

**ART COURSE, CHICAGO  
PUBLIC SCHOOLS:  
MANUAL, BOOKS FOUR,  
FIVE, SIX, SEVEN, EIGHT**

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Art Course, Chicago Public Schools: Manual, Books Four, Five, Six, Seven, Eight by Emma March & Lucy S. Silke

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**EMMA MARCH & LUCY S. SILKE**

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ART COURSE  
CHICAGO PUBLIC SCHOOLS

MANUAL

BOOKS FOUR, FIVE, SIX, SEVEN, EIGHT

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AMERICAN

UNIV. OF CALIFORNIA

# ART COURSE

## CHICAGO PUBLIC SCHOOLS

### I PURPOSE OF THE COURSE

THIS course was prepared in response to a need for reference material, in a form convenient for pupils' use, which should illustrate the Course of Study in Art in the Elementary Schools of Chicago, and aid in establishing a more definite Art standard within the schools. There are five books in the series, Four to Eight, inclusive. They contain reproductions of paintings, photographs, and drawings prepared especially for the course, illustrating the Art principles to be taught in each grade; and in addition to these, fine examples of the same principles and technique illustrated in the work of masters.

These illustrations are for the inspiration and guidance of pupils, to stimulate their imaginations through the language of Art, to awaken and strengthen perceptions of beauty, in line, form, and color, to explain processes, suggest suitable subjects and treatment of materials and furnish incentives to a practical use of the Art knowledge acquired through study and practice. The importance ~~in creative work of a knowledge of form and color derived directly from the study of life and nature~~ is emphasized by the introduction of designs in which nature and life forms are used as units, and of landscape and figure compositions in which appreciation of character in form and color is an essential element.

The material in each book bears directly upon the work of the grade, and is sufficiently varied to be adapted to the needs of different neighborhoods. The new points in each grade are illustrated as fully as space will permit; in subsequent grades the advance only is indicated.

The work in original design may be easily adapted to the materials and processes used in the construction work of the grade. The adaptation of a design to a particular material or process, such as basketry, needlework, woodwork, etc., is a shop problem and is therefore a matter of adjustment between the Art teacher and the teacher of the craft to which it is to be applied.

The printed matter on each page explains the purpose of the illustrations, and suggests a simple vocabulary for the use of pupils and teachers. The terms used are to be considered as part of the course.

The source and location of each work of Art are noted, whether in Museum or private Art Collection, whether loaned by artist, owner, or Art publication, in order that pupils may know something of the resources of their own country and locality in the way of incentives to further study. Pupils are encouraged, when passing to a higher grade, to take with them the books of the grades below, that they may have them to refer to when reviewing. The series when complete may form the nucleus of an Art Library, to be added to from time to time as the Art Education of the student progresses.

The cordial coöperation of the contributors, whose generosity and public spirit in responding to requests for permission to reproduce works of Art in their collections has made this publication possible, is called to the attention of pupils and teachers in the foreword.



## II GENERAL PLAN OF THE BOOKS

THE illustrative material in each book may be grouped as follows:

1. Object Drawings: Drawings from Nature, from Life, and from Groups (still life).
2. Designs: (a) Arrangements in Borders, Surface Patterns, and Panels. (b) Lettering, Book Covers, etc.
3. Photographs from Life and from Nature.
4. Examples of Drawings from Nature and from Life, of Figure and Landscape Composition and of Applied Design, from Masters.

The pages in each book are intended to be studied according to subject, not necessarily in the order in which they appear. Pages may be grouped for reference in various ways, according to the needs of the class and the requirements of the subject. For example, in Book IV, when studying the page illustrating drawings from the figure (page 5) attention may also be directed to the examples of portraiture by a Master, page 14, and of the use of the figure in illustration, pages 12 and 13. The use of charcoal as a medium for the expression of form and of dark and light values is illustrated in the drawing of the orchard by Wm. Morris Hunt, on page 10, as well as in the drawing of the figure on page 5 and the birds on page 6. The drawings of the daisy on page 4 may be referred to when studying the daisy borders on page 17, to show the connection between the study of flowers by means of drawing and the use of flower units in design.

The principles of unity upon which structure, as well as ornament, depends are illustrated not only in the simple designs shown in each book, but also in the examples of fine construction and applied design in textiles, wood, metal, and clay.

Other ways of grouping the reference material given will suggest themselves to the teacher. Pages which are already familiar to pupils through study in one connection may be referred to again to illustrate new points, and the book of a lower grade may be used to advantage in reviewing subjects, principles, and applications.

#### **1. OBJECT DRAWINGS**

Drawings from life, from nature, and from groups: Flowers, Fruit, Trees, Landscapes, Figures, Birds, Animals, Pottery with fruits or vegetables. In color (chalk or water color), in charcoal, in brush and ink, and in pencil.

These drawings are to illustrate simple direct ways of handling the different mediums suggested, to show the possibilities of the medium when used by an expert, and to encourage pupils to perfect their own technique by using the medium in the same way. Both subject and handling increase in complexity from grade to grade, the aim being to arouse interest, stimulate observation, and encourage progress, in the expression of characteristic beauty in form and color.

In order to make room for fresh material in each grade, subjects and technique which have been sufficiently explained in one book are omitted from the next. In reviewing, teachers are expected to make use of the preceding book when necessary. For example, when drawing flowers in colored chalk, fifth grade pupils may refer to Book IV, page 2. When drawing flowers in water color,

seventh grade pupils may refer to Book VI, pages 3 and 4. When drawing groups and landscapes in water color, tree types, flowers, and figure pose in brush and ink, and charcoal group without background, eighth grade pupils may refer to Book VII, pages 3, 4, 5, 7, 12, and 14.

## 2. DESIGNS

- (a) Units from Nature and from Life (Flowers, Fruit, Foliage, Birds, Animals, Figure); Geometric Units; Arrangements in Borders, Surface Patterns, Panels.
- (b) Suggestions for Applied Design: Book Covers, Lettering, etc.

These drawings indicate the character of the units and arrangements recommended for the exercises in each grade, and illustrate the principles of composition which are to be made the basis of the work in design. They exemplify rhythm and subordination in simple as well as in complex arrangements, in color and in black and white, and in two or more tones.

Pupils in seventh and eighth grades may refer to Book VI for examples of nature units and of free brush work in design. These have been omitted from Books VII and VIII in order to make room for illustrations bearing more directly upon the advance work of the grade.

The alphabets suggested for use in designing book covers, book pages, etc., are the Roman capital and the Roman small letter, the originals of our best modern letter-forms. Variations of these letter-forms, illustrating the same basic principles of legibility and beauty, are given in the suggestions for book covers, initials, etc., in the different books.