

Pamphlets on Art Teaching. No. 3

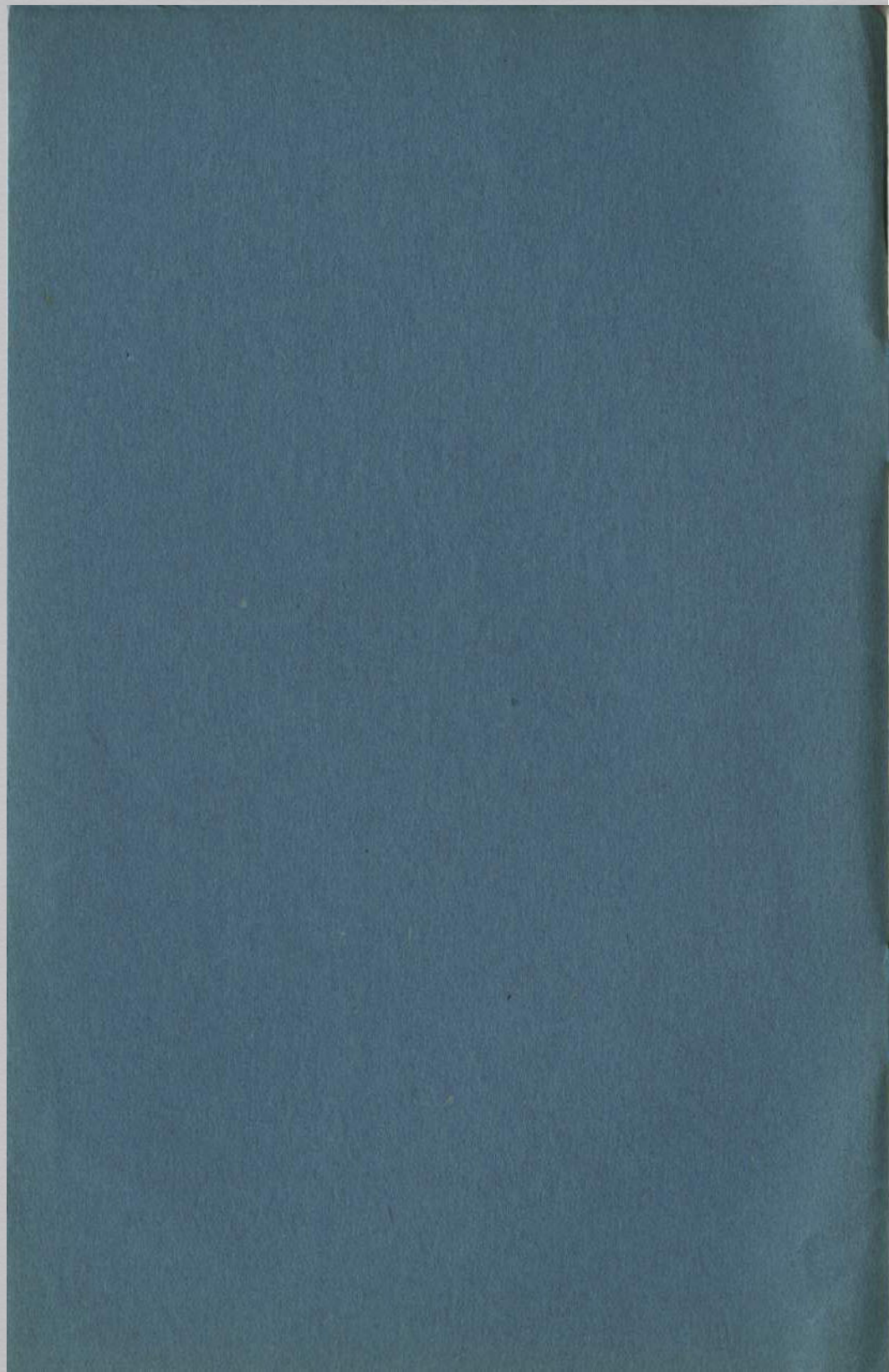
EDITED BY HENRY T. WYSE, LECTURER IN ART  
EDINBURGH PROVINCIAL TRAINING COLLEGE

BLACKBOARD  
DRAWING  
AND  
WRITING

EDINBURGH: ANDREW BAXENDINE & SON.  
15 CHAMBERS STREET.

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Price Sixpence net



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## BLACKBOARD DRAWING AND WRITING

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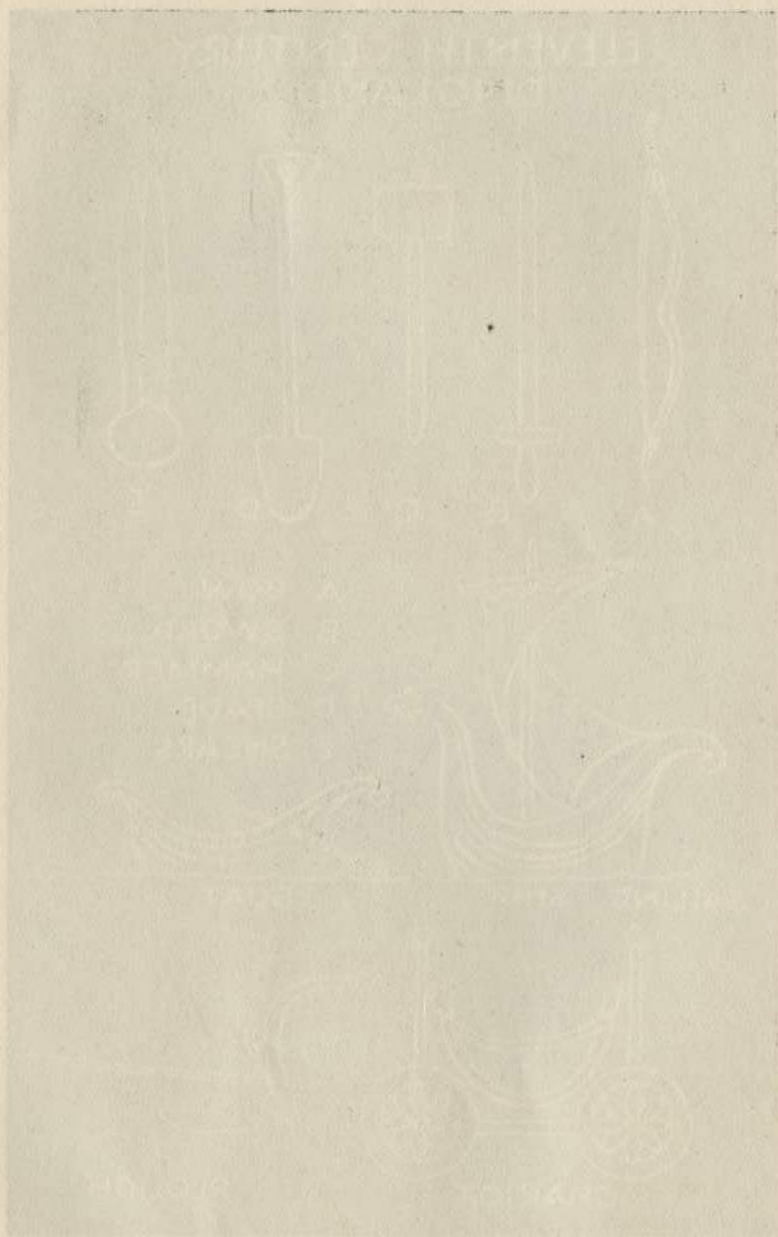


## BLACKBOARD DRAWING AND WRITING

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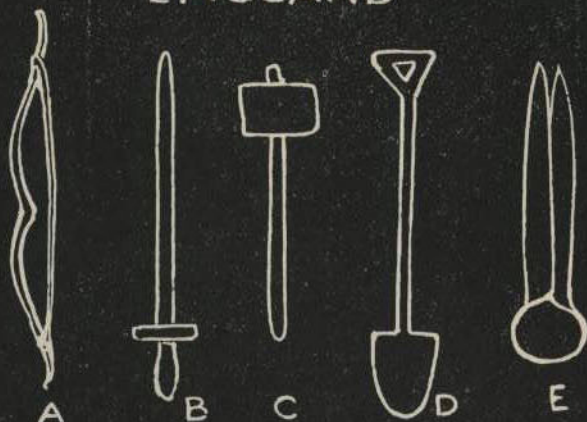
### GENERAL

THIS pamphlet has been written primarily for the instruction of young teachers who have not hitherto used the blackboard, or who have not been accustomed to draw or write to a large scale. In using this means of instruction they will realise that their illustrations are not made for the purpose of expressing their own ideas so much as for the use and enlightenment of others. They must be done in such a way and to such a scale that they will be easily seen by every child in the room. In thinking of the children who are to be instructed by this means they will place the blackboard, if it is a movable one, in such a position that all their pupils will have an equal view of it. The drawing or writing often appears indistinct to some of the pupils by reason of reflections from the windows appearing on it. This may sometimes be obviated by placing the blackboard upright instead of sloping. If this does not cure the evil the board may be rubbed over with a mixture of ink-dregs and gum arabic. What is necessary for a satisfactory writing surface is that it should be uniformly dark and dull—not shiny. It should be remembered that in using the blackboard the teacher is writing or drawing for the furthest off pupil. The blackboard is useless for small detail work, and quite unsuitable for anything else than line drawing or writing. The blackboard is only suitable for rapid work, and if the teacher has to turn his back to the class for even five minutes the children are apt to get out of hand, merely because they are unoccupied. When the teacher requires to make a detailed diagram it should be prepared beforehand. Though the illustrative sketch or diagram must needs be a hasty one—a graphic illustration of an idea or a thing—it should

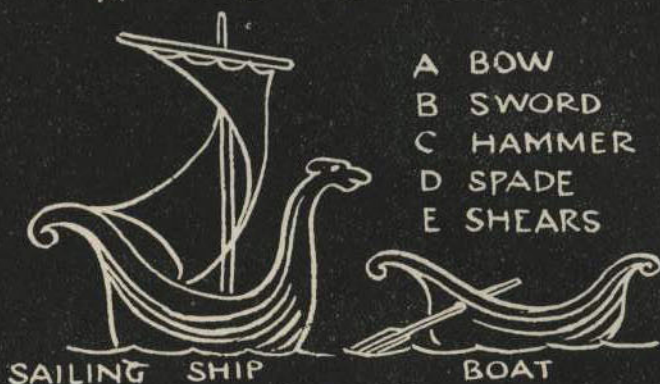




# ELEVENTH CENTURY ENGLAND



- A BOW
- B SWORD
- C HAMMER
- D SPADE
- E SHEARS



CHARIOT

PLOUGH

not be indifferently produced. It should have been practised to a small scale, or even to a full scale, before the lesson. This will give the young teacher that confidence which the experienced teacher obtains by daily practice. The only way to get a full solid chalk line on the board is to use the full width of the chalk with heavy pressure. The chalk should not be turned round in writing, but should be held firmly between the first two fingers and the thumb, and kept in that position.

### HISTORY DIAGRAMS

The history lesson may be made especially educative by the judicious use of tables of historical sequences. Thus the events of a period may be made interesting and clear by being presented in tabular form. Children often find difficulty in recognising cause and effect in historical development, and this can be made more impressive if shown to them related in time and in space. Such questions as populations at different periods, growth of colonial possessions, expansion of trade, purchasing power of money, growth of the navy, extension of the franchise, and many others, may be more explicitly expressed by diagrams than by any other means. The social conditions of former times may be illustrated by plans of villages, showing common lands characteristic of the feudal period, as well as the shapes of agricultural and household implements, and coats-of-arms and armour. The blackboard should be recognised as an ally to the spoken word. A teacher who can draw explanations on the blackboard at the same time as he is giving instruction vocally has at his command a dual teaching power.

### GEOGRAPHY DIAGRAMS

Modern geography includes much more than the memorising of towns, rivers and mountains, and their recognition on wall maps. It deals with human activities generally, and especially in relation to human industry and transport. The

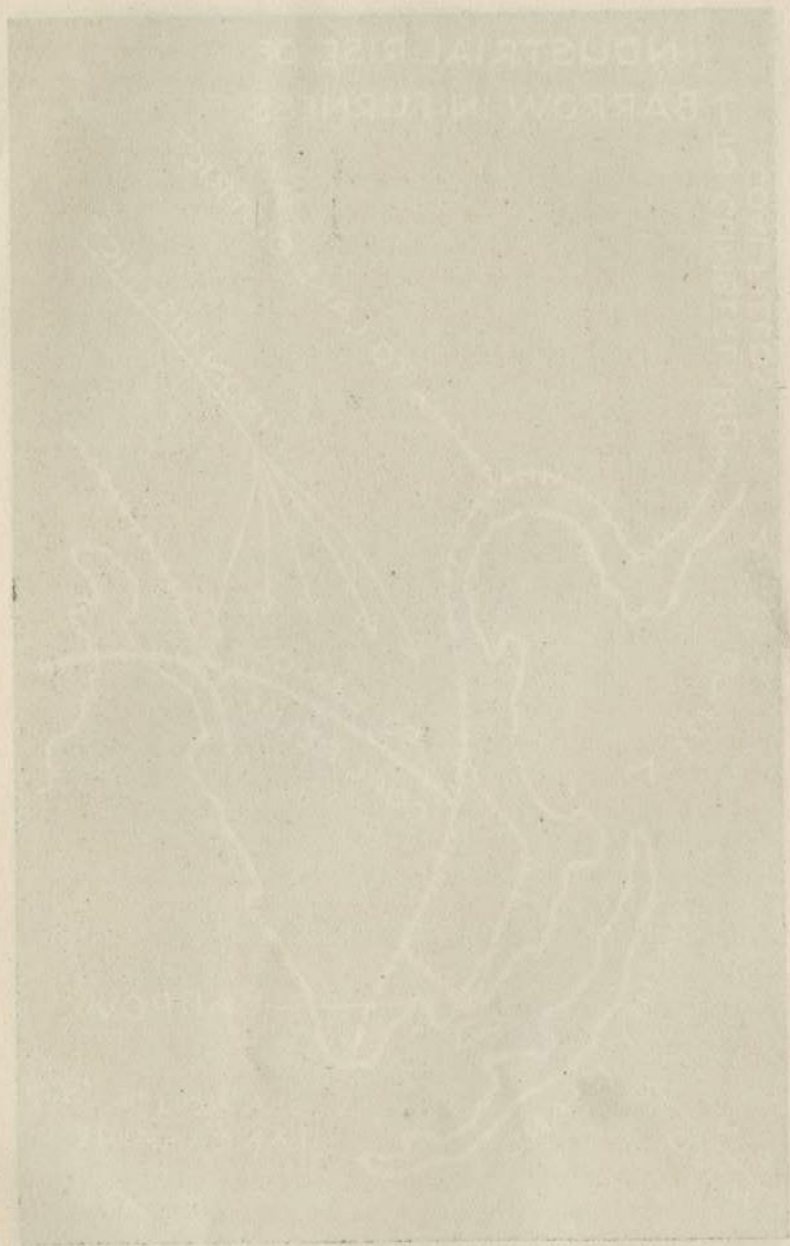


configuration of the earth's surface both above and below sea-level; the directions of the winds; the movements of currents; the silting up of estuaries; and the erosion of the coast line; all lend themselves to diagrammatic presentation. The usual wall maps often contain much detail which is unnecessary for a special lesson, and the teacher who can by a few rapid strokes convey the geographical information he desires to impart is independent of the scholastic map maker. When lettering is used in such diagrams it should be large, bold, and clear. The teacher should employ definite symbols for mountains, railways, and roads. It is not a matter of great importance what those symbols are, provided they can be rapidly executed and are distinctive. The easiest way to represent mountains is by using the *side* of the chalk in representing the direction of a range. Coloured chalks are useful for distinguishing roads from railways; otherwise full or dotted lines must be used.

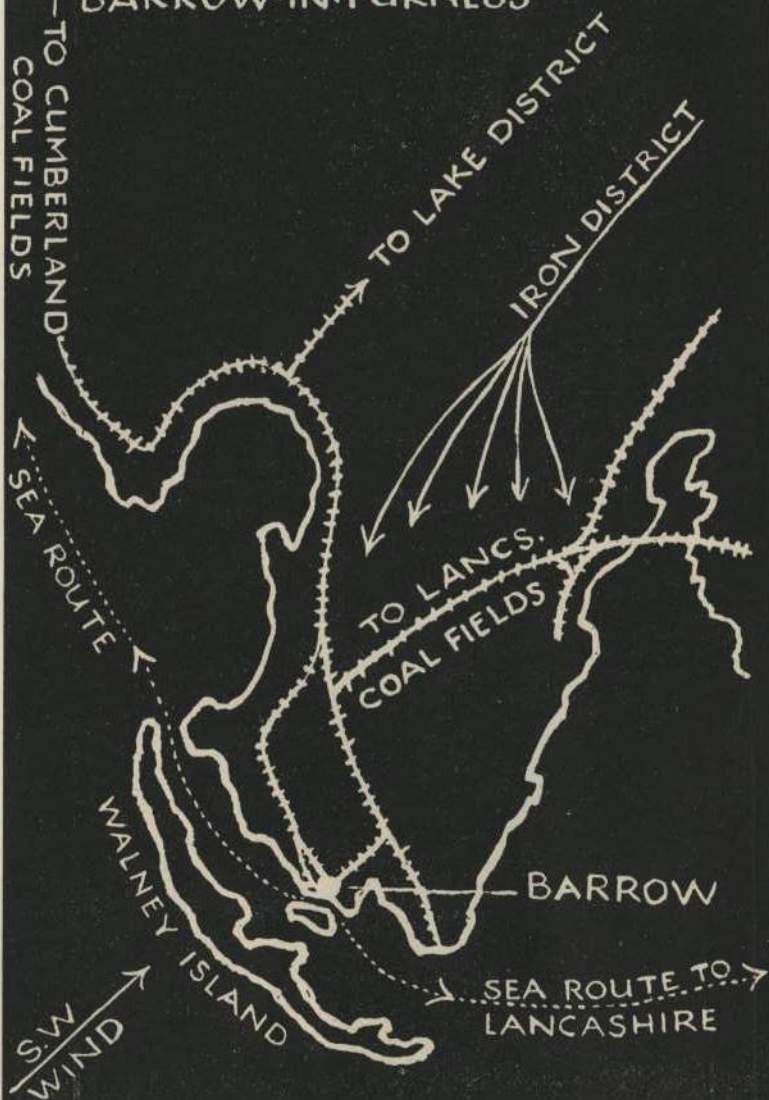
#### NATURE STUDY DIAGRAMS

In no department of instruction is the blackboard so useful as in nature study. Many forms of construction and growth, not easily observed from the plants and animals themselves, may be explained and illustrated by means of the blackboard. The adaptability of means to ends, and of form to function, lend themselves to pictorial illustration. The arrangement of petal, sepal, pistil and stamens, of venation and root formation, of seasonal growth and development, is a matter of shape and position, and as such is demonstrated on the blackboard more easily than by description only. The internal construction of plant life, only visible by means of the microscope, can be shown on larger scale to a class by means of a blackboard diagram. Comparisons of leaf, stem, flower and seed formations, as well as life histories of minute animal organisms, may be adequately illustrated by this means. Coloured chalks are very useful for differentiating details in all plant and animal diagrams.



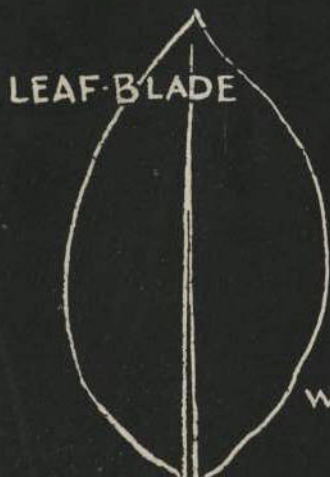


# INDUSTRIAL RISE OF BARROW-IN-FURNESS





# DIFFERENT LEAF TYPES



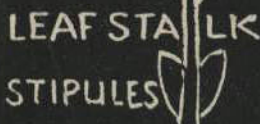
LEAF-BLADE



WALLFLOWER



OAK



WOOD SORREL



CLOVER



HOLLY



NASTURTIUM

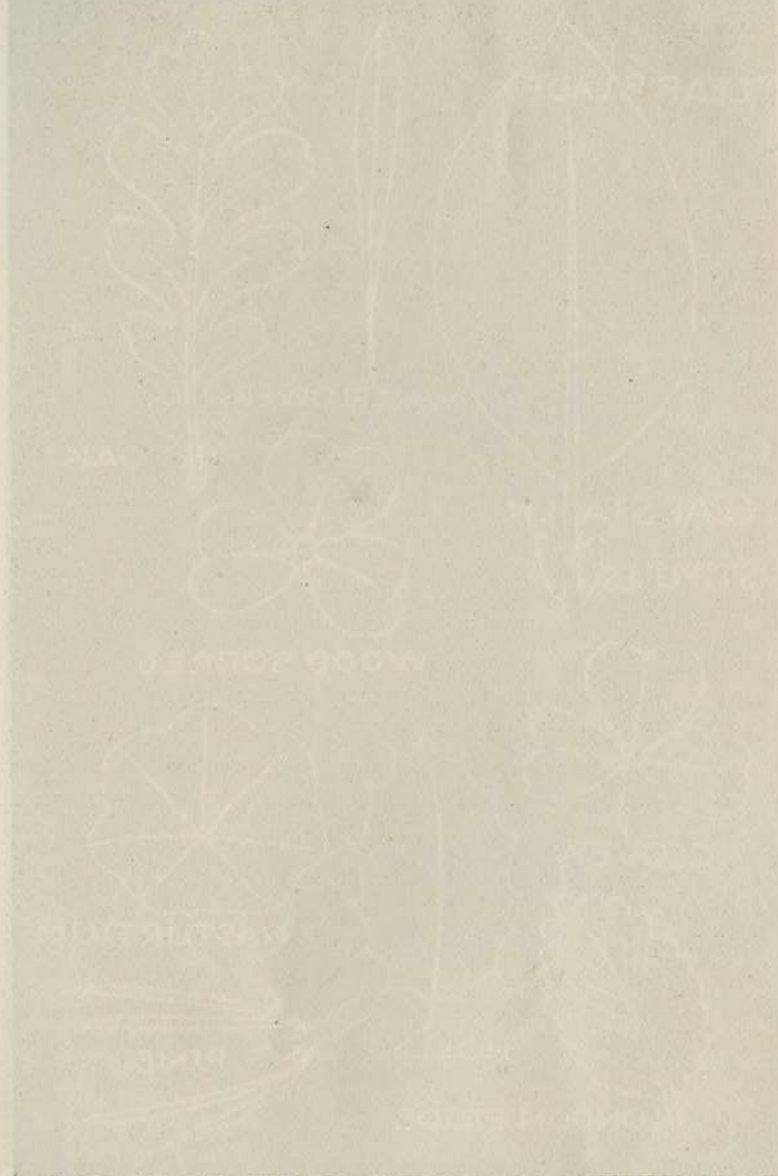


LONDON PRIDE



PINE

DIFFERENT LEAF TYPES





## ART DIAGRAMS

Of all the subjects of school instruction for which the blackboard is employed, the one calling least for its use is art, and this for several reasons. In such a subject as object drawing—a knowledge of which is a necessary preparation for art expression—the blackboard is particularly liable to misuse. A teacher's blackboard diagram illustrating some particular point of an object which the children are drawing, is almost sure to be copied—more or less unconsciously by the children. This may be avoided, first, by the teacher illustrating principles rather than objects; and second by immediately erasing the diagram from the board when the verbal explanation is complete. This very real temptation must be specially guarded against, as most children are very ready to use such a diagram as a substitute for original observation. Unfortunately some teachers use such diagrams to explain to the children what they *ought* to see and their powers of observation and judgment are thereby vitiated. Diagrammatic representations are often useful in explaining such principles as the convergence of parallel lines, and diminution of size, as well as for the comparison of shapes, and for explaining technical drawing methods. The blackboard is also necessary for showing design plannings, and composition arrangements in connection with memory and imaginative drawing.

## PERMANENT DIAGRAMS

Many illustrations drawn on the blackboard, would be more useful if drawn upon strong white or brown paper and stored for future use. The extra time consumed in making a permanent diagram, which will be used often, is usually well spent. A uniform size of diagram should be adhered to; 30" x 22" (imperial) is a very useful size, and the sheets should be folded across the middle so that they may be



stored in a portfolio 22" x 15". Diagrams of odd sizes cannot be stored in any satisfactory way.

The diagram should be first planned out on the sheet with pencil or charcoal, due space being reserved for any necessary lettering. The outline  $\frac{1}{8}$ " wide should now be drawn with waterproof Indian ink. The appropriate water-colour tints should be applied in light flat washes, care being taken that a sufficient quantity of each is made up in a saucer before beginning the filling of each space. The lettering should be done with Indian ink and be large enough and broad enough to be visible from any part of the room. Diagrams on brown paper are really substitutes for blackboard drawings, and chinese white—water-colour—applied with a brush may be used instead of chalk. Blackboard chalk and crayons are not suitable for permanent diagrams as they are very easily smudged in use. It must be kept clearly in mind that the diagrams referred to are not meant to be pictorial representations; they are merely for the purpose of explanation. They are another means of communication between the teacher and the class, being employed usually to supplement a verbal description. They should contain only the facts to be communicated, and these should be presented in the clearest and most logical manner possible. Pictorial representations showing form, colour and light and shade are often required especially for young children, and should be realistically executed. Teachers of Infant and Junior classes may make admirable illustrations from coloured advertisements, railway and other posters and Christmas numbers. These cut-out illustrations may be arranged in numberless ways and are the means of giving much knowledge and pleasure to the pupils. Coloured pictures from magazines should never be destroyed, but should be sorted into strong envelopes under different headings. When opportunity offers they can be mounted on brown-paper sheets to illustrate or form the basis of attractive teaching. They may be used for observation lessons and instruction in picture appreciation.



# WRITING

Letters broad spaces narrow

Letters narrow spaces broad

AHKNTUVYZ } SQUARE  
CDGOQ } LETTERS  
X }

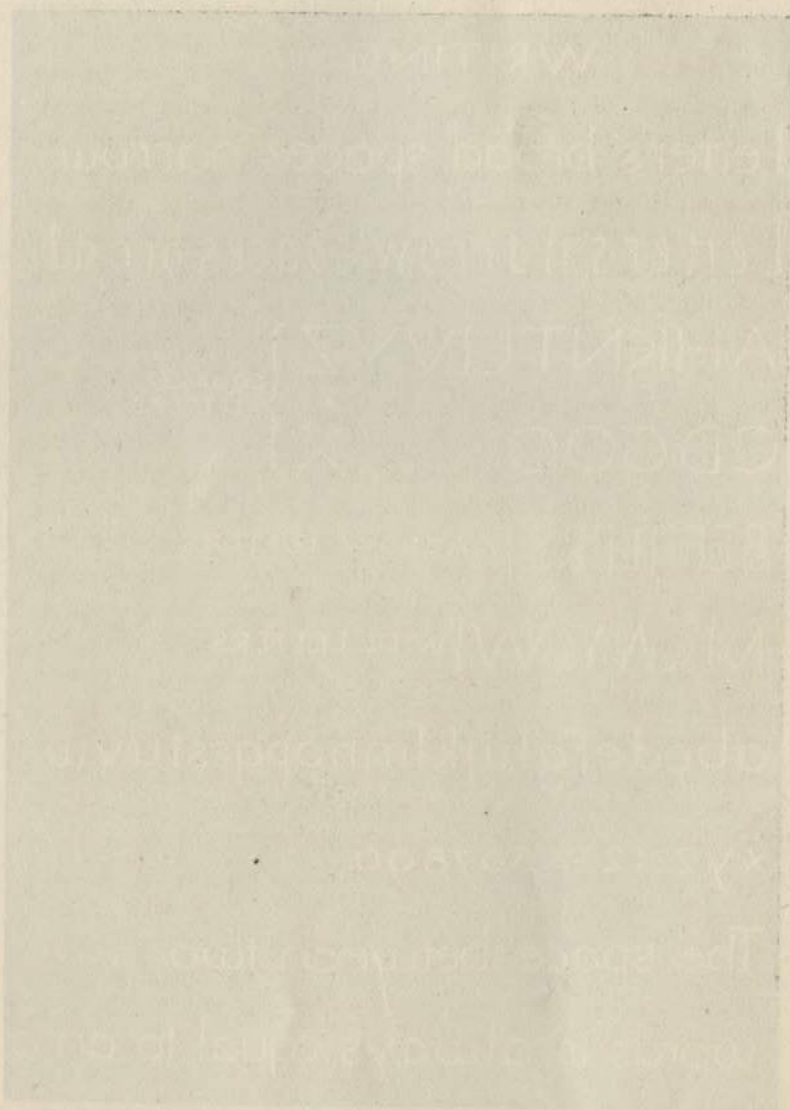
BEFIJLPRS } NARROW LETTERS

M OR M & W } WIDE LETTERS

abcdefghijklmnopqrstuvwxyz

xyz.1234567890.

The space between two words is always equal to an o.



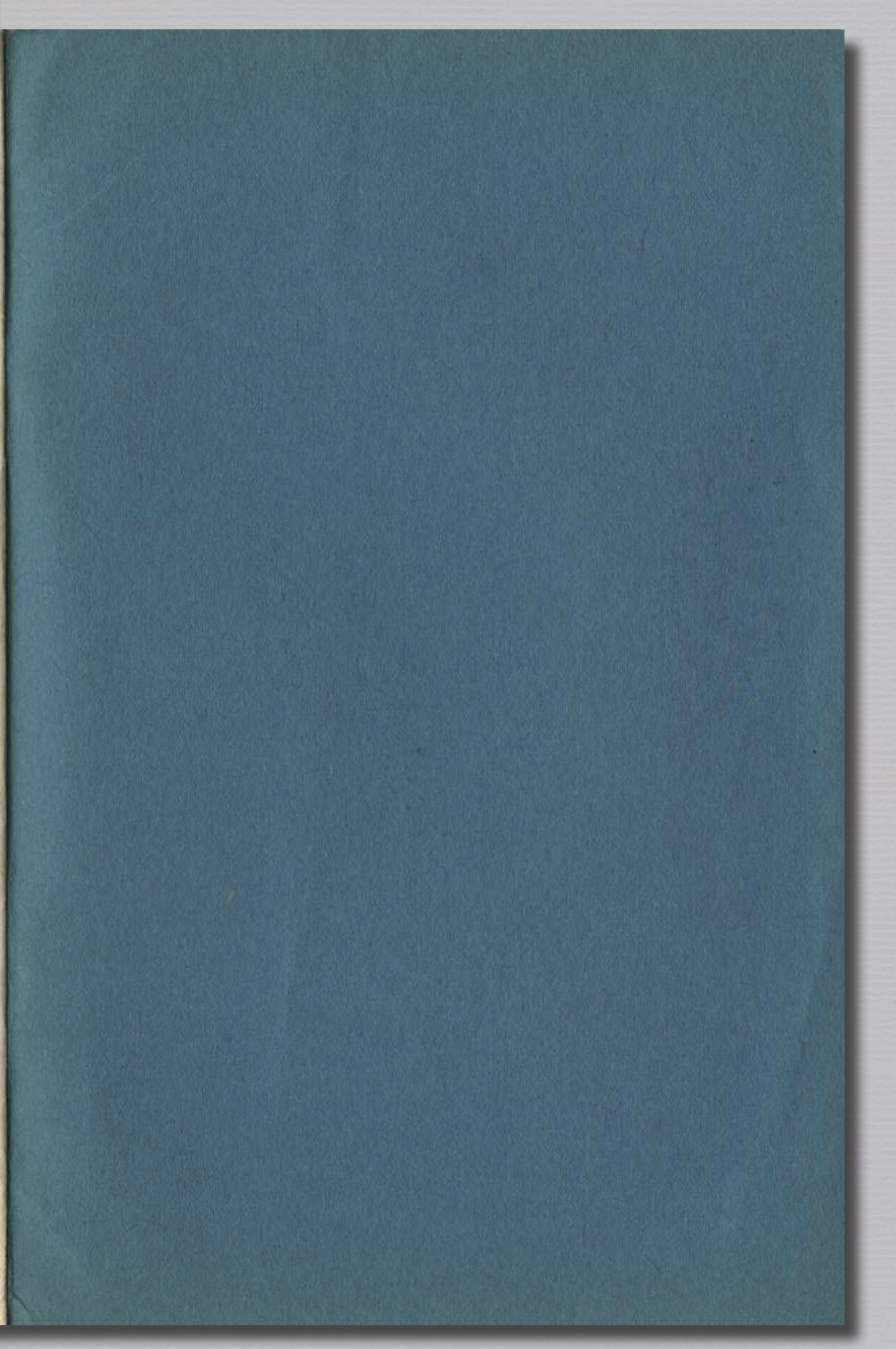


## WRITING

The blackboard is, of course, constantly being used for writing upon, and it will save the young teacher much future trouble, and his pupils much nerve strain, if a clear and legible style of writing is used. Whatever may be said in favour of any of the round-hand styles of cursive writing commonly used on paper, none of them are suitable for blackboard writing. What is appropriate for use with pen and paper on a horizontal or slightly sloping desk, is quite inappropriate when chalk and an upright surface are used. In paper writing the upstrokes and downstrokes are equally easily made, but in blackboard writing this is not the case. Any form of writing which has few upstrokes is, therefore, specially suitable for use on the blackboard. Upstrokes are usually connectors or loops; and, as in Script writing these are dispensed with, blackboard writing in Script is robbed of its principal difficulty. Script writing is practically identical with Italian writing of the fifteenth century, which was upright and simple in form. Modern round hand—which Script writing is rapidly replacing—is a degradation of Italics also of the fifteenth century. The two factors which produce illegibility in rapid writing are its slope and its loops and connectors. As Script writing is upright, and has neither loops nor connectors, it is therefore much more legible—and as rapid. Both of those qualities are necessary in blackboard writing. Breadth of line and whiteness of writing have already been mentioned as two of the necessities of blackboard writing. Legibility depends upon the forms of the letters and the width of spaces between them. The principal weaknesses in the blackboard writing of young teachers are its faintness, its smallness, and the forms of the letters. A cure for the first has already been mentioned. If it is too small—the difficulty of altering the scale from paper to blackboard is considerable—its form does not carry well. So far as form and spacing are concerned the rules are few and short. The letters should be round in shape, and the spaces

between them as narrow as possible. LETTERS BROAD, SPACES NARROW; the reverse shows its weakness—LETTERS NARROW, SPACES BROAD. In the first case you recognise words, not letters; in the second case you must almost spell out the words before you recognise them. The space between words is equal to an o. It is necessary to say something about the forms both of capitals and small letters. The forms of letters most easily recognised are those which have been in use for a long period. The forms of our printed capitals have been in use for at least two thousand years, and the mind and eye of each successive generation have become accustomed to their fixed proportions. This ensures immediate recognition, and therefore makes for legibility. It will be noticed that neither capitals nor small letters illustrated have any *serifs*, which is the name given to the ornamental beginnings and endings of most letters. These serifs are unessential, and their omission makes for speed. As far as possible the lines of writing should be set out in an orderly manner. Careless placing on the board not only looks slovenly, but prevents legibility. Orderly arrangement and neatness are positive virtues in lettering and in the making of diagrams. This pamphlet is not intended to supply any information or diagrams to be copied, but it has been thought desirable to include some typical examples of blackboard diagrams to indicate suitable treatments.







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### **NOW READY**

1. The Representation of Objects.
2. Memory and Imaginative Drawing.
3. Blackboard Drawing and Writing.
4. Formal Writing (Pupils' Copy Books).

### **IN PREPARATION**

5. Script Writing (Pupils' Copy Books).
6. Stencilling.
7. Embroidery.
8. Pottery Painting.