

Elementary Art

Grades V and VI

R. W. HEDLEY — G. F. MANNING



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EDMONTON :: ALBERTA

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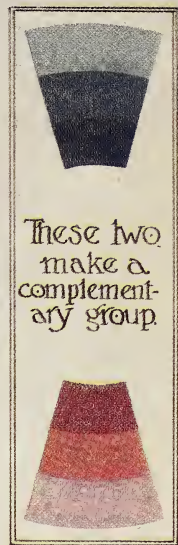
<https://archive.org/details/elementaryartgrahedl>



Two Monochromatic groups.

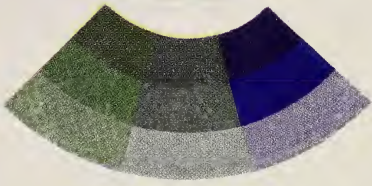


The color circle showing twelve hues of normal strength with tints and shades of each.



These two make a complementary group.

The colors in the middle ring of the chart at the centre above are the same as the hues shown in the color chart of book 2. In the outside ring are tints of these hues, and in the inner ring are shades. Each section thus shows a small scale of values. At the left above are two sections from the color-chart, viz. light yellow-green, normal yellow-green and dark yellow-green above, and light orange normal orange and dark orange below. Each of these color sections, taken by itself, is a group of similar monochromatic colors (mono-one: chromos-color). Any group or section used to color a design will give a simple color-harmony. This is made up of tints and shades of any one normal color or hue, and is termed a monochromatic harmony or color-scheme.



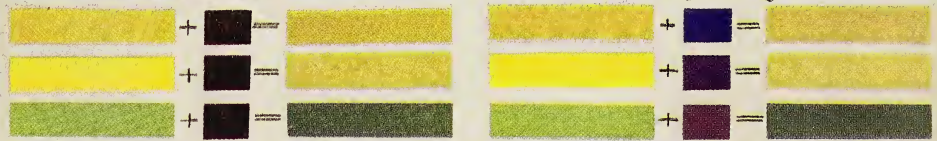
Analogous Colors.

Above, on the right are shown two sectors from the opposite sides of the color-circle. Such sectors are termed complementary. There are six sets of these in the color-chart. When a design is colored with a balanced selection of colors from the opposite or complementary

sectors it is said to be painted in a complementary harmony or color-scheme. Below the color chart are three sectors green, blue-green and blue, which are adjacent to one another in the color-chart above. Such sectors are called analogous. When a design is painted in colors selected from adjacent sections in the color-chart, as above illustrated, it is said to be colored in an analogous harmony or analogous color-scheme. Use these harmonies to color your designs.

Below are shown two ways of graying or softening colors for use in designing:-
 (a) At the left black is mixed with the color:

(b) At the right the complementary color is used.



To gray colors add black to them—or—add a little of the complementary color.

Elementary Art

Grades V and VI

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Preface

This is the third of a series of four books which outline a complete course in Art Instruction for Elementary School pupils. The exercises in this book cover the work of Grades V and VI. In both grades there are ten problems, one for each month of the year. Each problem is carefully and fully outlined by means of ample illustrations, and concise, but definite, instructions.

The drawings contained herein should in no case be regarded as copies. They are intended to encourage teachers to plan and carry through problems in a manner which will provide the pupils with a maximum of training in self-expression.

The plates of drawings, with the explanatory notes, show how to use the tools of art expression customarily employed in intermediate grades, suggest methods of developing the imaginative faculty, emphasize the need of exactness and care in construction, and illustrate approved methods of obtaining a good sound technique with beginners.

—R. W. H.

—G. F. M.

General Instructions

TO THE PUPIL

This book is for you. Its purpose is to help you to master each exercise in the Art Course for Grades V and VI. At the top of each page you will find a subject stated. These subjects range from drawing to design and color, and from working drawings to actual construction,—an interesting variety. Below the subject you will see a series of drawings, which, with the text, illustrate how each exercise is begun and carried on through to the end. Read the instructions carefully, and try to master each step before attempting the next. The teacher will help you with the more difficult parts, but you, also, can help yourself by trying similar problems as seat-work exercises. The joy of something well done is always the reward of painstaking effort.

TO THE TEACHER

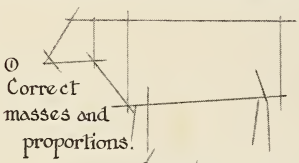
The purpose of this book is to show how the problems in the Grade V and VI course may be developed. The drawings are numerous, and, in conjunction with the text, illustrate each step in the working out of the various problems. They should never be regarded as copies, but rather as suggestions as to method of approach. Every encouragement should be given the child to master each division of the problem by himself. However, if any serious difficulty arises it should be cleared away before another part of the problem is attempted. The aim has been, throughout, to avoid presenting the pupil with difficulties for which he has not been previously prepared. At the same time many points may arise which should be more clearly defined that steady progress may result.

Each problem of the course represents the work of three or four weeks in art. No problem, requiring this amount of time—six to eight hours—can be done properly at a sitting, or in any one lesson. A series of lessons will be needed, and these must present the problem in a progressive and logical manner. A first presentation lesson may be followed by one or more seat-work exercises in which the pupils are given needed practice as a preliminary to the next step forward.

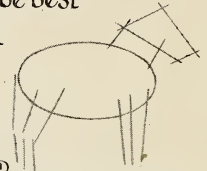
The many drawings on the plates herein, together with the explanatory notes, will suggest seat-work exercises at every stage of the work. The level attained will be just as high as you require and no higher. Frequent practice in the use of the various mediums and ample and steady drill in technique are characteristic of this method of teaching. Such work, thoughtfully done, will lay the foundations upon which good art ability may be slowly but surely built in the later grades.

A method to be used in drawing animals and birds is illustrated on this page. If you can it is good practice to make many quick sketches from the animals themselves, drawing as much as possible before they move

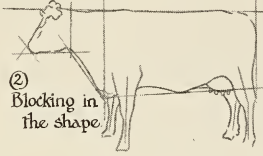
Drawings like those on this page can be best made from good photographs and pictures. Never draw and finish carefully, before blocking-in the whole animal, any one part, as for example, the head. See the animal as several masses or parts. Draw these as in No. 1. Be sure to get the parts in right proportion and position. The body will usually fit into a rectangular, oval, or elliptical shape, the neck tapers toward the head, and the head itself is shaped like those drawn here or is an oval. When the different parts are correct draw the shapes inside them - No. 2 - and finish carefully.



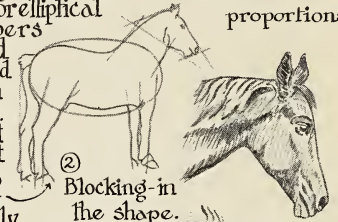
① Correct masses and proportions.



② Correct masses and proportions.



③ Blocking in the shape.

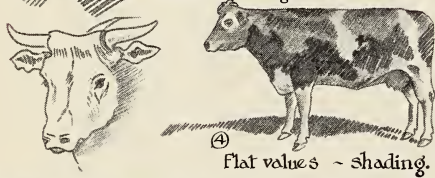


④ Blocking in the shape.

Details.



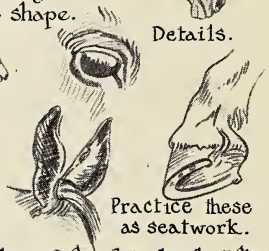
⑤ A line-drawing.



⑥ Flat values - shading.



⑦ Accented outline.



Practice these as seatwork.

Follow a plan similar to the above in the drawing of birds - 1 Block-in, 2 Complete details, 3 Shade.

Make drawings of the different parts as below.

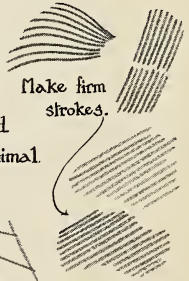
NOTE - All these drawings are not just for you to copy. They show how to make careful studies of parts before drawing the whole bird or animal.



1. Blocking in the head.

2. Finishing

The eye and beak



Make firm strokes.



The head.



1. Blocking in a Robin.

2. Completing the drawing.



The feet.



The wing.



3. Finishing and shading the Robin.

NOTE - To draw the robin well follow this plan. First learn to draw the parts - head, bill, eye, legs, feet, etc. - well. They should be drawn in different positions. Then block-in the whole bird shape, finish it, and shade.

Do not copy.

GRADE V. EXERCISE 1.

Follow this method.

In drawing plant and flower forms follow the same plan as in the drawing of animal and bird forms opposite. Make separate studies (drawings) of parts of the specimen—leaves or flowers in different positions, the leaf-stalk and its junction with the stem—then learn how to show the light and shade, block-in the outline and finish carefully.



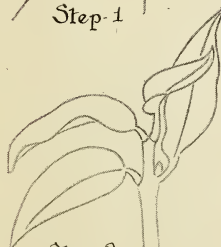
①
Blocking in
lines and masses.

Plan your drawing as shown here. First obtain a plant specimen and place upright in a holder. Now make careful studies of parts of the plant, as shown above. Learn, in several lessons, to draw all the parts well. In a later lesson select another specimen and block in the main lines and masses as at the left above. Finish carefully, in accented-outline, as at right above.

②
Completing in
accented-outline.



Step 1



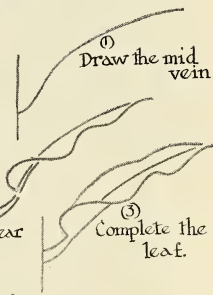
Step 2.

Do not copy.



Step 3.

This is a drawing
of the Russian Willow.



②
Draw near
edge of
leaf.

①
Draw the mid
vein

③
Complete the
leaf.

These are not for copying They show how to study the shape of the specimen before trying to make the complete drawing Get YOUR OWN specimen, study the parts, practice shading strokes, block in, draw carefully and complete.

To make and decorate a cone-shaped lamp or candle shade or a similar object is interesting. Shall we try it.

First, we shall make a pattern, that is a working drawing as large as the object itself.

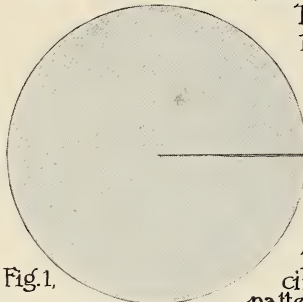


Fig. 1.

To do this take plain paper 16" square. Draw a circle 8" radius and cut around it. Cut along a radius. See fig. 1.



Fig. 2.

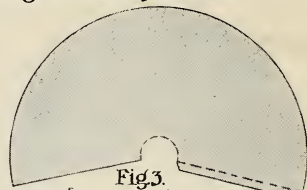


Fig. 3.

Fold this paper in the form of a cone to the shape desired for the object. See fig. 2. Mark the boundary. Open out. Leave for a lap, as shown in fig. 3, where the object will be glued together. At the centre cut away a circle for the opening at the top. This completes the form of the pattern. Place it on very heavy paper. Trace around and cut out.

To design a cut-out border for a shade and line it with tinted paper.

You have made stick-print animals or birds. Let us make a similar decoration on squared paper. These arranged as a border would look well about a shade.



Fig. 4.



Fig. 5.



Fig. 6.

Carefully draw a rabbit in outline as a motif.

Draw or trace the outline on cross-section paper.

Draw along the section lines that bound the drawing.

These squared animals are drawn or traced as a border. Try another animal outline as motif.

Now let us try to space these evenly around the shade.

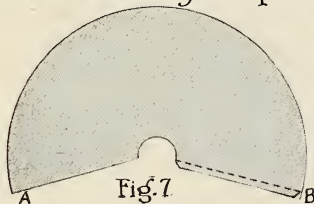


Fig. 7.

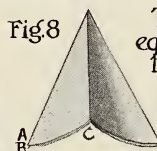


Fig. 8.

To make four equal divisions on the shade fold the pattern, Fig. 7 as shown in fig. 8.



Fig. 9.

Fig. 9 shows how the pattern may be folded to make six equal divisions.

Place the squared animal design, in Fig. 5, above, in exactly the same position in each of the sections of the pattern, (see Fig. 10) and with a pencil trace around each. Next place the pattern on the shade and trace around the units. Take a sharp knife or scissors and cut away each unit. Paste thin paper, of suitable tint, as lining inside the shade. Lastly glue or paste the top along the under edge of the other side. Much of the above may be done as seat-work.



Fig. 10.

Other objects, which may be made in a similar manner.

1. A candle shade.



Make the top of heavy paper, in the same manner, as shown above.

The sides are of thin paper, decorated by a design colored with black cut-paper.

The sides are of thin paper, decorated by a design colored with black cut-paper.



A pin cushion for a dresser. Make the conical part of heavy paper tint and decorate this using water color. The cloth filling should be inserted after the covering is made.

To plan and construct a pyramid type of a lamp or a candle shade or a similar object, from cardboard. To decorate these with designs based on flower motifs.

The pattern may be made in a manner similar to that on the opposite page. See Figs. 1, 2, 3, 7 and 8 and by cutting from B to C, Fig. 8, and forming like a pyramid. Or it may be constructed as follows.

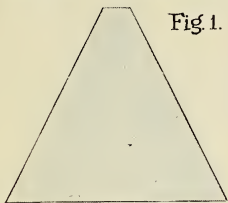


Fig. 1.



Fig. 2.

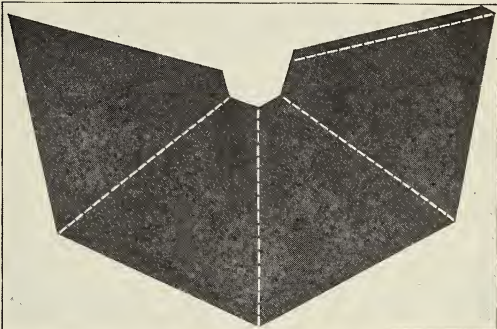
If a lamp shade is desired, cut from paper the shape of one side. The above form is suggested.

To make a pattern for one side, fold the paper as shown in fig. 2. Cut

the top and the bottom edges square with the crease. Then measure and cut the sides.

Place this pattern on padding board.

Mark off the four sides, as shown above. Leave a top (see upper right). Score the corner lines and cut out the shade with a knife



To decorate the shade using the side view of a flower as a motif.

Cut each side of the shade as shown on the left.

Fig. 4.

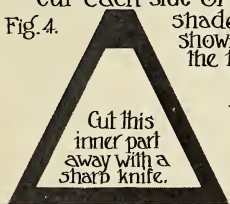


Fig. 5.



A flower motif

Fig. 6.



Draw one side as above.

Fig. 7.



Draw the other side the same.

Fig. 8.

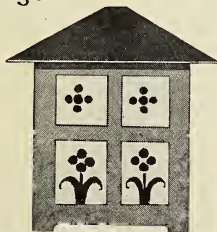


After you have drawn the design with one side like the other, see Fig. 7, trace it on tinted paper large enough for lining for a side of the shade. Repeat the design on similar paper for the other sides. This design should be lined with black and tinted with water colors. When this is done, paste the linings in place and glue or paste the sides of the shade together.

Try to make a design for the sides of a shade from a tulip or daffodil motif.

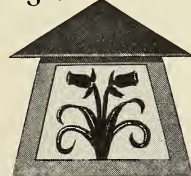
Other objects of a similar type which are constructed in like manner.

Fig. 9.



The sides and the top of this shade are glued together.

Fig. 10.



A Candle shade made of two pyramid parts fastened together.

A paper basket

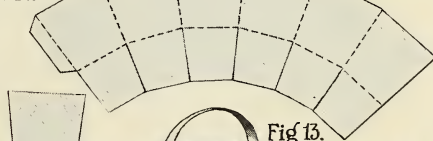


Fig. 12.

Fig. 11.

Repeat the side, Fig. 11, six times as in Fig. 12. Fold the lower

Fig. 13.



parts up for the bottom and glue together. The handle is glued as shown in Fig. 13.

This page shows how to sew signatures, make a book-cover, plan cover-design and pages

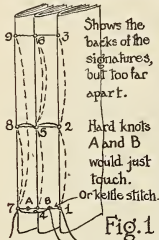


Fig 1 shows how to sew three signatures. The first two are sewn together as in fig. Ex. book is in at 1, out at 2, across to 5 and in, out at 6, across to 3 and in, out at 2, across to 5 again and in, and out at 4. Now tie the two loose ends in a hard knot after pulling up the slack. To sew on the third signature continue - in at 7, out at 8, across to 5 and in, out at 6, across to 9 and in, down to 7 and out. Pull up the slack and tie a hard knot with the two loose ends, or make a keifle stitch at the loop between 1 and 4. (See how in fig. 2 on the opposite page.

Fig 2 shows the first step in making a cover. The two cardboard covers A and B are fastened together with a strip of cloth or binder's linen - C. The overlapping ends of the linen strip must be pasted down on the inside of the cardboard as shown at the bottom. The thickness of the book - of the sewed signatures - will determine how far apart the two pieces of cardboard must be pasted so that the linen strip on the back will be firm and will not bulge.

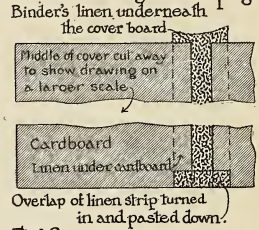


Fig 2. signatures - will determine how far apart the two pieces of cardboard must be pasted so that the linen strip on the back will be firm and will not bulge.

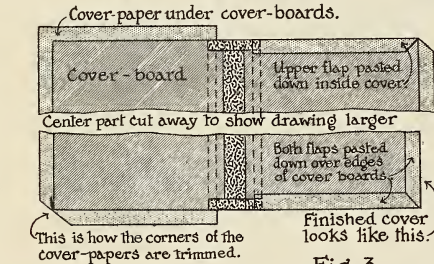
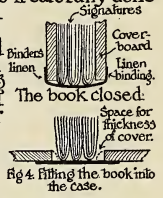


Fig 3

and smooth out all wrinkles. Then paste down, on the inside, the overlapping edges as shown at the lower right corner above. Paste on the other cover-paper similarly to complete the book cover. The book part - the three signatures - is now fastened into the case by pasting the front and back pages on to the inside of the covers

Fig 5 shows how to cover the cardboard with the cover paper. The various steps are shown in the one drawing. The cover-papers are placed under the cardboards on to which they are to be pasted. Lines and dots (top left) show just where to place the two cover-boards on the cover-papers when pasting. The positions will be right the first time if these precautions are taken. Now trim off the outside corners of the cover-papers as shown at the lower left corner. This if carefully done allows the corners to be neatly fitted without too much overlapping. Next, put paste on the cover-paper (spread it evenly with a brush or rag) and place the cardboard on this bringing edges and corners to the lines and dots carefully. Turn the cover over



The drawings below show how to plan the pages and the cover-design of the booklets.

ABCDEFGHIJKLMN OPQRSTUVWXYZ

<p>INDIAN WARS The early period of colony settlement was a very trying time for the men and women who were making new homes in America. Fear of the Indians was ever present, and to protect themselves from surprise they lived</p> <p>10</p>	<p>in fortified houses or they built near the</p> <p>villages a fortress - a blockhouse or a strong post. Such a stronghold is to be seen on this page</p> <p>11</p>
---	--

Two pages of the booklet.



Tone Balance - In No 1, the title is too heavy for the lettering; in No 2 the title is too light. No 3 shows a well-balanced page of lettering.

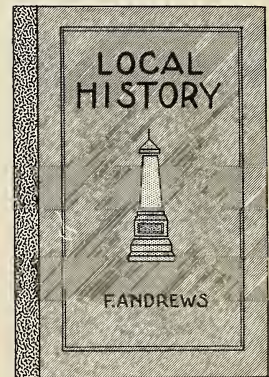
<p>Seven Oaks Monument</p> <p>Copy from a book - a design made from it</p>	<p>Unit for book cover design</p>
--	-----------------------------------

Making illustrations and designs.

<p>RIVEN by the town of Mon St Lawrence wa by the incoming f</p> <p>a</p>	<p>RIVEN by the town of Mon St Lawrence was by the incoming f</p> <p>b</p>
--	---

Showing initial letters. 'a' is much too heavy; 'b' is better because it is in harmony with the lettering.

Above is a good alphabet for lettering the cover-design.



Finished cover-design. For the method of obtaining the spacing see Ex. 4Gd.5.

Making the booklet - sewing the signatures over tapes - the cover-design

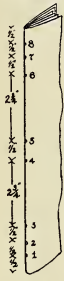


Fig. 1 shows how EACH signature should be marked on the back for sewing. It will be very exact in this. Pierce through the signatures with a needle where marked from back to front (inside). Fig. 2 shows the signatures arranged in order ready for sewing, the first at the bottom, the third at the top.

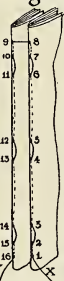
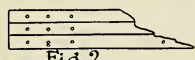


Fig. 3 shows how to sew together two signatures. Pass needle in at 1, out at 2, in at 3, and so on to the top-8. Then across to 9, and in-out to the bottom-16. Fig. 4 shows how the tapes - each about 1/2 long by 3/8 wide - are slipped under the loops at A, B and C. Draw the signatures together at top and bottom by pulling on the two loose ends, X and Y, and tying them in a hard knot as shown in Fig. 4. Do not pull too hard. Just take up the slack.



Fig. 5 shows how to sew on the third signature. In at 17, out at 18, in at 19 and so on to the top. Fasten at the top with the kettle stitch which is shown below in Fig. 5a.



Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

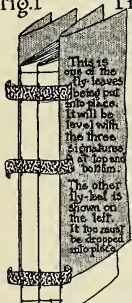


Fig. 6

Fig. 6 shows how to put in fly-leaves at front and back of signatures after sewing is done. A fly-leaf is a sheet of 9x12 paper folded once to give a folio-9x6. When the fly-leaves are flush with the edges of the signatures the tapes are pasted flat round the sides, holding the signatures close together at the back and fastening in the fly-leaves, which are just like two extra signatures - thin ones. Fig. 7 shows how the back of the book looks when the tapes are pasted across the back and round to the sides.

To strengthen the binding and to fasten the book more firmly into its case a strip of thin linen or cotton about 8 1/2 x 1 1/2 may be pasted on the back of the bound signatures and round to the front and back. Fig. 8 below shows how the signatures will then look. Paste the front and back fly-leaves into the cover.

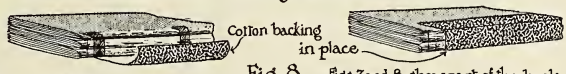


Fig. 8

Figs. 7 and 8 show part of the book only.

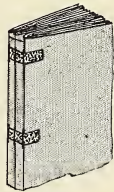

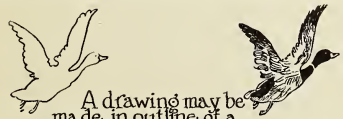


Fig. 7

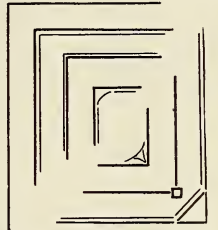
Below is shown the making of the cover-design, an initial-letter and some line-borders. The way to space the cover-design is illustrated in Ex. 1-Gdv. Always plan the spacing first.

<p>THE MEADOWLARK</p> <p>The meadow-sparlings are short-billed birds who live on the ground. They have long bills and a mixed sort of plumage of browns and yellow. Our common one, called the Meadowlark or Old-field lark, though he is not really a lark is a beautiful bird. He is larger than the robin and his mottled feathers are set off by a bright yellow breast with a black crescent under the throat.</p> <p>This bird lives in the meadows and pastures</p>	<p>and walks about on the ground where he gets his food. When he wants to sing</p>  <p>he flies up on to a fence or stands up straight on a bit of turf or a stone and sings for a long time. His song is a very sweet one</p>
--	--

The booklet opened out flat.



A drawing may be made, in outline of a bird, from this a design unit may be planned for the cover-design.




Above are border-designs for the cover. Make others yourself.

THE MEADOW-

The meadows are short who live on They have long b

The initial-letter is always flush at the bottom with one of the lines of printed matter.

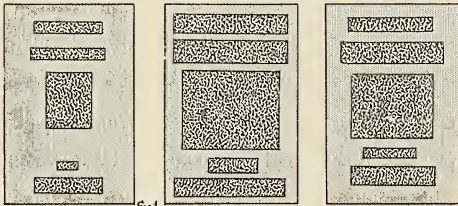
WESTERN BIRDS



F. ANDREWS
1929

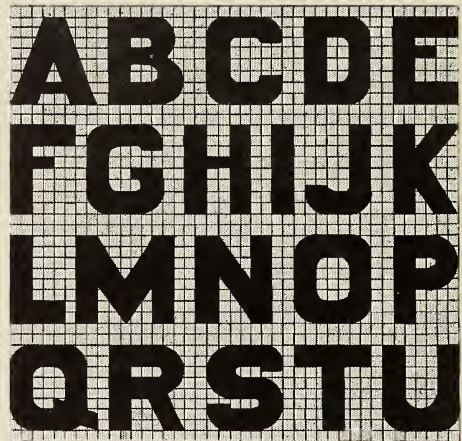
The finished booklet-cover.

Make posters asking boys and girls to have birdhouses near their homes. Let us put "Build houses for birds" on the poster, planning it on 6x9 paper. Arrange the words in two groups - "Build Houses" and "For Birds". In between we could put a drawing of a bird-house.



Ex. 1
Above are three plans showing the space for each part of the poster. In what way do they differ? Which do you prefer? Why? The third is the best. The first is too open - too much background is seen. The second is too crowded - not enough background. These plans may be drawn as above, the best being chosen, or rectangular strips may be cut, in different sizes and shapes, and these moved about on the 6x9 paper to get the best spacing. This gives practice in comparing and selecting.

At the right is part of an alphabet for use in your poster. On heavy paper draw lines $\frac{1}{8}$ cross-section and carefully make the poster-letters as shown. Now trace the plan (No. 3 above) of the poster on lined construction paper. Carefully cut out from the sheet the letters required in the poster. Arrange these cut-out letters in the rectangular spaces provided for them in the plan - as No. 3 at the top. See that the area of the spaces between the letters is about the same in each case (look at fig. 5 on the opposite page). Trace the outline of each letter thus spaced on to the construction paper. Draw the illustration in, and color with bright complementary colors and black.



Ex. 2.

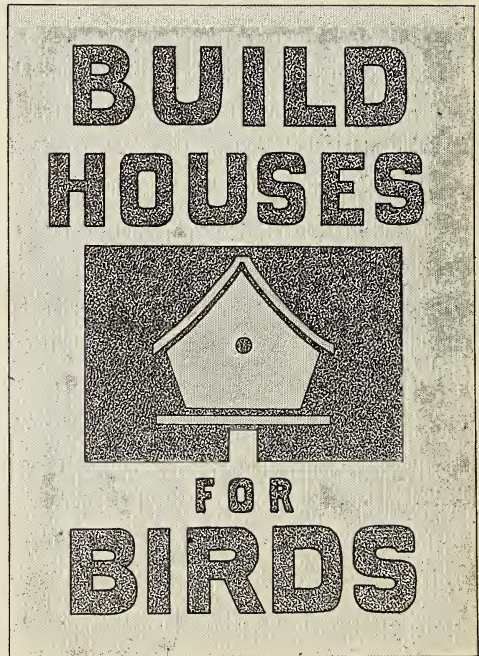


In planning the illustrations keep in mind the fact that they must carry out the idea expressed in the wording. The poster here is not for you to copy. Make one of your own, planning it step by step. Try "Protect the Birds", remembering that a bird on a bough is not protected. The poster at the right suggests protection through shelter.



Ex. 3

Above an illustration is designed from a bird-feeding device. Make others. Use in posters.



A well-printed bulletin announcing some school event is attractive. The way to make a bulletin is shown on this page. You require either round-pointed lettering pens, numbers 3 and 5 or round-pointed sticks cut slantwise. The top end of a penholder will do. An elastic band, twisted round and round the stick near the end, will hold the ink. If India ink is not available use thick water-color black. A little mucilage may be added to the water-color.



Practice making strokes like those above until you can control your hand well.

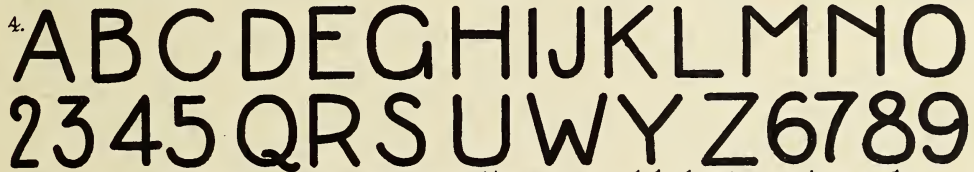


Now try letters and then words. Notice the separate strokes. Practice steadily.

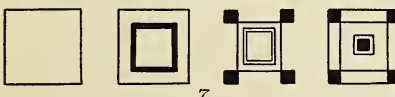
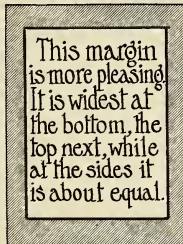
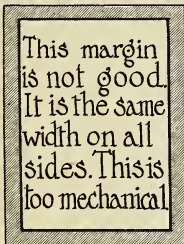
Spacing the letters is important. Always have the areas between the letters about equal.



Try out the spacing of letters on practice paper. When well-spaced make similarly on the bulletin.



Above is an alphabet to practice and use. At the left is a good practice exercise. Try others of the same kind yourself.



Above are small design-units or spots made from a square shape. They may be used to fill out lines of printing as in the bulletin. Remember that these drawings show you how to plan and make drawings

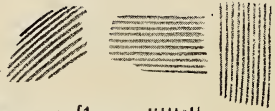


~ Do not copy-plan a bulletin of your own.

① A pencil is sharpened to a flat point like this by rubbing it on a sheet of paper.



② If you press firmly when making the strokes they will be clear and sharp like those drawn here



③ Strokes made with a hard pencil (HH) are light in tone like these.



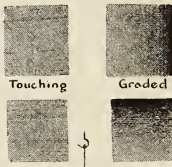
If made with a medium pencil (HB) they are rather darker.



When a soft pencil (BB) is used we get a dark tone like this.



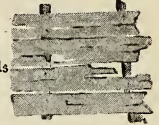
When you make these pencil strokes keep the pressure on the pencil even and steady.



At right and at left are some pencil exercises to practice. Draw firmly. Do not use an eraser.

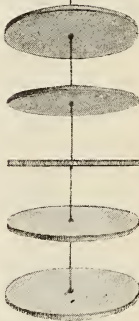


Use upright strokes.

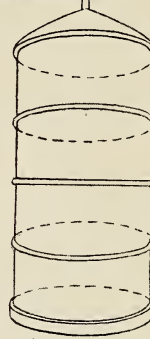


Horizontal strokes.

A circle does not always look like one. It usually looks narrower and is called an ellipse. Its width will vary very much. Look at the ellipse carefully to get the proportions right.



The sketch at the left shows how circular discs of wood hung on a string, look to one standing before them. The one on a level with the eye looks like a straight line. The others widen as they get higher up or lower down. Draw them carefully.



See how a silo looks to a man half as high as it is. Hoops show the eye curve upward; those below the eye downward; level with eye - straight

Here are the steps in making a drawing like that below at right.

① Get the proportions of the tall vase correct first, making an oblong like this. Be sure the width is right for the height.



② Now get the short vase properly placed. How far for up on the tall one does it reach? How far does it reach below? What part or proportion sticks out on the right?



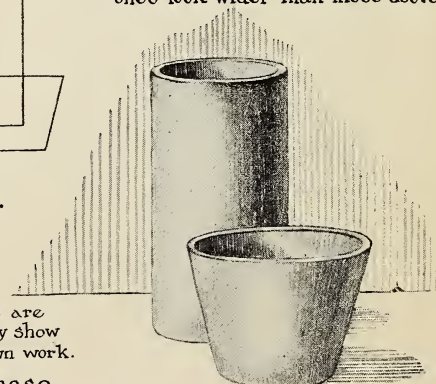
③ Now look at each ellipse very carefully. Notice that the lower ones look wider than those above.

④ Complete all the ellipses. Be very careful.
⑤ Practice the shading to make the vases look round. See how the strokes should go. Practice these on practice-paper first.



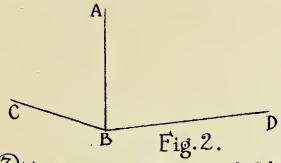
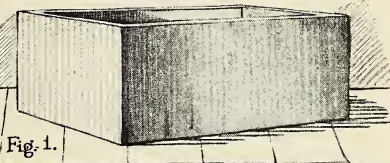
⑥ Complete the drawing.

NOTE. These drawings are not for you to copy. They show you how to plan your own work.



Do not copy these.
GRADE V. EXERCISE 5.

① On this page you are shown how to draw a rectangular object such as a box like the one on the right. If we are to make a drawing which will be right we must first get the important or key-lines correct in position. These key-lines are shown in the sketch below - Fig. 2.

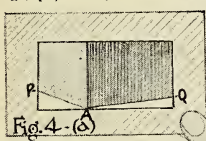


② Of these key-lines AB is the nearest vertical edge of the box. The bottom front edges - BC and BD - of the box run back on the table, but we can show this in the drawing only if we make them slope upward, as in Fig. 2 at the left.

③ The upward slopes of BC and BD must be correct. Look carefully at the box, see how much the bottom edges seem to slope up, and draw them carefully. Fig. 3 shows a pencil held before you to make a letter T (upside down) with the front vertical edge of the box. The shaded area shows the size of the front angles. Are those in your drawing about right?

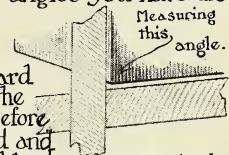


④ At (a) and (b) are shown two ways of testing the correctness of the angles you have drawn. Cardboard, with a square hole in center, is held vertically before the box, and the slopes of sides BC and BD marked at P and Q. Now lay the card on your drawing to see if the angles you have drawn are correct.



Cardboard, with a square hole in center, is held vertically before the box, and the slopes of sides BC and BD marked at P and Q. Now lay the card on your drawing to see if the angles you have drawn are correct.

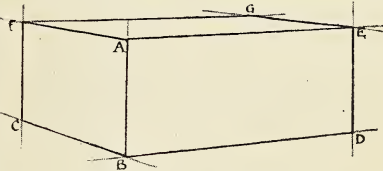
In (b) a way of measuring the angle with two strips of cardboard is shown. Hold the two strips out before you in one hand and keep them upright when measuring.



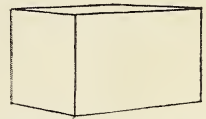
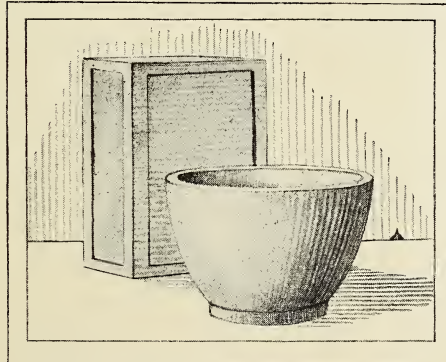
BUT you MUST draw the angle first as it appears - and test its correctness afterwards.

⑤ Using the length AB as a guide how long are BC and BD? Draw them in right proportion.

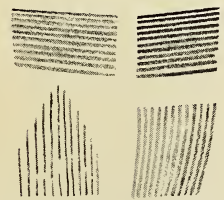
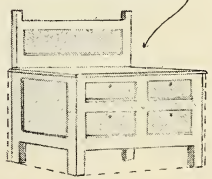
Now the line FC is the same length as the line AB but as it is farther away from you it looks smaller. How much smaller? DE is still further away and so is a little smaller still. When FC and ED are right draw AF and AE. Notice that AE and BD get a little closer together as they run out to the right - they converge. Now draw the top. Place the point G correctly. Notice that FG is shorter than AE, and GE than FA. This is because FG and GE are further away than AE and FA.



⑥ Now set up and draw two objects. Draw a neat margin, and then block in the objects carefully. Get the proportions right and finish in pencil. Make broad firm strokes.



⑦ Build objects inside the box shape



These are not copies.

GRADE VI. EXERCISE 5.

Draw from the objects.

Cardboard boxes are useful for holding pencils eraser and other small articles. Will each pupil make and decorate one?

1. To make a plan. A cardboard box requires careful measuring when making it. Therefore let us first make a plan.

Use 6x9 paper for each plan. At the top and the bottom of each sheet measure off the lengths as per the plans on the right. With a pencil draw light lines to join the opposite points.

In like manner measure off the lengths along the sides of each sheet and join the opposite points.

Check every measurement to see if any error has been made.

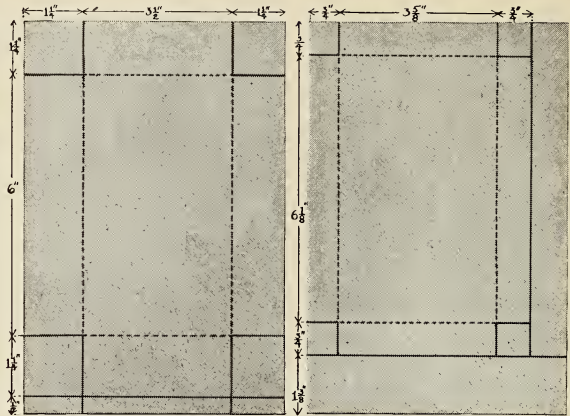
Now draw the cutting lines (heavy —) the scoring lines (dotted ----) and the dimension lines (— 6" —)

2. To make the box.

i. Take two pieces of padding board or cardboard 6x9 and draw the scoring and the cutting lines for the box and the cover.
ii. Cut away the corners using a sharp knife and a straight edge.

iii. Score along the lines with the back of a scissors blade and bend the cardboard along the scoring lines to form the box and the cover.

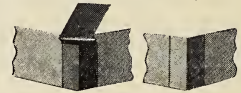
iv. To strengthen the corners cut four



A plan for the box.

A plan for the cover.

pieces of tape each $2\frac{1}{2} \times 1$ " for the box and four pieces $1\frac{1}{2} \times 1$ " for the cover and glue or paste these along the corners, both outside and inside, as illustrated on the right.

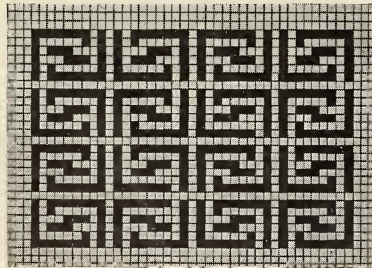


To plan an all-over pattern for the paper which will be used to cover the lid of the box and the sides of the box.

Take a sheet of $\frac{1}{8}$ cross-section paper $6\frac{1}{2} \times 8\frac{1}{2}$ with which to cover the cardboard lid. Find the mid-point of each side and join the opposite points. On another piece of section paper try to plan your unit. On the left are units formed from the letters 'L' and 'F'. Try to make one of your own from the letters 'H' or 'T'.



When you have a good one, repeat it on the larger paper beginning at the corner where the mid-lines cross, and working both ways. Use wax or pastel crayons or black water color.



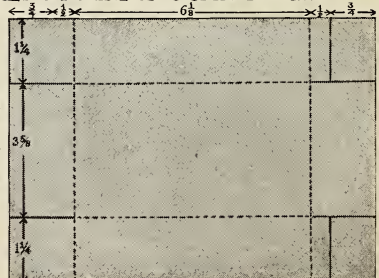
For the sides of the box, take strips of section paper two inches wide and sufficient to make a piece $19 \frac{1}{2}$ long. Make a row of units on either side of the mid-line.

To paste the cover paper in place.

Turn the paper with the pattern side down and cut away the corners as shown on the right. Place

paste along the edges. First fasten the sides inside the cover and then the ends. These should lap over the side pieces at the corners.

In like manner paste the strip about the outside of the box. First fit it in place. Then paste down inside the box, then along the bottom outside, keeping the paper tight. Keep the sides of the box upright until dry.



We admire a piece of good workmanship.

GRADE V. EXERCISE 6.

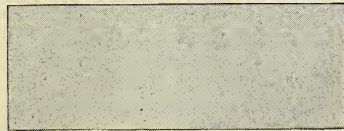
Painstaking care is the price for success.

A covered cardboard pencil box is the finest cardboard model you are to make. The top and the bottom of this box project beyond the sides. The edges are bound and the sides covered with construction paper.

The plan on the right is that for the cardboard part. Cut as shown. Score and bend the sides into place. Reinforce the corners with cloth.

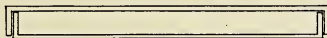
The cover should fit loosely on the box.

To make the projecting pieces.



Cut cardboard $7\frac{3}{8} \times 2\frac{3}{8}$ as on the left. Glue one on the top and another on the bottom of the box. Place a weight on it until the glue sets.

the box. Place a weight on it until the glue sets.

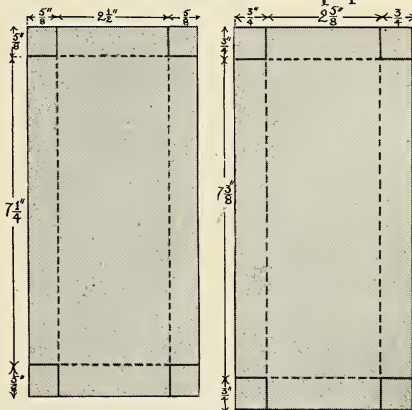


A sectional view of the box. Fig 3.



Fig 4.

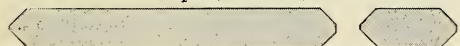
The same view when the cardboard pieces are glued on.



The plan for the box and for the cover Fig 1.

To cover the box with tinted construction paper.

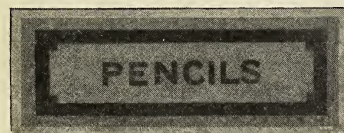
First cover the projecting pieces of cardboard, (in fig 4 above)



To make mitered strips for binding the projecting edges, take tinted construction paper and cut four strips each $7\frac{1}{8} \times 1$ and four others $2\frac{3}{8} \times 1$. Miter these at the ends as shown on the left. Paste these in place on the projecting edges. See Fig 4. The edges are shown on the right.



To decorate the sides of the box and of the cover cut strips of construction paper of a different tint, $19\frac{3}{4} \times 1\frac{1}{8}$ for the box and $20\frac{1}{4} \times 1\frac{1}{8}$ for the cover. Paste these along the sides, then inside the box or the cover, after the mitered strips are put in place.



One plan for the decoration of the cover is shown on the left. A piece of tinted paper $7\frac{1}{8} \times 2\frac{3}{8}$ is pasted on the top. Then a border $\frac{1}{8}$ wide is put on, and squares $\frac{1}{8}$ are added at the corners. A piece $7\frac{1}{8} \times 2\frac{3}{8}$ is pasted on the bottom. The word "PENCILS" should be printed on the cover. All measuring and cutting should be done with the utmost care. Often better work is produced in the second attempt.

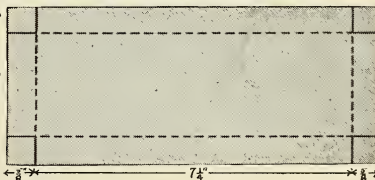
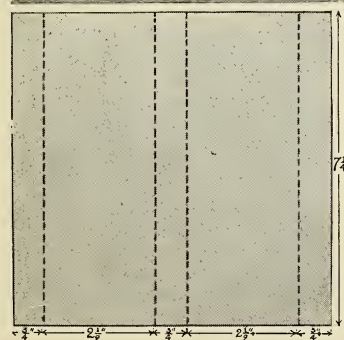
A sliding box is interesting to make.

On the left is a plan for the case. Note carefully the dimensions $2\frac{1}{2}$ means $2\frac{1}{2}$ inches plus the thickness of the cardboard.

On the right is a plan for the box which slides inside the case.

After cutting and scoring the case and the box bend the cardboard into place. Glue the case together. Reinforce the corners of the box.

Use construction paper to decorate both the box and the cover in a manner similar to the one above.

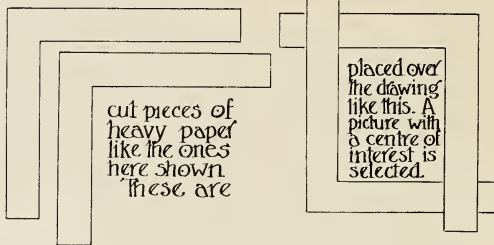


Having learned how to draw a group of objects let us make several pictures from the drawing. To color these in washes of gray.

Below is an outline drawing of a group of objects. Let us select several compositions. To do this let each pupil make "finders." These help us to find pictures, to make them -

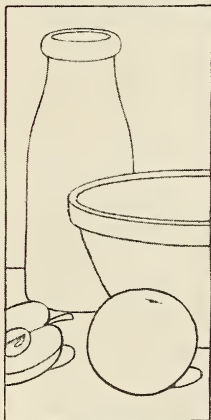


The drawing



cut pieces of heavy paper like the ones here shown these are

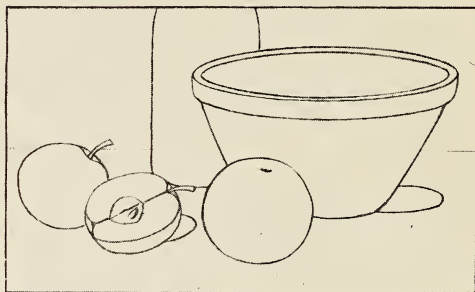
placed over the drawing like this. A picture with a centre of interest is selected.



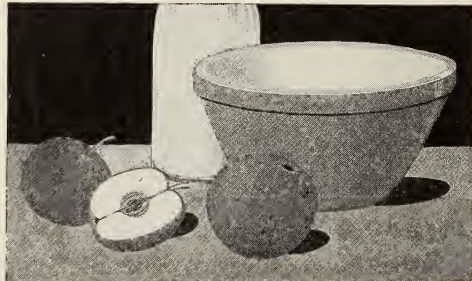
The bottle is the main feature in the picture.



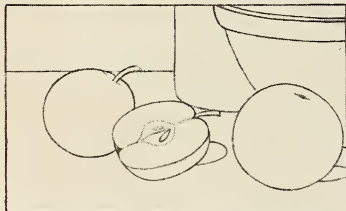
It may be emphasized by strong value contrasts. (White against black).



The bowl is the chief feature in the composition.

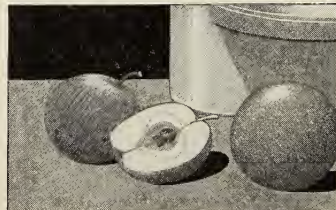


This centre of interest is emphasized by its size



The fruit is here the centre of interest. This may be emphasized in a picture by adding details to this centre of interest as shown in the picture on the right

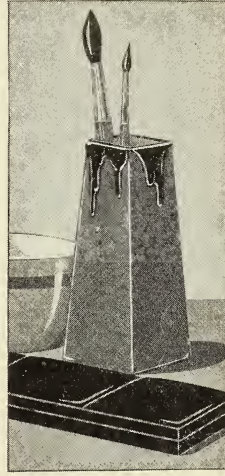
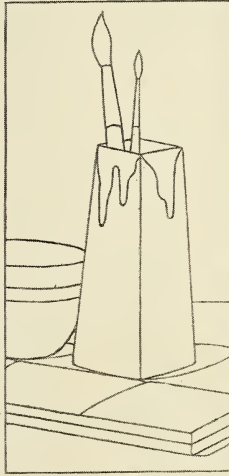
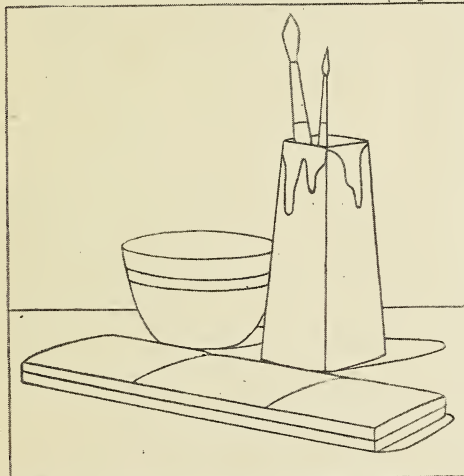
From your drawing of a group of objects select several pictures in like manner. Color these in a complementary harmony having different values. Study the illustrations on the colored pages. Carefully read the explanations



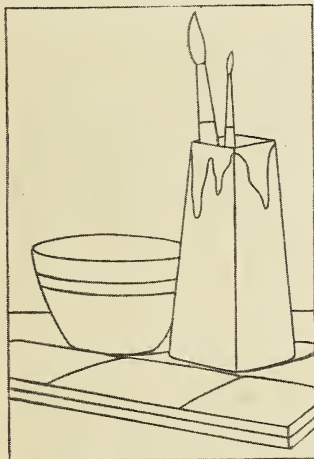
More the details here introduced.

From the group drawn in exercise 5, or from other suitable drawings select compositions which have a variety of areas. Render these in washes of gray and in analogous color schemes.

In the drawing below, three parts,—the objects, the background or wall, and the foreground or table on which the group is placed,—may be seen. Each is important in a composition.

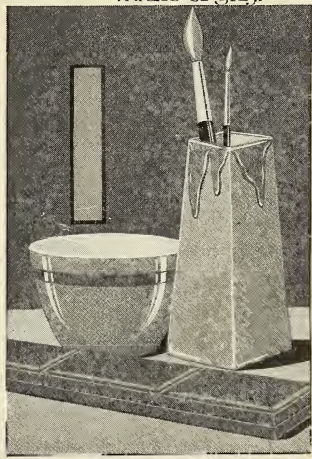


A group is drawn in pencil outline. From this— a composition is selected and is rendered in values of gray.



The composition on the upper right was selected by fingers as shown on the opposite page. You will observe that the background is divided into two parts by the large brush. The one on the right is larger than the one on the left. Neither part is too large in comparison with the main object. In the foreground the lower area is larger than the upper but neither attracts more attention than the sections of the water color box.

In planning your picture try to divide the background and foreground into areas which look pleasing beside the area of the objects.



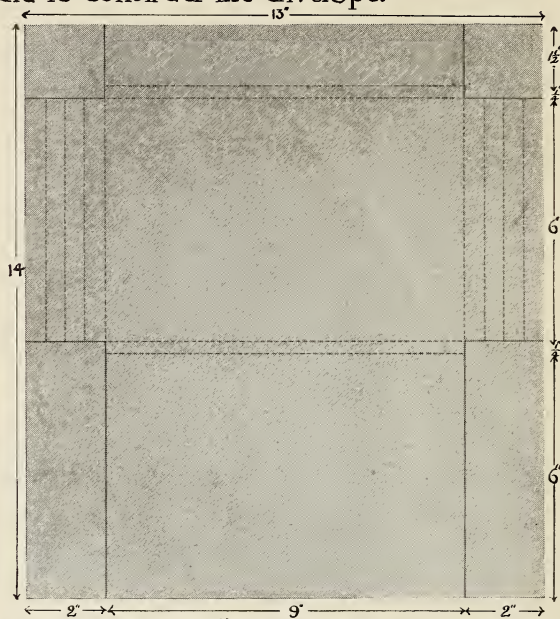
In the above composition the background area looks large in comparison with that of the leading object. To avoid this introduce some object in the background to break up this space. One method is shown on the right.

Coloring- On this page the pictures are colored in values from white to black. On the page in color, at the back of the book, the composition is colored in an analogous color scheme. In painting your picture in such a manner, make your colors have similar values. Light color values are made by adding water and darker values by adding black to the bright color or hue.

GRADE VI, EXERCISE 7.

To measure off distances for an extension envelope. To draw scoring and cutting lines and to construct the envelope.

On the right is a plan for an extension envelope 6x9". Use very heavy paper 13x14". (If you have 9x12" paper only make a 5x6" envelope with flap of 1/2", and pieces 1/2" wide for pleats at each end.)



To make the plan.

On the longer sides measure off in order these distances: 1/2", 4", 6", 4" and 6". Measure very carefully. Draw light lines joining the opposite points.

Along the shorter ends measure off 2", 9" and 2" and join the opposite points. Mark the corner parts with heavy lines. These parts are to be cut away. For the pleats at the ends of the envelope, divide the middle section on each side into four equal parts. Score alternately on one side then on the other. Score along the other dotted lines.

See that the plan is correctly measured before cutting or scoring and folding.

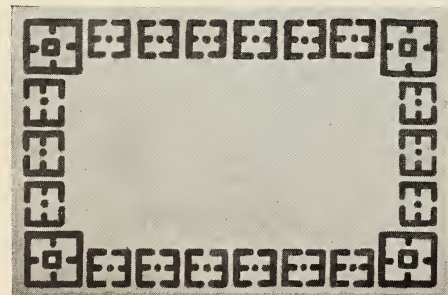
To decorate the face of the envelope with a border derived from capital letter motifs as E, F, H, L, etc. First, make a unit so that it may be shortened or lengthened. -as-



Second, Make a unit for the corner. This should be square and the same on all sides.



On a piece of section paper 6x9" (or the size of the envelope) plan a border. Draw lines showing the width of the border that would look best.



Then make a square at the corners and divide the remaining space on the side and end into equal divisions by counting the sections. With brush or rounded stick practise making the pattern.

Trace the plan of the border on the envelope. Try to make the border very carefully.

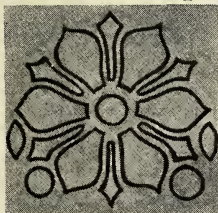


Give the extension part into place which completes the envelope. Try to plan a border of your own from letters F, L or T.

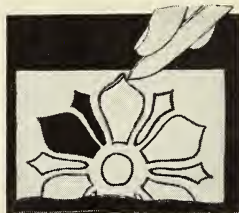
A stencil problem is interesting. Shall we try one?
 First select a motive, that is some form from which to make the design.
 Here are a number of rosette motives. We will select the third. You select any other one.



Now draw a square having a side the width of the border we will make. On this a pattern for the stencil should now be designed. The aim is to break the motive into sections with a fairly uniform width of paper between each. See figure at the left.



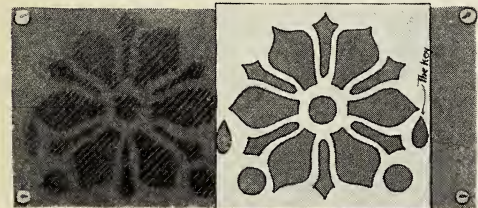
Take tough paper as tag manilla and trace the pattern you have designed from your motive on it. Place this on something hard, a piece of glass is best, but a hardwood board



will do. Cut the sections away with a sharp knife. Cut sharp and clean. See above figure.

To repeat the stencil select some section as a guide. These are called keys. See figure. Sometimes the border looks better if the units are connected.

To stencil on cloth Stretch the cloth, as cotton, scrim etc., on a board and pin down. Fasten the stencil in place and with colored wax crayons fill in the pattern with parallel lines. Select colors which go well together.



To fix the colors more permanently press a hot iron over the reverse side of the cloth. The stencil may be placed on drawing paper, traced and colored in with water colors.

Wood block or linoleum block printing is also very interesting.



Use either a planed block of wood about 1 1/2" square or linoleum glued on the block or a flat rubber eraser



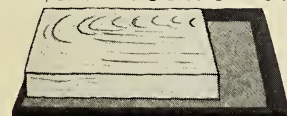
The design is traced on the block. Make a design of your own, from number 4 motive.



Cut away the parts as shown above with a sharp knife.



Spread water color over the block evenly with a brush.



Paper is placed on a thick pad, a thin scribbling book will suffice, and the block is pressed firmly on the paper.

A block printed border.



GRADE VI, EXERCISE 8.

To draw a wall of a living room and of a bed room having a door or a window in each wall. To color each plan suitably.

First, let us observe the wood trim.

The door casing is a frame for the door. How wide should it be? Compare it with the base board.

The door may have one panel. How wide should the parts be compared with the casing?

The wall is a background for the furniture and pictures. It should look flat and should be the right color for the pictures placed against it. If one picture is placed in this space, how large should it be?

The base board acts as a frame for the wall. How wide should it be, to look right?



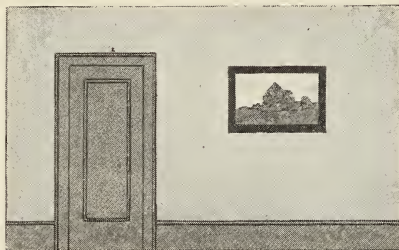
On 6x9 drawing paper draw a plan 5x8" for one wall of a living room. On your plan show a door and a large picture, or a window and a picture on either side.

To color your plan. If necessary trace it on water color paper. Do not use an eraser. Color the woodwork a little lighter or darker than the wall.

Use grayed colors. See how to gray colors from the color pages.

Prepare a grayed color wash for the wall, and paint over the whole area.

If the woodwork is



to be darker add a darker color and gray your wash and paint the wall trim.

Take great care in painting along the edges.

Exercise

Plan another wall for this room in which there is a large window and on either side a small picture.

Paint the curtains a brighter color in harmony with the walls and trim.

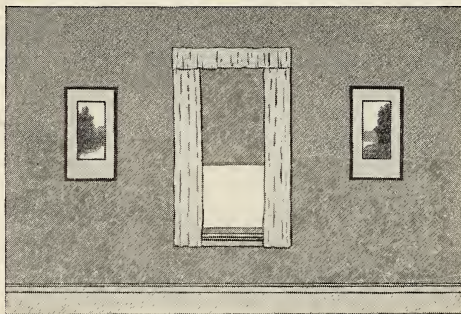
Try to remember this. The lightest color values in a room should be on the ceiling, the darkest ones at the floor and the wall should be between these values.

On the right you see an illustration of a bedroom wall. The color of the wood work is lighter than that of the walls.

The walls are tinted a light tone in keeping with the general color of the room.

The window curtains or draperies are of a brighter tone than the walls.

Each picture is about the right size for the wall space about it. Note the size of the mat and the frame about it. The pictures hang flat against the wall at about the average eye level, and are held in place by a small nail in the wall behind each picture.

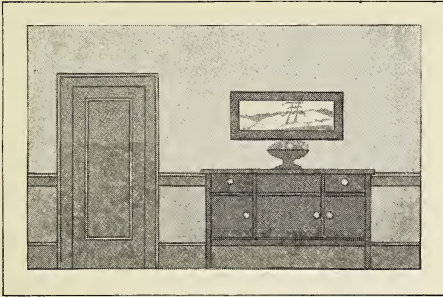


A seatwork exercise

Draw a bedroom wall having a door near the middle and a picture on either side. Color in light tones of pink or ivory or other suitable colors. Make the woodwork almost white.

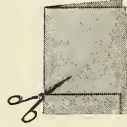
Cut paper furniture is interesting to make. Shall we cut a buffet from paper and arrange it along the lined wall of a dining room.

Make a plan of a wall similar to that on the opposite page.



For the walls gray slightly a yellow-orange wash with blue purple. Add black to this color for the dado. Paint the woodwork to match the buffet. Outline the doors and drawers of the buffet.

For the buffet take brown construction paper or drawing paper on which a dark brown color wash had been given. Cut a piece $3\frac{1}{2} \times 2$ and fold as shown on the right.



Cut a buffet similar to that on the left.

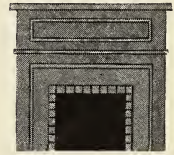
In like manner cut the form of a fruit dish.

The dining room wall has a moulding around it. The lower part is called a dado and should be colored darker than the upper part. Color the walls and woodwork first. Paste the cut-paper buffet in place. Show the fruit dish standing on the buffet. Cut fruit shapes from colored paper for the dish.

A fireplace with a table and chair in a living room makes an interesting exercise. Shall we try it?



On 6-9 drawing paper make an outline $\frac{1}{4}$ from the margin. Draw lines for the baseboard. Tint paper 4-6 a dark grayed yellow green. From this cut a piece $3\frac{1}{4} \times 3$. Fold once, and cut the outline of the fireplace on the right. From gray paper $1\frac{1}{2} \times 1\frac{1}{4}$ cut the fireplace opening. Pencil lines should be drawn for the mouldings and the brickwork.



Tint paper a dark red. Fold a strip and cut out the clock at the right. Make the face of white paper.



Cut the shape of the chair above from dark grayed green paper and

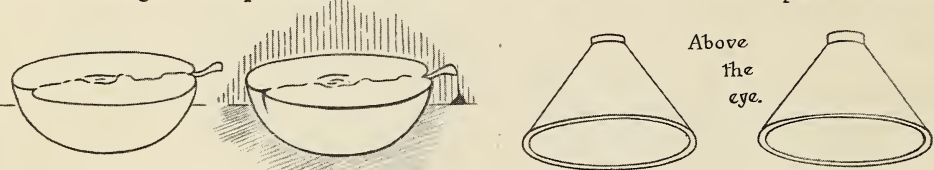
the lamp from the same and the shade from grayed light red.

Cut the table from paper the same color as that of the clock.

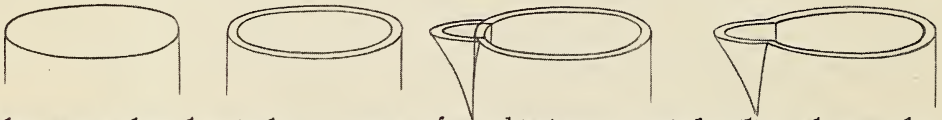
On the walls and woodwork add a color that will look well as a background for the furniture. Paste the furniture in place. Put a suitable picture in a frame over the fireplace. Is not this an attractive wall?



Turn back to Exercise 5 and read the page again. On that page we saw how to draw and shade certain objects. Now on this page other objects are drawn but they are not shaded. To show the shadows of darker parts we make the outline rather heavier, or "accent" it, as we say. We call this drawing in accented-outline. Below are drawings in simple line and in accented line. Make careful copies of these.



The ellipse is the hardest part to draw well. Keep drawing it over and over on paper or the blackboard. Look carefully at the shape, and then try to draw it exactly as you saw it. Draw freely and do not use an eraser very much. You can draw another ellipse in the time taken to erase mistakes, and you learn to draw correctly by drawing and drawing and not by erasing. Below are some more exercises for you to practise.



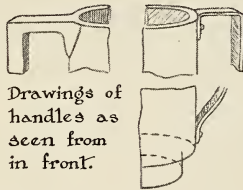
Below you are shown how to draw a group of two objects in accented-outline, placing them well on the page, and making the drawing of good size. These are not for you to copy. Set up your own group and follow the plan shown below in Nos. 1-2-3-4 and 5.



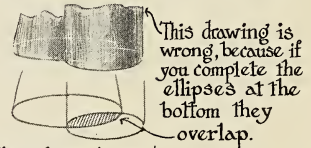
① Above is the page on which we make the drawing.



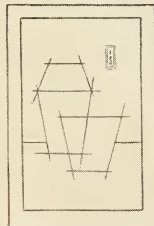
② First draw a neat margin or border.



Drawings of handles as seen from in front.



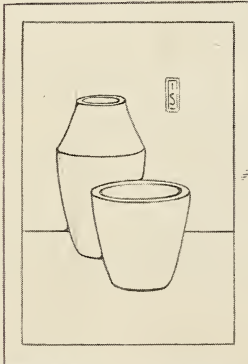
This shows how they should be drawn - not any overlapping.



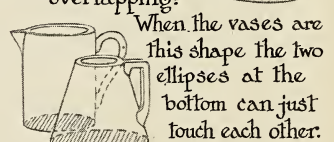
③ Block in the outlines of the objects.



④ Finish the group in neat line.



⑤ This shows the group finished in accented outline.



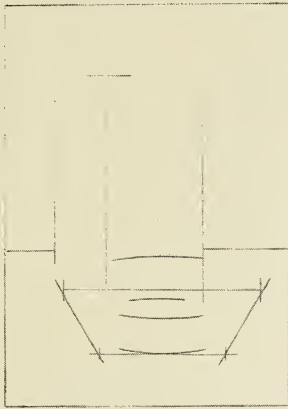
But if they are like this, then the ellipses cannot touch because of the sloping sides of the short vase which keep them apart at the bottom. Be careful to get the drawing right.

Do not copy.

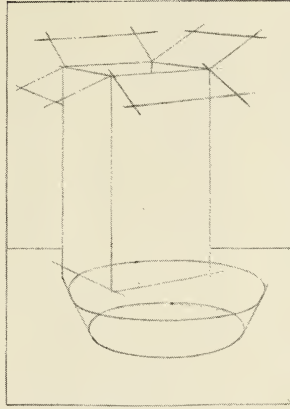
GRADE V. EXERCISE 10.

Do not copy.

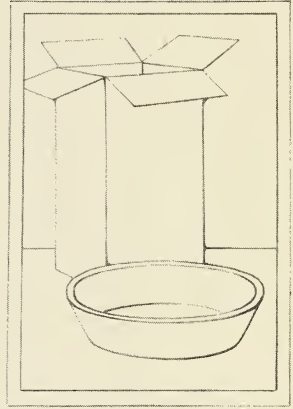
In drawing groups of objects first arrange them, then block them in and finish carefully.



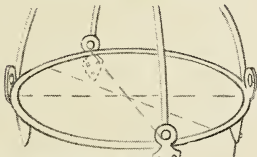
1.- The arrangement.



2.- Blocking- in.



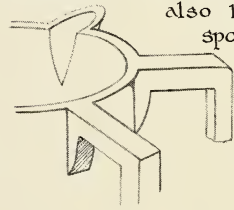
3.- Accented- outline.



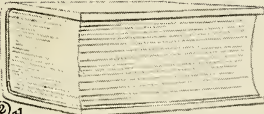
The opposite sides of the handles on a pail or tin are always on a diameter - a line through the center.

In making your drawings this month pay great attention to the quality of the finishing line. This you will see is thickened and made rather darker where the shadows or darker parts are. A correct drawing is the first important thing. It must be well placed on the paper and of good size. See that all the objects have room to stand on - that there is no overlapping of the bases. Then finish in a good pencil line.

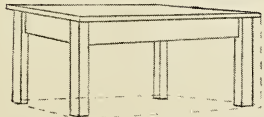
Showing how to place the handle on a jug, and also the spout.



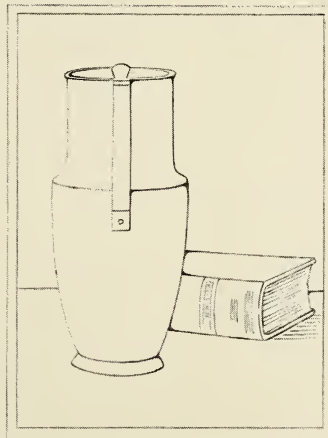
① If this box shape is correct, then



② the book built into it, and the table



will be correct also.



The book and the box in the same rectangular shape.



Remember - These sketches show how to proceed. Do not copy. Make your own drawings.

General Instructions

WATER COLOR

For water color work in Grades V and VI, a box of colors, a small container for water, a cloth or blotting paper, and suitable brushes complete the equipment. The water color cakes should always be kept clean. When the box is opened, in preparation for the lesson, the cakes should be moistened with clean water, allowing a slight amount to stand on the cake. By the time the pupil is ready to use color the cake will be softened at the top, and there should be no necessity for the vigorous rubbing which is done by the thoughtless pupil. When the lesson is over, the cakes should be cleaned, and the box put away in good order.

WATER COLOR BRUSHES

When using a brush to secure color do not press the brush on the cake. If the cake has been previously moistened, all that is necessary is to draw the tip of the brush lightly over it. Try to keep the hairs of the brush straight and close together. When the lesson is over, rinse the brush in clean water, draw the hairs together and bring the brush to a point. Dry it with a soft cloth and place it in the box so that the hairs will remain straight.

PENCILS

In making working drawings, a pencil, which is sharpened on two opposite sides only, will make an even, fine line, and it will not wear away so quickly as one which is pointed.

GLUE

Liquid glue and thick mucilage are each put up in a container which has a slit in the rubber cover. This permits the glue or mucilage to be spread evenly, without any loss and with the minimum of difficulty. When it is necessary to use the ordinary liquid glue in cans, a flat stick, sharpened to a chisel edge, may be used to advantage in spreading the glue evenly.

MODELS FOR DRAWING

Suitable drawing models, plain, and of good line, may be secured from various sources. Plain glass pitchers, glasses, plain bowls, mugs, etc., may be coated with Duco or other carriage varnishes, and either allowed to dry with a gloss finish, or, when dry, may be rubbed dull with fine sand paper. Rectangular shaped objects as berry boxes, old varnish cans, fiber book cases or satchels, may be secured locally. These make inexpensive models for still life groups.

CUTTING PADDING BOARD

Padding board or light cardboard should be cut with a sharp stencil knife or heavy jack knife, well sharpened near the point. Place the material to be cut on a hardwood board. Use a ruler with a brass edge, if available. Hold this firmly in place and cut along it with a sharp knife.

A twelve inch paper cutter is a very useful article in any school room when preparing special sizes of cardboard. This may be had from any firm handling school equipment.



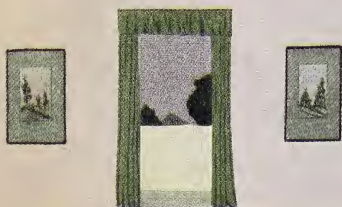
A monochromatic harmony in yellow green.



A complementary harmony in blue and orange.



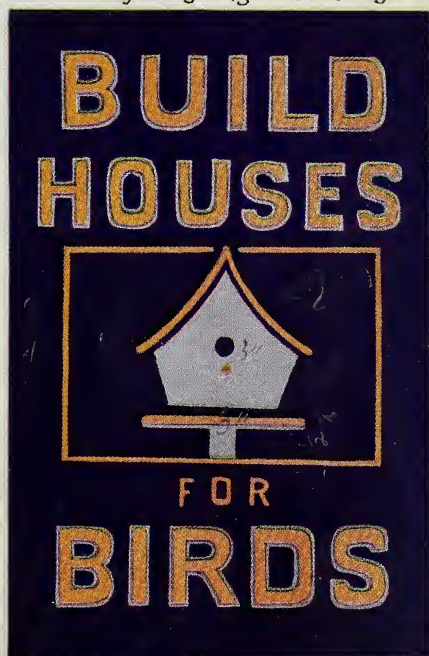
An analogous harmony in yellow, yellow-green, green and blue-green.



A bedroom wall in a complementary harmony.



A wall of a living room in an analogous harmony.



A complementary color scheme is used for this poster. The great difference in color values makes the poster emphatic.

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