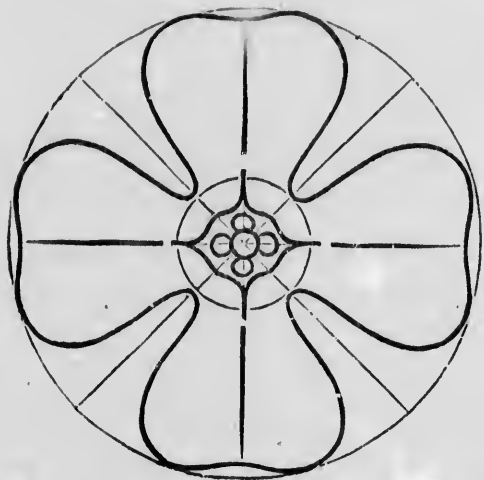
Draw upon this page, enlarged to size indicated by construction lines, the
ornamental forms given on pages 5 and 10.

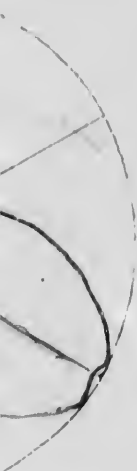




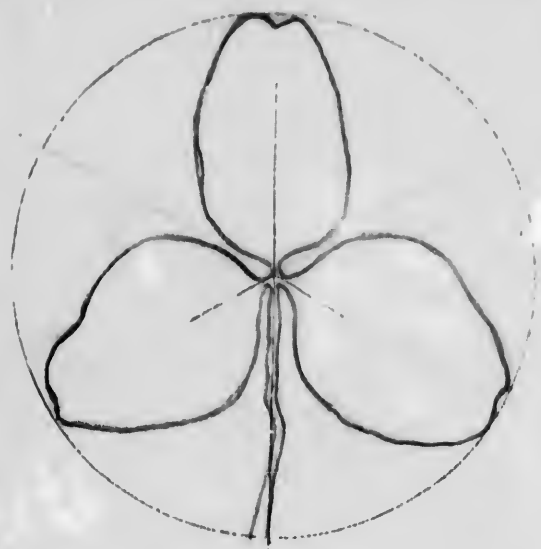
A leaf of clover and enlarged drawings of the wild mustard and potato flowers are given as examples respectively of **trefoil**, **quatrefoil** and **cinque foil**, or three-leaved, four-leaved and five-leaved forms.

In drawing these examples carefully observe the construction lines. Divide each side of the circumference into three parts for the trefoil and into five parts for the five pointed flower. Sketch first in faint line.





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s. Divide
five parts

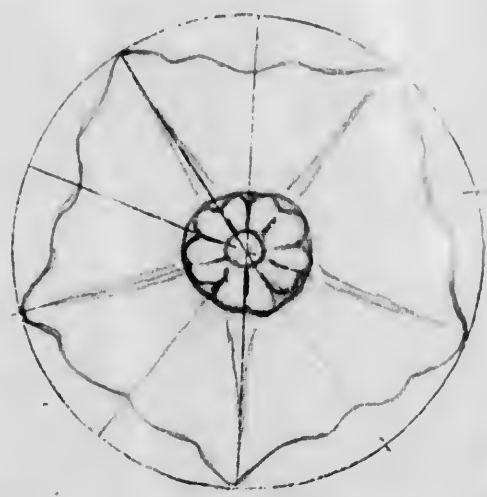
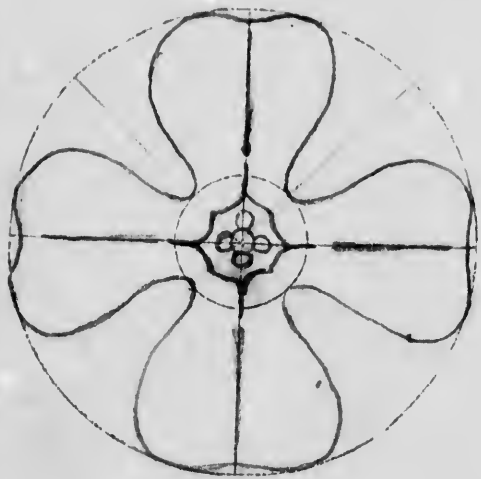


Repeat Trefoil.

Draw water-bottle from Model No. 4
on construction lines to right.

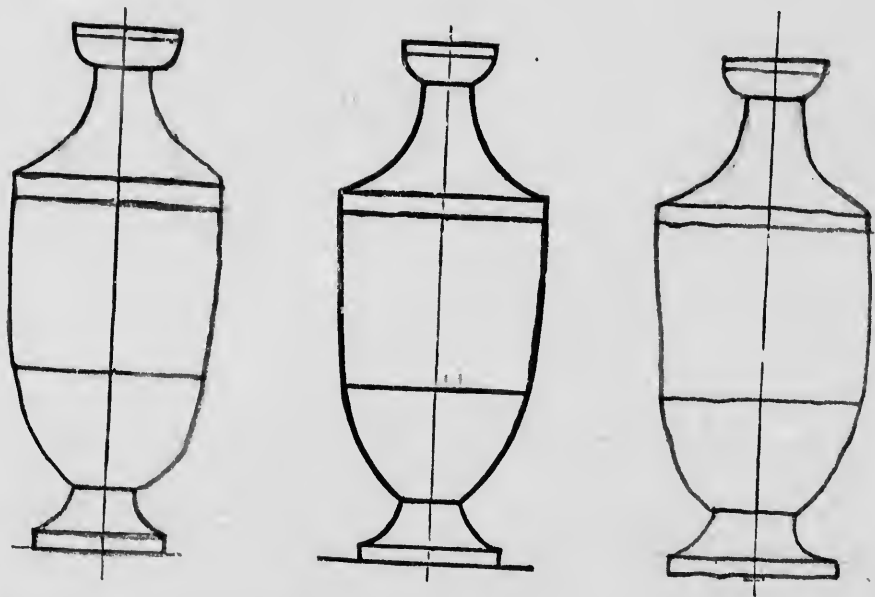


Model No. 4.

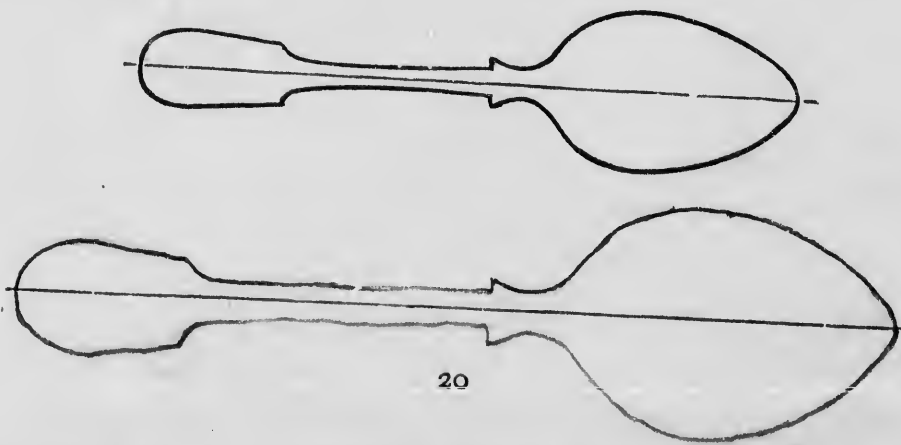


Place Model No. 5, taken from a Greek vase, before the class and compare with it the outline below. Observe proportions and curvature.

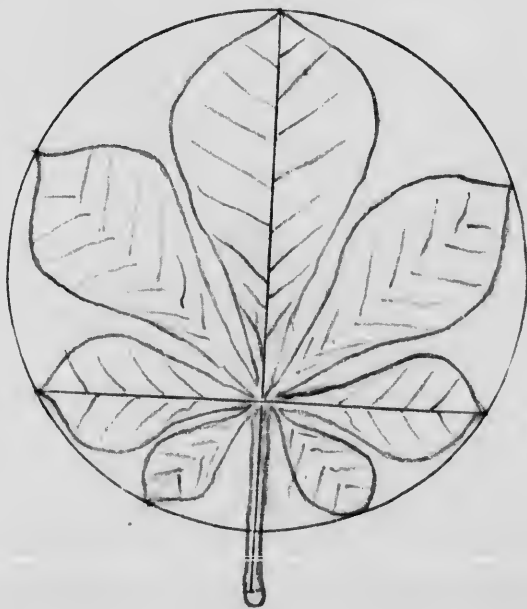
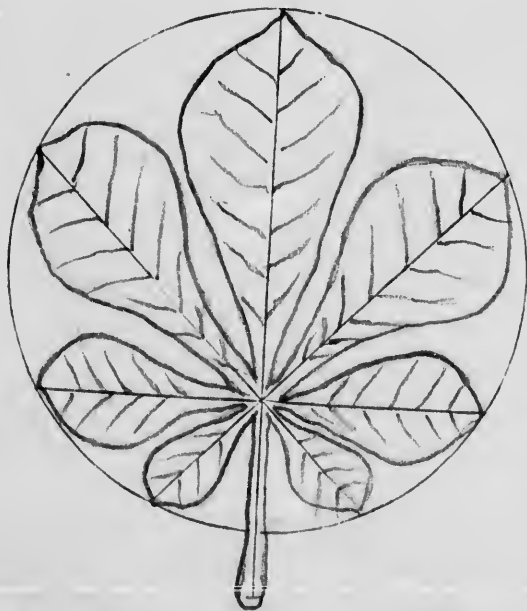
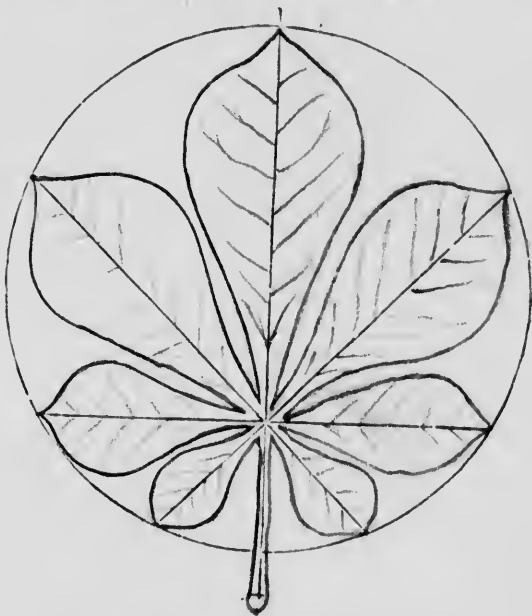
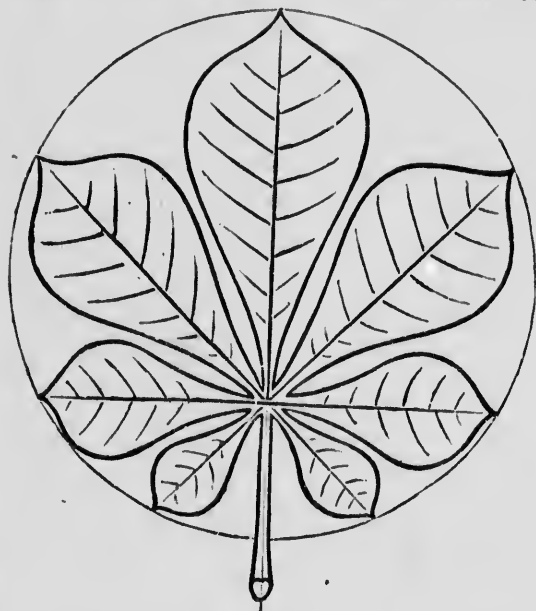
A sketch outline is given of one side. Complete the sketch and draw the whole in firm line. Then draw the whole vase on vertical construction line to right.



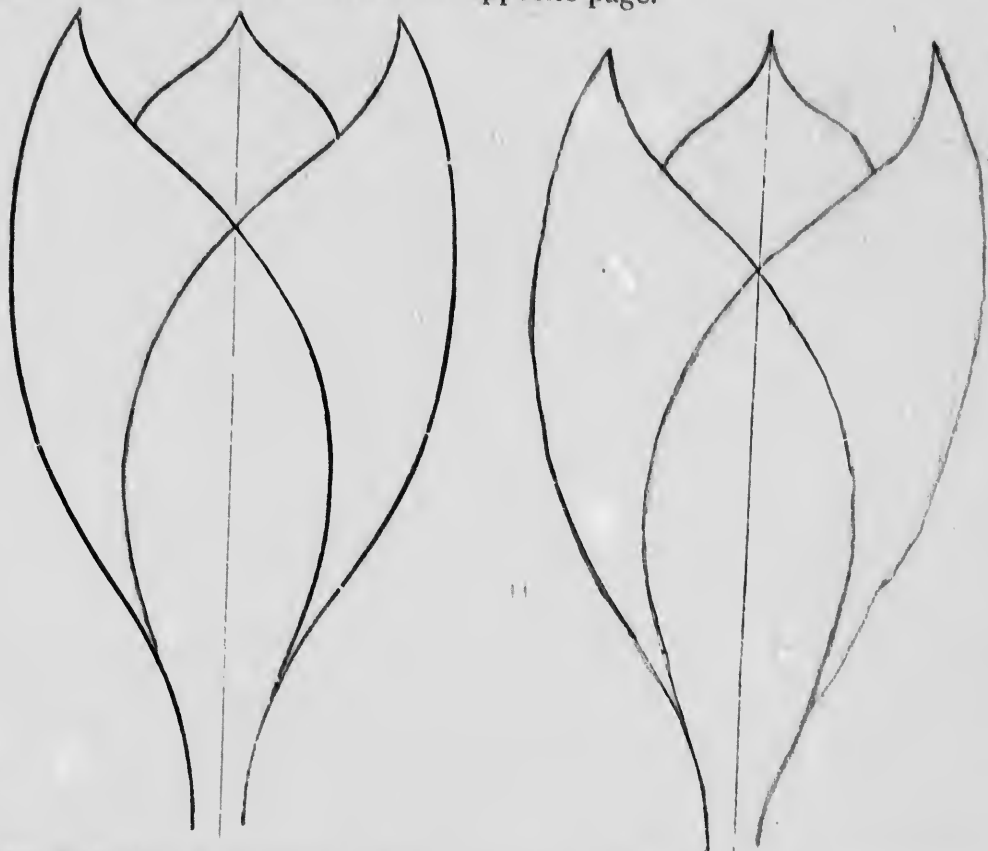
Draw the spoon enlarged as indicated by construction lines. Observe the oval form in the bowl.



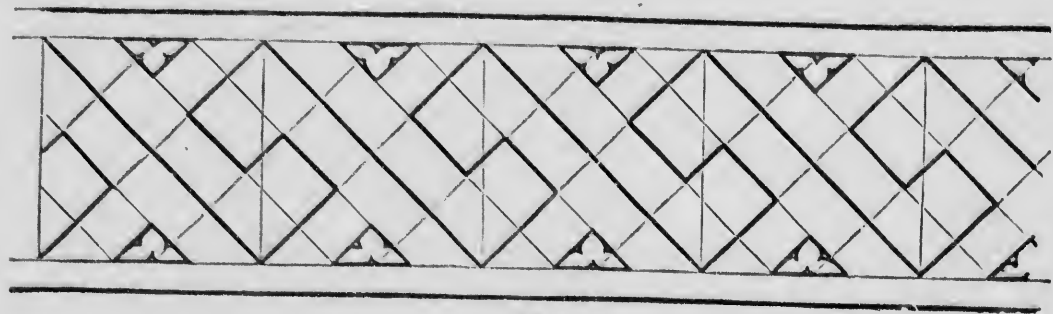
The horse-chestnut gives an example of a compound leaf with seven leaflets radiating from a common centre. The midribs of the leaflets are the construction lines. Complete the unfinished sketch in faint line and then trace it in firm line, adding the veins. Draw the whole twice below on guide lines given.



Complete unfinished sketch of example and trace the whole in firm line.
Then draw it in full on guide lines on the opposite page.



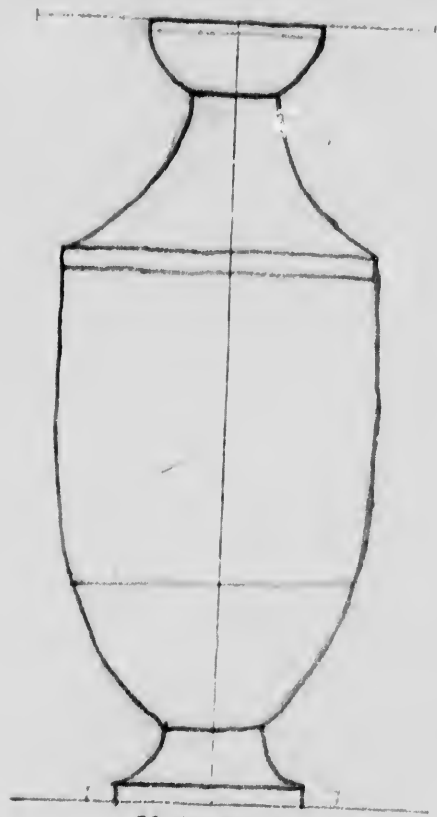
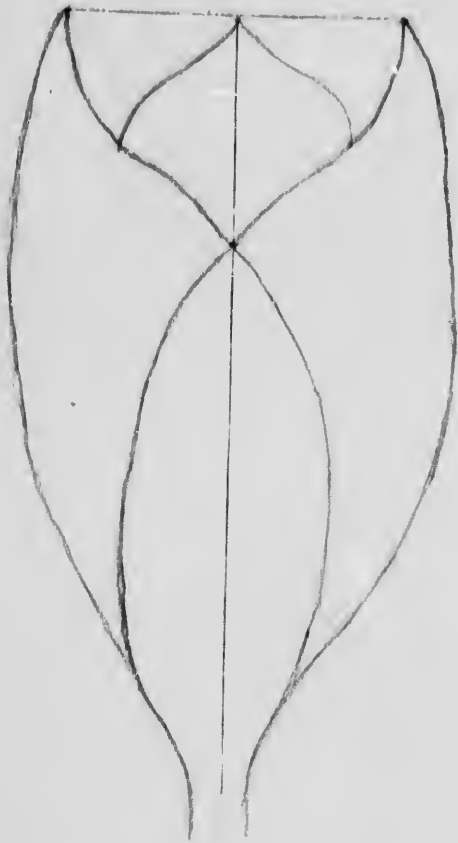
A FRET BORDER.—Suitable for tiles or oil-cloth. The key to its construction will be found in the upright and diagonal squares. One diagonal being bisected and the other trisected.



m line.

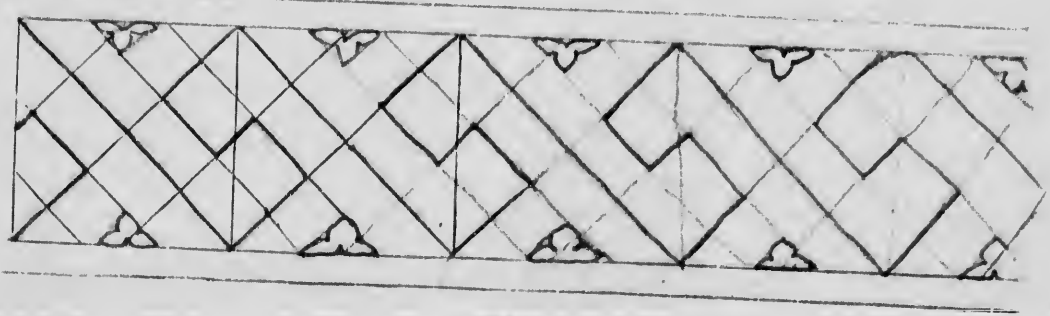


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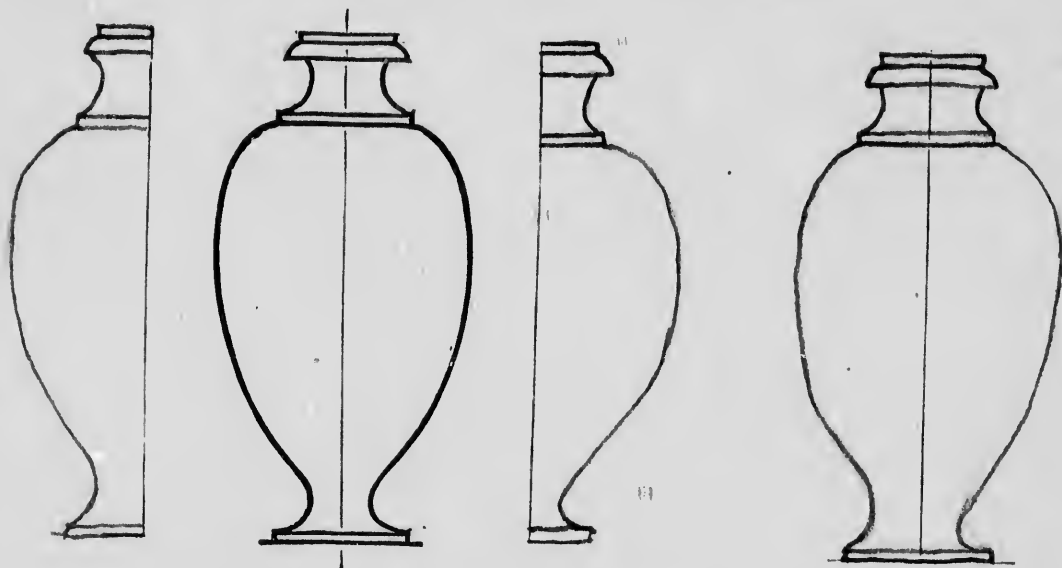


Model No. 5

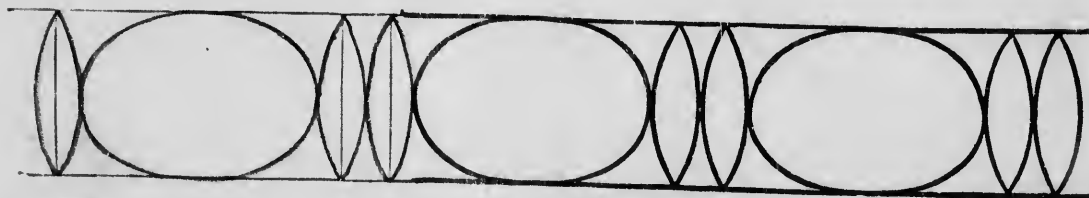
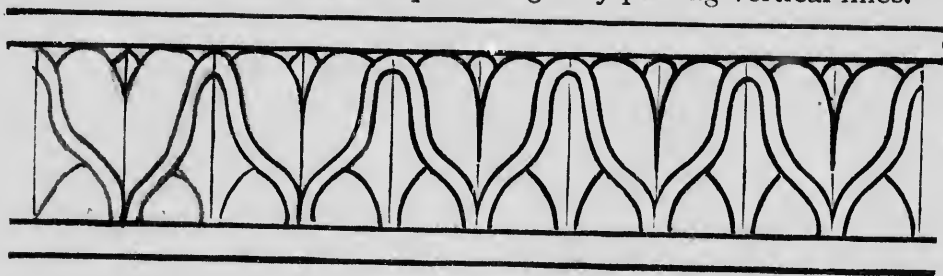
MODEL No. 5.—A Greek vase. Draw it from the model of height indicated. Trisect the vertical lines to find position of principal horizontal lines.



Place Model No. 6 before the class and compare with it the outline given below. Observe peculiarities of curvature and proportion, and draw outlines of sides. Then draw the whole on construction lines to right.

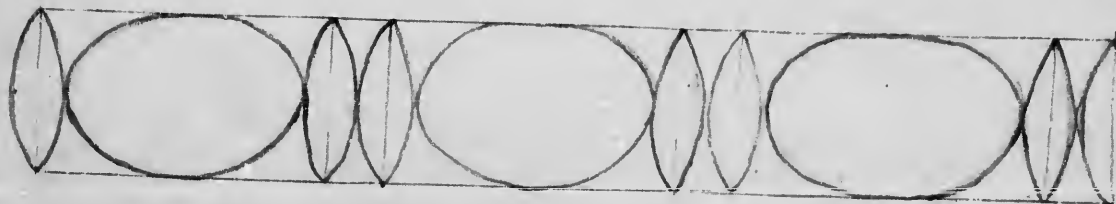
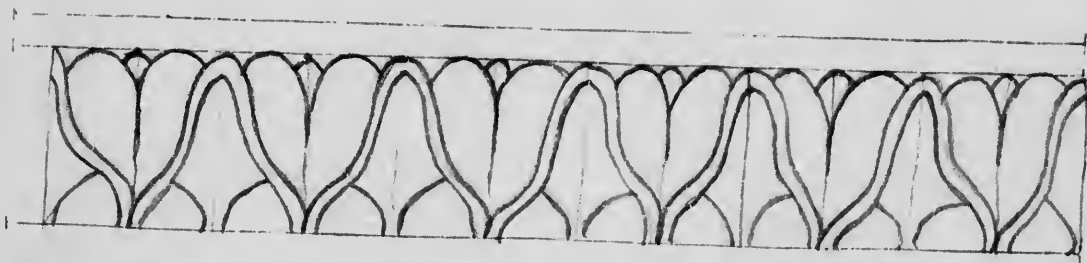
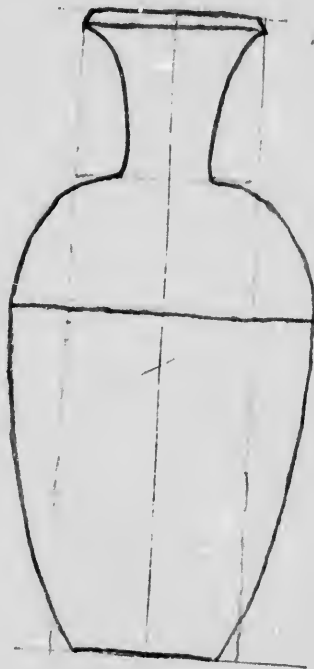
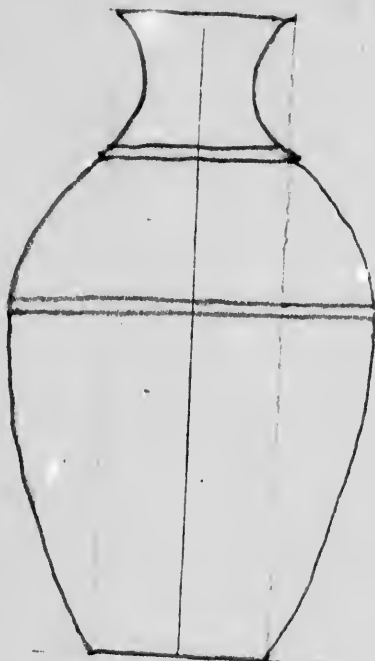


Carved mouldings from the antique. Begin by placing vertical lines.

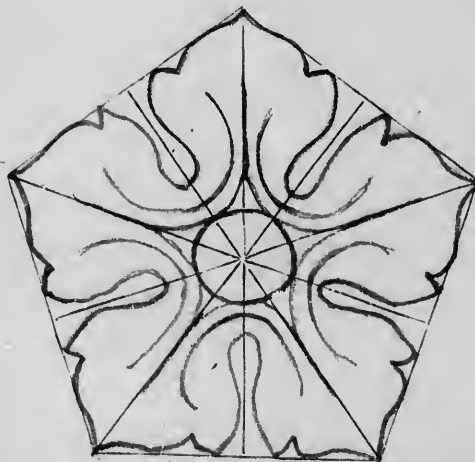
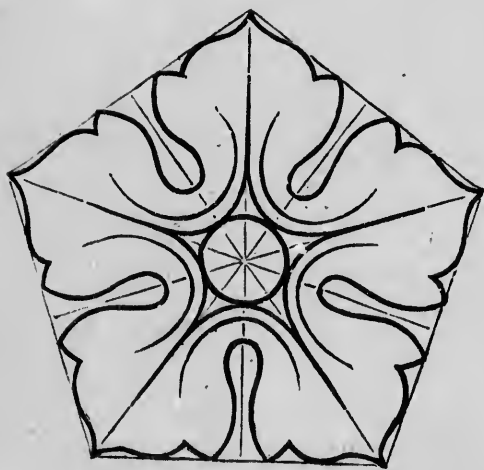
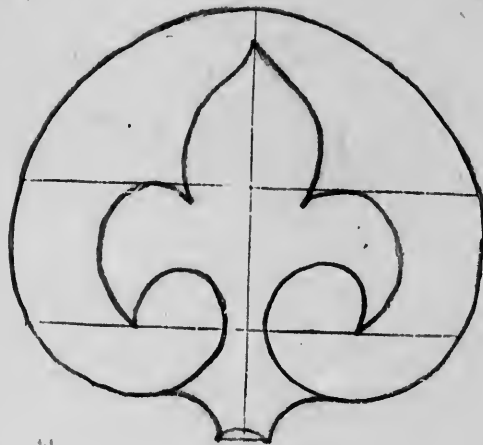
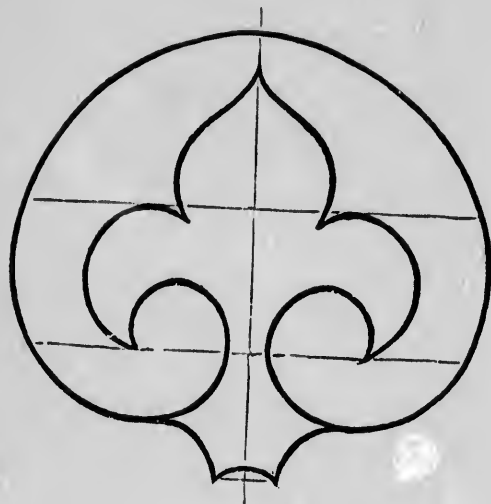


ine given
utlines of

Draw vases here from Models No. 2 and 3 of size indicated by construction lines.

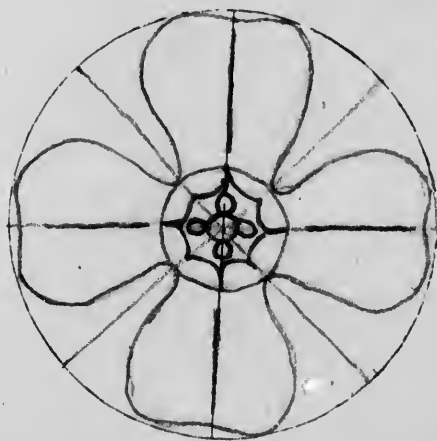
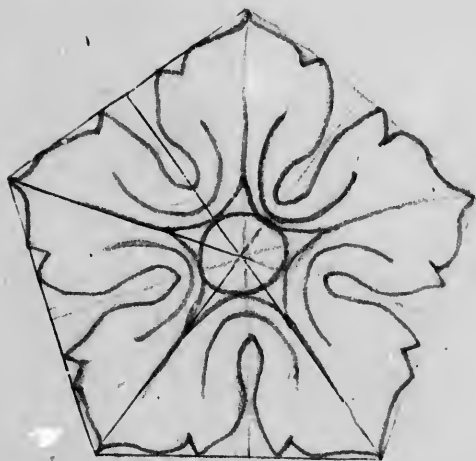
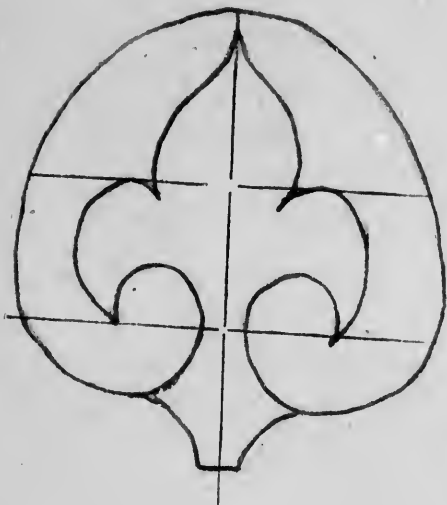


Complete sketches of figures and then trace in firm line. Repeat upon opposite page.

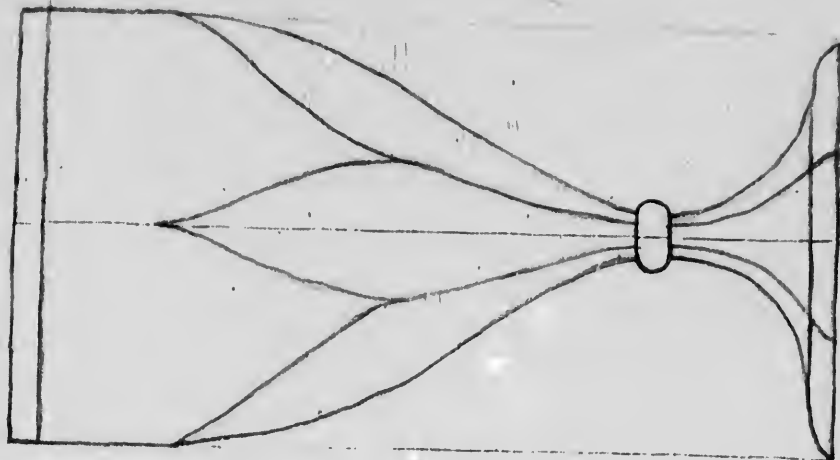
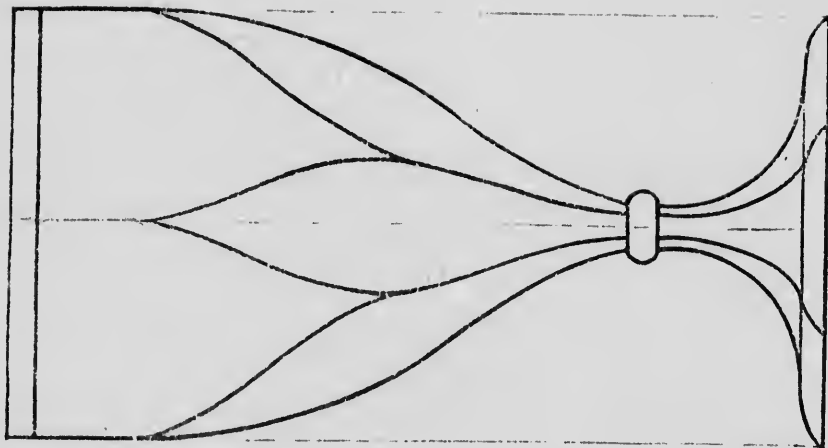


at upon

Draw vase from Model No. 6 on centre line, of height indicated.



In the circle draw one of the figures from page 18.



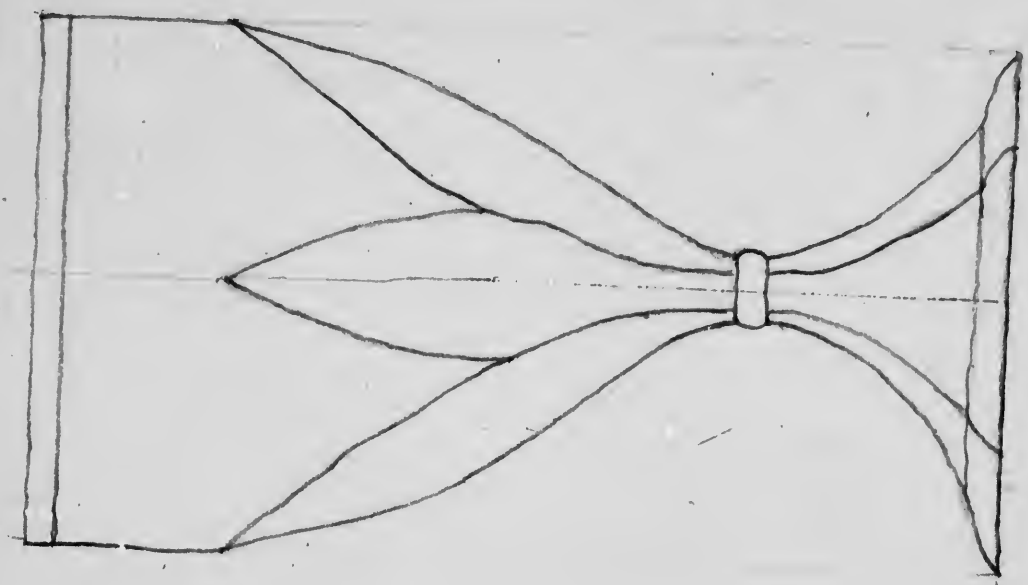
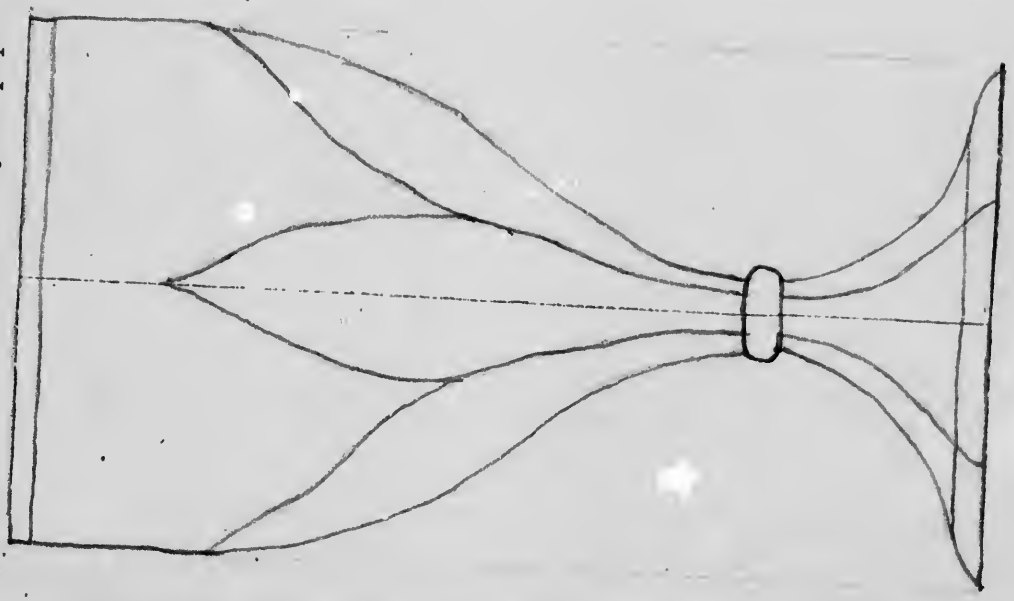
Complete sketch to right and finish it in firm line.

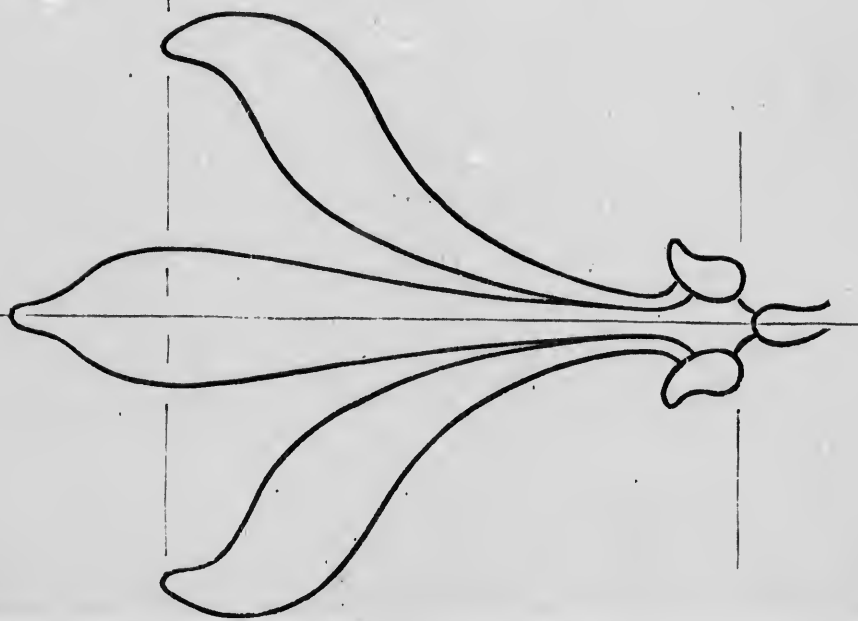
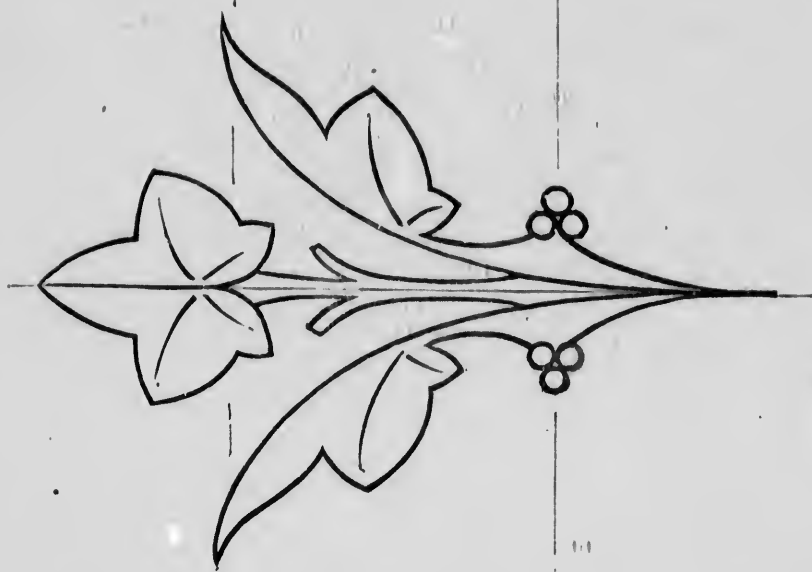
Draw the glass again twice, enlarged. In the last drawing all the construction lines

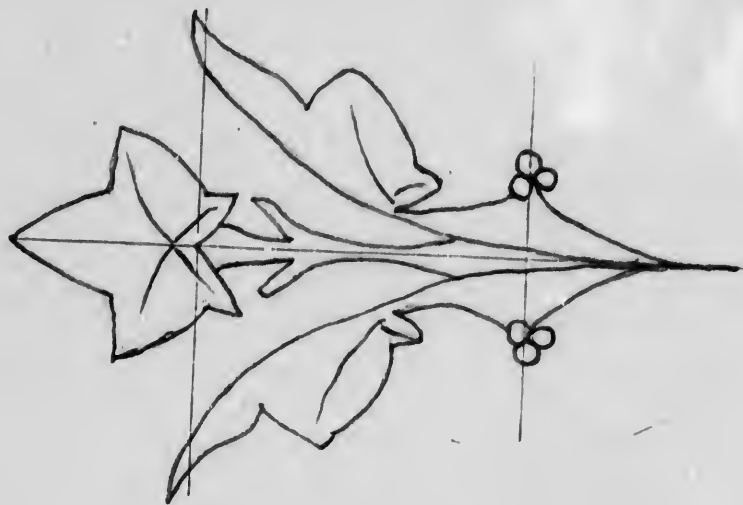
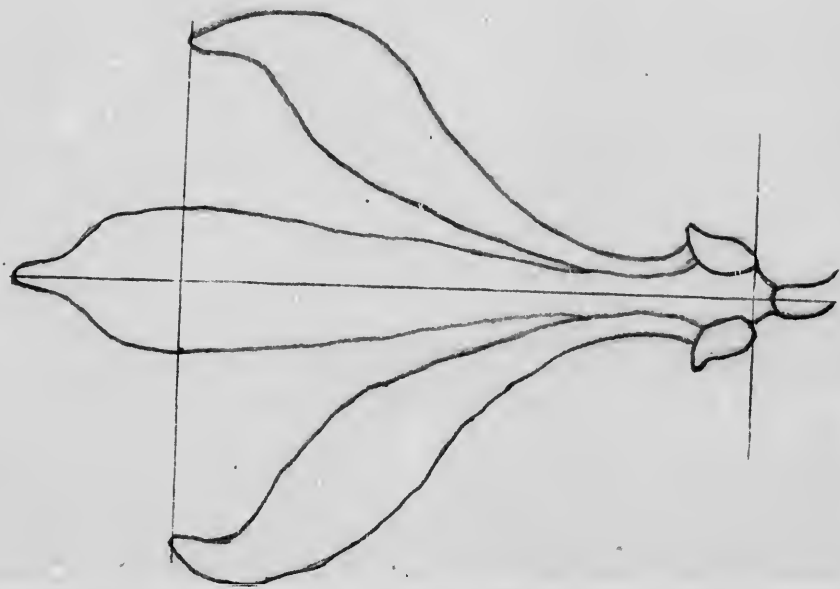
Complete sketch to right and finish it in blue ink.

Draw the glass again twice, enlarged.
and points are to be placed by the pupil.

In the last drawing all the construction lines







Copy the figures on construction lines.

Karch 2nd '88

EXAMINATION AND REVIEW

The drawings of the pupils during the term will afford the best general test of their progress.

In further examination upon special points the purposes for which the various exercises have been given must be considered. Many of the earlier examples are simply for practice in drawing and dividing lines. Others, especially the ornamental forms, it is desirable to repeat in order that they may be committed to memory.

In examination and review exercises it is essential that no ruler or mechanical aid should be allowed.

The following problems suggest some of the points upon which it may be desirable to test the comprehension and attainments of the pupils :—

1. Draw parallel straight lines as may be directed—horizontal, vertical, or oblique.
2. Divide these lines into 2, 3, 4, or 5 equal parts.
3. Draw a semi-circle, or arc of a circle, and divide it into a given number of equal parts.
4. Draw a square. Inscribe a circle within it, and describe a circle about it.
5. Within a circle draw an octagon, or a hexagon.
6. Draw and describe a reverse curve. Draw parallel reverse curves.
7. Draw an oval and ellipse and point out the difference between these figures.
8. Draw some objects of oval and elliptical form.
9. Draw a reverse curve, one part of which shall be an arc of a circle, and the other, part of an oval.
10. Draw, within a given short time, one or more of the vase forms from the model.
11. Copy, within a given short time, one or more of the ornamental forms in the book.
12. Draw from memory any of the models, or the ornamental forms which have been drawn often enough to impress them upon the memory.

In drawing from memory the example should be shown to the pupils so as to be clearly identified, and then put out of sight.

THE CANADIAN DRAWING COURSE.

The books comprised in this Drawing Course have been specially designed to meet the requirements of the Public Schools of Canada. The series will be found also well adapted for use in private classes. The laying of a good foundation for more advanced art training has constantly been kept in view.

Experience shows that a large proportion of the pupils leave the Public Schools before the course of instruction is completed. Most of them will have, in after life, to earn their living by some kind of handicraft, and not a few must begin to do so at an early age. The exercises in these books will be found to be of such a character as to prove of practical utility to pupils leaving school at any stage before completing the course.

In the pursuit of almost every mechanical calling, and of many others, Drawing provides a means of expressing form better than can be done by the mere use of words. It is with this application of it, in elementary education, that we are chiefly concerned.

The limited time that can be given to Drawing in the schools makes it imperative

that out of its boundless field of study, such portions should be selected as will be most useful to the majority of the pupils.

The following objects are deemed of primary importance:—

1. To train the eye to the accurate perception of form, size and proportion, and to exactness in the measurement of distances and angles.
2. To train the hand to freedom and rapidity of execution, and to readiness of expression.
3. To train the memory to accurate recollection of the forms and arrangements of objects.
4. To cultivate and refine the taste by the study, delineation and recollection of beautiful forms.

These objects are sought to be attained by instruction in:—

1. Freehand drawing of lines, and figures from the flat.
2. Freehand drawing of solid objects.
3. Constructive drawing.
4. Memory drawing.
5. Elementary perspective.

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In these books all practice on fragments of letters is left out. Word-building is begun in the first lessons, and the letters are at once made to mean something to the pupil.

Book A contains the thirteen short letters and the stem letters *t*, *d*, *p* and *q*, singly, and combined in short words and phrases. Practice in tracing the figures is also given. As the beginner's hand is entirely without training, it is at first guided by allowing him to trace the letters. He is gradually introduced to independent work by tracing and writing alternate lines.

Book B contains the loop letters, singly and combined in words with the short letters. The capitals are introduced in the last half of this book, and the short easy sentences given as copies review all the small letters. A distinctive feature of this book is a duplicate copy in the middle of each page.

No. 3.—This book contains all the capitals introduced in the order of formation, a special copy of figures, and on the last 12 pages, short, simple sentences. The size of the writing is that of a standard business hand.

No. 4 contains sentences in the centre of each page, and words of six or seven letters at each side. Should a pupil leave school after mastering this book, he will have sufficient writing for all practical purposes.

No. 5 contains long sentences, in a bold commercial hand, the full length of the line.

No. 6 is similar to No. 5, but teaches a smaller hand, suitable for ladies. The style is clear, open and attractive, and very suitable for ordinary correspondence.

No. 7 contains business forms for boys, promissory notes, drafts, orders, receipts, etc., in a bold business hand, giving a variety of current capitals and combinations for signatures.

No. 8 is a finishing book for girls, containing passages of prose and poetry, notes of invitation and replies, and various other forms.

Nos. 9 and 10.—Current angular hand for ladies, who prefer it to round hand.

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