

**THE PRANG PRIMARY
COURSE IN ART
EDUCATION. PART II**

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The Prang Primary Course in Art Education. Part II by Mary Dana Hicks & Josephine C. Locke

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MARY DANA HICKS & JOSEPHINE C. LOCKE

**THE PRANG PRIMARY
COURSE IN ART
EDUCATION. PART II**

THE
PRANG PRIMARY COURSE
IN
ART EDUCATION

Suggestions for the Use of Form Study, Drawing, and Color

IN THEIR RELATION TO ART EDUCATION
AND ALSO IN THEIR RELATION TO GENERAL EDUCATION
IN PRIMARY SCHOOLS

BY
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PART II
SECOND PRIMARY YEAR

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AUTHORS' PREFACE.

ABOUT five years ago the little book called "The Use of Models for Form Study and Drawing in the Primary Schools" was published. The educational basis of "The Use of Models" was given in the authors' preface and is here quoted:—

"This Manual is, we believe, the first work of its kind. It is not claimed, however, that the idea of mental development presented in its pages is new. Psychological and physiological investigators have clearly shown that the harmonious exercise of the two primal senses, touch and sight, should be made fundamental in the education of children. While this truth is now very generally recognized, but little has been done, save in the Kindergarten, toward making use of these two senses as a basis for mental development. It is true several works have been published on Form Study and Object Study; and in some schools much is made of modeling, Folding, Stick-laying, Drawing, etc. But we are not aware of any work heretofore published in which these various features have been brought together and integrated in a series of exercises with form models, and so arranged as to secure mental training through the activity of the sense of touch as well as of the sense of sight."

"It has been the aim of the authors of this work to give such a series of exercises with suitable models. Considered, therefore, as a course of exercises in Form Study and Drawing, which has in view mental development through the combined use of the hand and the eye, the work is wholly new."

The ideas and methods presented in "The Use of Models" have been widely introduced into primary instruction, and have been largely instrumental in making the methods of the "new education" practical in primary schools. "The Use of Models" was, however, regarded only as a beginning in the development of children in primary schools through self activity, and the authors looked forward with confidence to the broadening of all primary work through these methods. The results of the past five years have fully justified these anticipations and there is now a growing demand for the unification of all primary work around the Form Study, Drawing, and Color.

The little book now presented is the outgrowth of the experience gained in carrying out work in this direction. The authors offer these "Suggestions" in the hope that they may help others who are ready to go forward. It has been

the aim to present the work so as to call forth the fullest observation, thought and expression, in a natural manner, by the use of models and objects, that appeal to the children for exercises in modeling, drawing, manual training, and color. It has been the aim also to lead the thought of the teachers to the possibilities of Form, Drawing, and Color as the foundation for all primary work; and above all it has been the aim to provide for the development of the imagination and of the creative activity of the children so that they may constantly turn toward the enjoyment of beauty and toward the production of their own beautiful ideals, thus leading them to the world of art which Froebel calls "the visible revelation and expression of the invisible spirit of man."

In the preparation of this work, the authors have had the cordial co-operation of the leading supervisors of drawing in the country. They desire to acknowledge the very great assistance received from Miss Elisa A. Sargent, Instructor in The Frang Normal Art Classes, in the preparation of the text and illustrations.

They desire also to acknowledge most gratefully the aid received from Miss Katherine E. Shattuck, Normal Art Instructor, Pratt Institute, Brooklyn, N. Y.; Miss Ada M. Laughlin, Supervisor of Drawing, St. Paul; Miss Augusta L. Balch, Supervisor of Drawing, Somerville, Mass., and Miss Stella Skinner, Supervisor of Drawing, New Haven, Conn., in the general development of the work, and from Mrs. Lucy Booth, Supervisor of Drawing, Scranton and Hazleton, Pa., in the illustrative lessons and in the work in Nature Study and in Illustrative Drawing; as well as the valuable counsel of Mrs. Hannah Johnson Carter, Director of the Art Department of Drexel Institute, Philadelphia; Mrs. T. E. Riley, Supervisor of Drawing, St. Louis; Miss Sara A. Fawcett, Supervisor of Drawing, Public Schools, Newark, N. J.; Mrs. S. E. Fuller, Supervisor of Drawing, Public Schools, Washington, D. C.; Mr. T. J. Richardson, Supervisor of Drawing, Minneapolis; Miss Kate McCrea Foster, Instructor in The Frang Normal Art Classes; Miss Katherine M. Ball, Chicago; Miss Wilhelmina Seegmiller, Supervisor of Drawing, Allegheny, Pa.; and Mr. Charles M. Carter, Supervisor of Drawing in Denver, Colorado, given during the Frang Conferences in the summer of 1892.

MARY DANA HICKS.
JOSEPHINE C. LOCKE.

BOSTON, February 22, 1893.

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FORM STUDY AND MODELS.

FORM-MODELS: Solids, Sticks.

It is now recognized that Form should be studied not only by the eye but also by the hand; that touch furnishes "the most direct mode of apprehending things," and "seems to bring us into the closest relation to external things."¹

Any outline of work for form study should, therefore, make definite provision for perception of form by touch; the Form-Models must not only be seen by the children, they must be in the hands of every child.

By the proper use of these Models, children gain their ideas of form through the combined impressions of touch, sight, and the muscular sense.² Ideas thus gained are real to the children, having been acquired through their own experience.

The exercises which follow, for the use of Models, aim to develop in the minds of children complete mental images of the type-forms, with details of surface, contour, face, edge, corner; to give them ideas of location, position, direction, size, proportion, distance, and appearance; and to lead them to see, to enjoy, and to produce beauty of form and of arrangement.

These ends are to be reached by direct exercises with the Models and Objects based on them, accompanied by practice in cutting, folding, and drawing, as well as by the free use of language.

¹ Read Sully, *Outlines of Psychology*, Chapter VI., *On Perception*.

² *Ibid.*, Chapter V., *Muscular Sense*.