

**TEACHERS' MANUAL. PART I.
FOR FRANG'S COMPLETE
COURSE IN FORM-STUDY
AND DRAWING, BOOK I AND II**

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Teachers' Manual. Part I. For Frang's Complete Course in Form-Study and Drawing, Book I and II by John S. Clark & Mary Dana Hicks & Walter S. Perry

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JOHN S. CLARK & MARY DANA HICKS & WALTER S. PERRY

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TEACHER'S MANUAL
Part I.
FOR
PRANG'S COMPLETE COURSE
IN
FORM-STUDY AND DRAWING
BOOKS I. AND II.

BY
JOHN S. CLARK, MARY DANA HICKS
WALTER S. PERRY



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AUTHORS' PREFACE.

THIS course of instruction presents, not Form Study alone, not Drawing alone, but Form Study and Drawing as complementing each other, as together furnishing a means of mental development second to no other study, and indispensable in the education of every child, as leading to a knowledge and appreciation of the beautiful.

FORM STUDY AND DRAWING IN MENTAL DEVELOPMENT.

Recognizing that the development of the mental powers in their natural order, leading to thought, requires not only perception, but also expression, the authors have arranged the work of this Course so that pupils shall first observe and study the forms of models and objects, and shall then express by drawing what they have observed in the forms of the models and objects studied. By the presentation of models of type forms, supplemented by familiar objects, the senses are addressed, the attention is awakened, the powers of observation are incited, the mind is stirred to action, thought ensues. Drawing is then introduced, not simply as a means of training the eye and hand, but as a language by which the pupil not only expresses but impresses his thought. Still further, in the "making" required in the study of the models and objects, the ability to use the hands is trained and encouraged, the creative faculties are developed, and thus manual training, with all its healthful influences, is begun. Pupils going through this Course will not only be led, through the cultivation of their observing powers, to take a lively interest in the forms of objects around them, but will also become conscious of the power of expressing their ideas of such forms by drawing, whether with regard to their facts as

seen in working-drawings, to their appearance as seen in pictures, or to their decoration; at the same time, while the eye has been trained to observe, and the hand to draw, the mind has been constantly unfolding through perception, thought, and expression.

ART EDUCATION.

Still further, it is a distinct aim in this Course to lead pupils to an appreciation and love of the beautiful as found in Nature and as expressed in the hand-work of man. What man has done, what he has created, is Art. It is the belief of the authors that Art Education, or the study and the creation of the beautiful, should be begun with the earliest instruction of children; that while Nature is studied with reference to the facts to be observed, there is yet a truth, a beauty of Nature that transcends all particular or material manifestations; and that this truth or beauty is seen only when these particular manifestations, as embodied in form and color, are observed in their relations to the plan, the harmony, the unity that exist throughout Nature.

DRAWING IN CONNECTION WITH OTHER STUDIES.

It is the hope also of the authors that the work in this Course may lead teachers and pupils to a free use of Drawing as an aid in other studies; and that through the constant connection, both in the Manual and in the Drawing-Books, between type forms and objects familiar to all, teachers and pupils may learn to look upon Drawing, not as subsisting in and for itself alone, but as a very important and ready means of awakening and conveying thought in the other subjects of the school curriculum. Drawing should be as much at the command of every teacher and every pupil as writing and speaking, and should be as freely used.

It is hoped, therefore, that teachers will seek every opportunity to carry the drawing out in broad applications in other studies, and will encourage pupils to use it as a means of expression generally in their school work.

VALUABLE SUGGESTIONS.

The authors desire to acknowledge their obligations for valuable suggestions to Mrs. Hannah J. Carter, Director of the Art Department,

AUTHORS' PREFACE.

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JOHN S. CLARK.
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JANUARY 10, 1893.

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PLAN OF THE SERIES.

THIS series comprises ten Drawing-Books, accompanied by five Manuals, Parts I.-V., which cover the work of the ten books. Each book contains,—

REGULAR DRAWING EXERCISES. OPTIONAL PAGES.

In connection with this work, preliminary practice is to be given by drill exercises, which, while taking but little time, are of the greatest importance in producing freedom of movement and confidence on the part of the pupil.

"Making," in connection with Form-Study and Drawing, is also of great importance. The Prang Pattern Sheets have been prepared to accompany the Drawing-Books of this Course, and are furnished with the books. Upon these sheets patterns are printed for the pupils to cut out and fold to make familiar forms. In these exercises a beginning is made in manual training. The forms thus made are to be used as objects of study and as models for drawing.

NATURE OF THE WORK.

The exercises require, —

DRAWING FROM MODELS AND OBJECTS.	FROM MEMORY.
FROM DICTATION.	ORIGINAL DESIGN.
FROM WELL-CHOSEN COPIES.	MAKING MODELS AND OBJECTS.

Throughout the series the work is based upon the study of models, familiar objects, and natural forms. From the first, pupils learn to draw from real objects and not from copies of objects. As the sense of touch

furnishes one of the readiest means of ascertaining the form of an object, the lessons are so planned as to require handling of the models and objects by the pupils.

The work is strictly educational, — it deals with the mind; through the study of concrete objects thoughts are awakened which the hand and eye are trained to express. The imagination is cultivated, the sense of beauty is developed, and the expression of artistic ideas follows.

The models of type forms used in the first two primary years are studied by way of review, and ideas of form thus presented are expressed by drawing. More thoughtful work is now required in drawing, and the manner of presenting the work is adapted to the ability of the children using each book. Additional models and new objects are taken as the work advances.

CHARACTER OF LINE IN DRAWING.

Particular attention is requested to the character of the lines in the drawing-books. They have the softness and quality of pencil lines. They furnish to pupils models of the lines desired from them, — lines showing freedom of movement, ready handling, and varying expression. Such lines require a soft pencil, — one not harder than an M grade.

VALUE OF COPYING GOOD EXAMPLES.

It is desirable in this work not only that pupils should learn to express their own ideas of form, light and shade, grouping, etc., but that they should learn *good methods* of expression. They should also learn as much as possible of the elements of beauty from the best types of historic ornament. To these ends, exercises in copying good examples are made a part of the work.