

**TEACHER'S GUIDE: COMPANION TO
BARTHOLOMEW'S PRIMARY-SCHOOL
DRAWING-CARDS. SERIES THREE. FOR
TEACHERS AND STUDENTS USING
BARTHOLOMEW'S DRAWING-CARDS**

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Teacher's Guide: Companion to Bartholomew's Primary-school Drawing-cards. Series three. For teachers and students using Bartholomew's Drawing-cards by Miss J. H. Stickney

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MISS J. H. STICKNEY

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BY

MISS J. H. STICKNEY.



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1878.

INTRODUCTION.

THIS series of lessons completes the slate-work, or elementary course in drawing.

It is the earnest desire of the author that all teachers who use these card-exercises may understand his aim in them, and, making it their own, work with intelligence and enthusiasm. Attention is called to the fact that it is not the beginning, in simpler form, of the *Drawing-Book Series*, but a preparatory course for the three years of childhood, — a means of putting the child into possession of his powers, so that recognizing in the subject a value and a beauty, and in himself a measure of ability, he may be encouraged afterward to begin at the beginning of the science, and train mind and body for higher power. This beginning is made in the *Book Series*, and carried on in consecutive steps according to the laws and demands of the subject. In the elementary or primary work, the philosophy is a different one. It follows the maxim of Pestalozzi, that, in early education, it is not the order of the subject that we should make our guide, but the nature and apti-

tude of the child to be taught; and also the widely-approved wisdom of the French saying, that first branches of knowledge are instrumentary to the child's development.

We believe it is a kind of native instinct to teach children in this way; giving them, while they are yet children, the little they can take of many things whose depth of meaning is far beyond their powers, provided only that the instruction given interests them, and follows the line of their curiosity and desire.

It is for this reason that the exercises of this series for childhood have been made as pleasing and beautiful as the necessary regard for simplicity will allow.

At five years of age the average child cannot draw any thing that has beauty correctly. The arrangement of dots and lines, with a gradual rise to symmetrical figures, seems to be co-ordinate to, while it affords the best of training for, his erratic powers; but, because he is a child, he will soon weary of the training, if it has not *some* fruits which mature in childhood.

With no training at all, the whole race of children made pictures, and very fair pictures too, of things we should not dare to require them to undertake. The child at the seaboard makes ships before he learns to write his name; and children everywhere draw carts and horses, houses and people, with interest and profit to themselves, if not of value as drawings. It is the object of this culminating series of the primary course to recognize and help this natural want, and so mature some practical gain which children will

themselves rejoice in from the three-years' practice. The ability gained will not lie dormant till the time comes for these examples to have their place in a scientific series, but will grow while the pupil carries on a side-course for amusement, fed by all that he gains in his regular work.

In teaching the lessons of Series No. 3, bear in mind that pupils are to be developed in the direction of enthusiasm for drawing, with the necessary observation of forms that must accompany it, and to get as much of *accuracy* as is possible. It is the business of the work that follows to demand precision.

Two kinds of lessons will grow out of this consideration, — one bearing upon seeing, or training the mind through the eye; the other upon execution, or training the still physically imperfect hand to *obey* the mind. The patterns are only instruments to create occasions for these two forms of work. Many subjects, apparently simple, depend for their success upon perfect accuracy, and, wanting it, must do harm, by keeping before the mind false representations; while others, seemingly complicated, admit of so great variety as to bear imperfection without impairing mental vision. Objects of nature are more elastic in this respect than many others, and have the additional merit of being more observed by children. The animal and vegetable forms, and the other examples on the same principle, are thought to be sufficiently simple in their outlines, with the help that accompanies them, for developing children at this period.

Teachers who superintend, and other school directors, are earnestly requested to see to it that more is done than idle copying of the pictures. The whole work of the Guide is not too much for the age and time for which it is arranged. With the hope that it may be as well received as the two series that have preceded it, the author submits it to the teacher.

LETTER TO TEACHERS.

MY DEAR FRIENDS, —

In sending out this Third Manual, with the accompanying series of cards, the thought suggests itself, that many, if not all, to whom it will go, must have followed the course through the two that have preceded it, and become accustomed to the line of method and style of expression, — matters never easy to communicate, and especially difficult through a written book addressed to strangers: so that I am now able to feel that I am writing to those who know me, even though the most of us have not personally met.

The patterns of this new series will seem to have grown suddenly difficult; and the instinct that makes me realize your first feeling about them prompts a few words of further explanation than that given in the Introduction.

If any among you are still unable to discover in yourselves marked genius in drawing, and so despair of rendering much service to your classes in the acquisition of skill with *grasshoppers* and *horses*, *tables* and *ships*, I am most heartily in sympathy with you. It has seemed to me to constitute my peculiar fitness for my work with the author

of this series that I had no uncommon abilities, though I may perhaps credit myself with having a more than common interest and earnestness in following out any plan which promises to put children into possession of themselves in a direction affording so great pleasure and profit.

Being, therefore, a representative of the average teacher, and being constantly associated with children's classes, and with young ladies while in their first training for their work, I have taken care to select and reject subject-matter and appliances of method with reference to just such conditions as would obtain in many schoolrooms everywhere: so I have made myself sure that the work is not beyond the powers, nor foreign to the interests, of children, nor yet too great in its demands upon teachers.

The use of the Guide that I would recommend is, that every teacher should make a careful study of it, drawing herself the patterns according to the instructions, and elaborating the suggestions; thus taking the full scope of the work at its best, and seeing the bearing of each item: she can then easily refresh her memory of its details by consulting it as her class come to the points. But few of the lessons are fully written, for the reason that a more concise putting is more easily referred to, and each teacher's individuality will call out individual peculiarities in her class. Where object-lessons are suggested, reference is had to a need that I have met in my own schools: it is to be hoped that they will not be passed over. It is unfair to judge of the skill of a physician if his prescription is not *fully followed*.