

OUTLINE OF DRAWING LESSONS FOR PRIMARY GRADES

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Outline of Drawing Lessons for Primary Grades by Anson K. Cross & Amy Swain

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ANSON K. CROSS & AMY SWAIN

**OUTLINE OF DRAWING
LESSONS FOR
PRIMARY GRADES**

NATIONAL DRAWING COURSE.

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The Cross Pencil for use with the slate.
The National Drawing Models.
The National Model Support or Desk Easel.

National Drawing Books

OUTLINE OF DRAWING LESSONS

FOR

PRIMARY GRADES

BY

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INTRODUCTION.

THE NATIONAL COURSE IN DRAWING is arranged to meet the needs of those teachers who believe that drawing should be taught for itself, and not entirely or principally for its value in other studies. Owing to the special attention given to free-hand drawing, this course will, however, prove of more value as an aid in other studies than any other course in drawing.

It is arranged with the idea that much of the time often spent in modeling, paper cutting and folding, in illustrative work, in ambidextrous exercises, and in working drawings, is wasted; and thus its chief difference from other courses is that free-hand drawing from objects is made the first subject of instruction, and for the first five or six years is, with color and arrangement study, the only work presented.

Besides postponing the scientific work to the upper three grades of the grammar school, this work is made much more simple than that in other courses. It deals with the principles underlying working drawings, and does not include unrelated details of construction, and subjects which cannot be understood by the pupils.

Free-hand drawing of objects is now generally from copies or from dictation, and must be of this nature as long as pupils are not made able to correct their own work.

The Cross Transparent Drawing Slate is the only means ever presented which makes it possible for the pupil to correct his own errors, and thus to learn to draw. The slate renders copies unnecessary except for ornament and for the copying which is desirable, and it enables drawing from the object to be carried on in the public schools so successfully that the average pupil may be able to draw from Nature. It allows the pupils to work and think independently, and thus a widely varied line of work, suited to the capacity of each

pupil, may be carried on successfully and with but slight effort on the part of the teacher, most of whose work is best performed by the slate.

The Course is intended to awaken the students to the beauty in Nature and in art, and thus to make them students of Nature. It gives the elements of art instruction in such a way that pupils are prepared to continue their studies in higher schools with nothing to unlearn.

The Course is arranged in such a way that teachers may vary the work to suit any special requirements. Thus less time may be spent upon color or arrangement, and more upon free-hand or working drawings; or any other variation desired may be made without difficulty.

The work in free-hand drawing may seem too difficult to those who have taught without the aid of the Cross Drawing Slate, and with it the work for any grade will be too difficult until the pupils have had the preparation of the previous grades.

The work suggested is what is desirable. It may happen that even after the preparation of all the lower grades, only the strongest pupils of an advanced class will be able to do all the work, and some classes may not be able to do work as difficult as that suggested. This is not unexpected, and is provided for by the use of the slate and of individual models which allow each pupil to do just what he is able, and to work independently from the tablets combined as illustrated, or more simply, without causing additional work for the teacher. If, when drawing from common objects, there is not time for completed work, a drawing well started is certainly better than one complete, but faulty in aim and execution.

The materials for color study are expensive, and some may wish to omit the work which requires the use of colored papers and pigments.

The work in color suggested in this course combines the study of color and arrangement (design). Those who wish to omit the color may do so and make the work the study of design simply, by using plain paper for all the exercises in cutting, folding, and pasting; instead of colored designs in paper or pigments, the units may be used as patterns to give designs in pencil outline. In the upper grades, lessons in design, free-hand drawing, or in working drawings