Art & Music

Art Copywork

1. Art Copywork from 19th century book illustrations
2. Little ones can just color in the page.
3. Use simpler artwork, this year. Or maybe pick a detail.
    - Little Sir Galahad, c. 2!
    - Saved at Sea, c. 3, 4, 11
    - The Bird's Nest, cover
    - At the Back of the North Wind, p. 31
    - Peter Rabbit!
4. Let them work on a piece for 2 or more weeks.
5. Use graph paper.
6. Prefer Bible-themed artwork.
7. Use art pencils, gum erasers, and colored pencils.
8. Littler children can just color in the example pages.

Still Life Drawing

1. Still life—vases, bowls, mugs, flowers, fruit, etc.
2. Alternate with Art Copywork—2 weeks of copywork, 2 weeks or still life.

Supplies

1. Art pencils.
2. Can use clipboards, if tables aren't perfectly smooth.
3. Colored pencils.
4. Graph paper for art copywork.
5. Plain paper for still life.

Music

Classical Period

The Wide, Wide World, by Susan Warner, published 1851.

In this chapter, the orphan main character, Ellen, is taught art by the young man who has adopted her as an older brother, John. I took great interest in the method for teaching art, in America, at this time!

The Wide, WIde World was a huge bestseller in the 19th century; it even outsold Uncle Tom's Cabin.

CHAPTER XXXI.

"The ancient heroes were illustrious,
For being benign, and not blustrous."

HUDIBRAS.

THE next day it happened that the young people were amusing themselves with talking in a room where John Humphreys, walking up and down, was amusing *himself* with thinking. In the course of his walk he began to find their amusement rather disturbing to his. The children were all grouped closely round Margaret Dunscombe, who was entertaining them with a long and very detailed account of a wedding and great party at Randolph which she had had the happiness of attending. Eagerly fighting her battles over again, and pleased with the rapt attention of her hearers, the speaker forgot herself and raised her voice much more than she meant to do. As every turn of his walk brought John near, there came to his ears sufficient bits and scraps of Margaret's story to give him a very fair sample of the whole; and he was sorry to see Ellen among the rest, and as the rest, hanging upon her lips and drinking in what seemed to him to be very poor nonsense. "Her gown was all blue satin, trimmed here,—and so,—you know, with the most *exquisite* lace, as deep as that,—and on the shoulders and here—you know, it was looped up with the most lovely bunches of"—here John lost the sense. When he came near again she had got upon a different topic—"Miss Simmons," says I, "what did you do that for?" "Why," says she, "how could I help it? I saw Mr. Pyne coming, and I thought I'd get behind you, and so ——." The next time the speaker was saying with great animation, "And lo, and behold, when I was in the midst of all my pleasure, up comes a little gentleman of about his dimensions ——." He had not taken many turns when he saw that Margaret's nonsense was branching out right and left into worse than nonsense.

"Ellen!" said he suddenly,—"I want you in the library."

"My conscience!" said Margaret as he left the room,—"King John the Second, and no less."

"Don't go on till I come back," said Ellen; "I won't be three minutes; just wait for me."

She found John seated at one of the tables in the library, sharpening a pencil.

"Ellen," said he in his usual manner,—"I want you to do something for me."

She waited eagerly to hear what, but instead of telling her he took a piece of drawing paper and began to sketch something. Ellen stood by, wondering and impatient to the last degree; not caring however to show her impatience, though her very feet were twitching to run back to her companions.

"Ellen," said John as he finished the old stump of a tree with one branch left on it, and a little bit of ground at the bottom, "did you ever try your hand at drawing?"

"No," said Ellen.

"Then sit down here," said he rising from his chair, "and let me see what you can make of that."

"But I don't know how," said Ellen.

"I will teach you. There is a piece of paper, and this pencil is sharp enough. Is that chair too low for you?"

He placed another, and with extreme unwillingness and some displeasure Ellen sat down. It was on her tongue to ask if another time would not do, but somehow she could not get the words out. John showed her how to hold her pencil, how to place her paper, where to begin and how to go on; and then went to the other end of the room and took up his walk again. Ellen at first felt more inclined to drive her pencil *through* the paper then to make quiet marks upon it. However necessity was upon her. She began her work; and once fairly begun it grew delightfully interesting. Her vexation went off entirely; she forgot Margaret and her story; the wrinkles on the old trunk smoothed those on her brow, and those troublesome leaves at the branch end brushed away all thoughts of everything else. Her cheeks were burning with intense interest, when the library door burst open and the whole troop of children rushed in; they wanted Ellen for a round game in which all their number were needed; she must come directly.

"I can't come just yet," said she; "I must finish this first."

"Afterwards will just do as well," said George;—"come Ellen, do!—you can finish it afterwards."

"No I can't," said Ellen,—"I can't leave it till it's done. Why I thought Mr. John was here! I didn't see him go out. I'll come in a little while."

"Did *he* set you about that precious piece of business?" said William.

"Yes."

"I declare," said Margaret,—"he's fitter to be the Grand Turk than any one else I know of."

"I don't know who the Grand Turk is," said Ellen.

"I'll tell you," said William, putting his mouth close to her ear, and speaking in a disagreeable loud whisper,—"it's the biggest gobbler in the yard."

"Aint you ashamed William!" cried little Ellen Chauncey.

"That's it exactly," said Margaret,—"always strutting about."

"He isn't a bit," said Ellen very angry; "I've seen people a great deal more like gobblers than he is."

"Well," said William, reddening in his turn, "I had rather at any rate be a good turkey gobbler than one of those outlandish birds that have an appetite for stones and glass and bits of morocco, and such things. Come, let's us leave her to do the Grand Turk's bidding. Come Ellen Chauncey—you mustn't stay to interrupt her—we want you!"

They left her alone. Ellen had colored, but William's words did not hit very sore; since John's talk with her about the matter referred to she had thought of it humbly and wisely; it is only pride that makes such fault-finding very hard to bear. She was very sorry however that they had fallen out again, and that her own passion, as she feared, had been the cause. A few tears had to be wiped away before she could see exactly how the old tree stood,—then taking up her pencil she soon forgot everything in her work. It was finished, and with head now on one side, now on the other, she was looking at her picture with very great satisfaction, when her eye caught the figure of John standing before her.

"Is it done?" said he.

"It is done," said Ellen smiling, as she rose up to let him come. He sat down to look at it.

"It is very well," he said,—"better than I expected,—it is very well indeed. Is this your *first* trial, Ellen?"

"Yes—the first."

"You found it pleasant work?"

"O very!—very pleasant. I like it dearly."

"Then I will teach you. This shows you have a taste for it, and that is precisely what I wanted to find out. I will give you an easier copy next time. I rather expected when you sat down," said he, smiling a little, "that the old tree would grow a good deal more crooked under your hands than I meant it to be."

Ellen blushed exceedingly. "I do believe, Mr. John," said she, stammering, "that you know everything I am thinking about."

"I might do that, Ellen, without being as wise as an oracle. But I do not expect to make any very painful discoveries in that line."

Ellen thought, if he did not, it would not be her fault. She truly repented her momentary anger and hasty speech to William. Not that he did not deserve it, or that it was not true; but it was unwise, and had done mischief, and "it was not a bit like peacemaking, nor meek at all," Ellen said to herself. She had been reading that morning the fifth chapter of Matthew, and it ran in her head, "Blessed are the meek,"—"Blessed are the peacemakers: for they shall be called the children of God." She strove to get back a pleasant feeling toward her young companions, and prayed that she might not be angry at anything they should say. She was tried again at tea-time.

Miss Sophia had quitted the table, bidding William hand the doughnuts to those who could not reach them. Marianne took a great while to make her choice. Her brother grew impatient.

"Well I hope you have suited yourself," said he. "Come, Miss Montgomery, don't you be as long; my arm is tired. Shut your eyes, and then you'll be sure to get the biggest one in the basket."

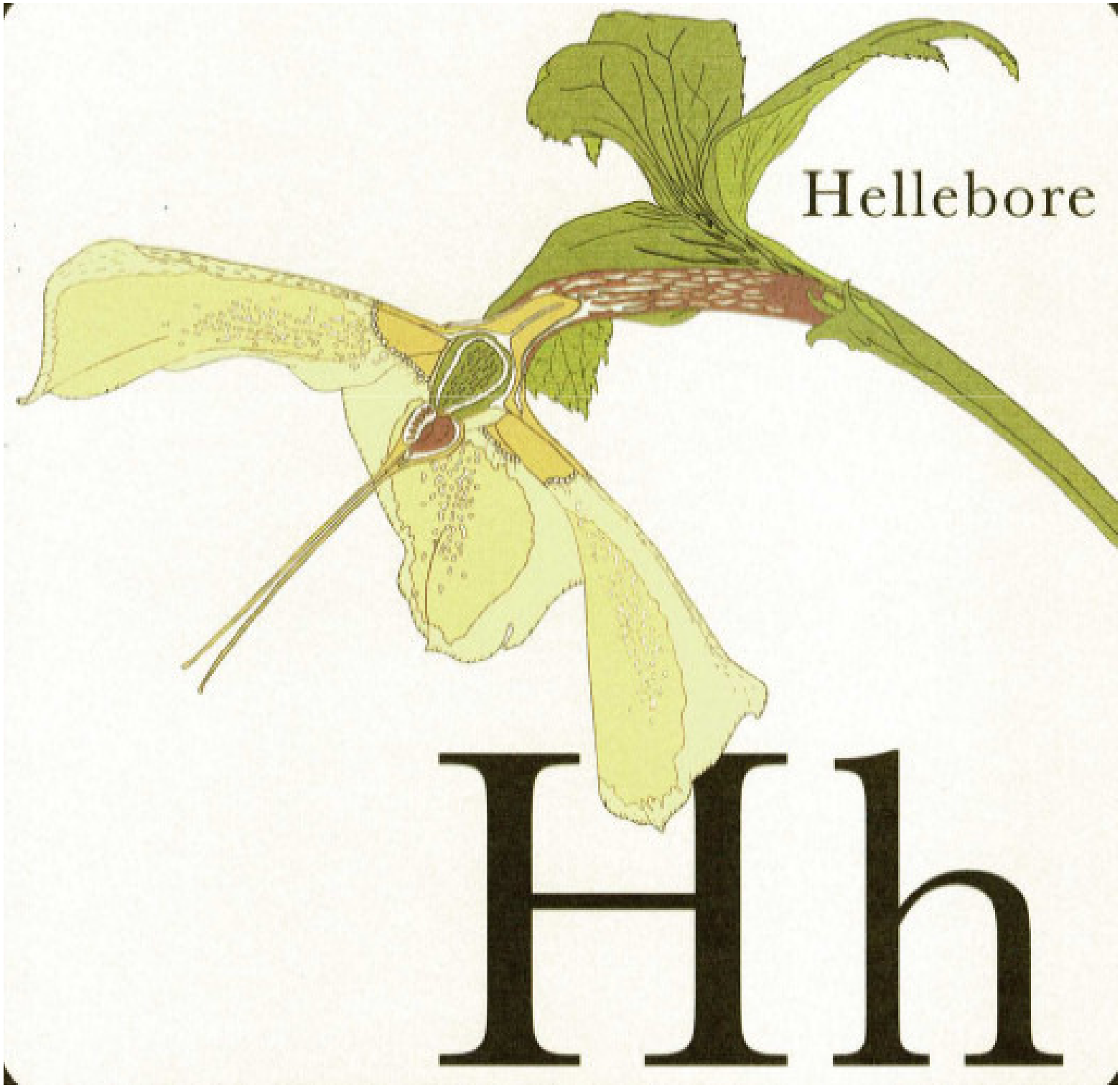
"No Ellen," said John, who none of the children thought was near,—"it would be ungenerous—I wouldn't deprive Master William of his best arguments."

"What do you mean by my arguments?" said William sharply.

This is the next mention of Ellen's drawing lessons from the book. She continued to advance nicely as the story went on.

mists of ignorance, making some sensible progress on the long road of learning. Study grew delightful; her lessons with Alice one of her greatest enjoyments. And as they were a labor of love to both teacher and scholar, and as it was the aim of each to see quite to the bottom of every matter, where it was possible, and to leave no difficulties behind them on the road which they had not cleared away, no wonder Ellen went forward steadily and rapidly. Reading also became a wonderful pleasure. Weems' Life of Washington was read, and read, and read over again, till she almost knew it by heart; and from that she went to Alice's library, and ransacked it for what would suit her. Happily it was a well picked one, and Ellen could not light upon many books that would do her mischief. For those, Alice's wish was enough; —she never opened them. Furthermore Alice insisted that when Ellen had once fairly begun a book she should go through with it; not capriciously leave it for another, nor have half-a-dozen about at a time. But when Ellen had read it once she commonly wanted to go over it again, and seldom laid it aside until she had sucked the sweetness all out of it.

As for drawing, it could not go on very fast while the cold weather lasted. Ellen had no place at home where she could spread out her paper and copies without danger of being disturbed. Her only chance was at the parsonage. John had put all her pencils in order before he went, and had left her an abundance of copies, marked as she was to take them. They, or some of them, were bestowed in Alice's desk; and whenever Ellen had a spare hour or two, of a fine morning or afternoon, she made the best of her way to the mountain; it made no difference whether Alice were at home or not; she went in, coaxed up the fire, and began her work. It happened many a time that Alice, coming home from a walk or a run in the woods, saw the little hood and cloak on the settee before she opened the glass door, and knew very well how she should find Ellen, bending intently over her desk. These runs to the mountain were very frequent; sometimes to draw, sometimes to recite, always to see Alice and be happy. Ellen grew rosy and hardy, and in spite of her separation from her mother, she was very happy too. Her extreme and varied occupation made this possible. She had no time to indulge useless sorrow; on the contrary, her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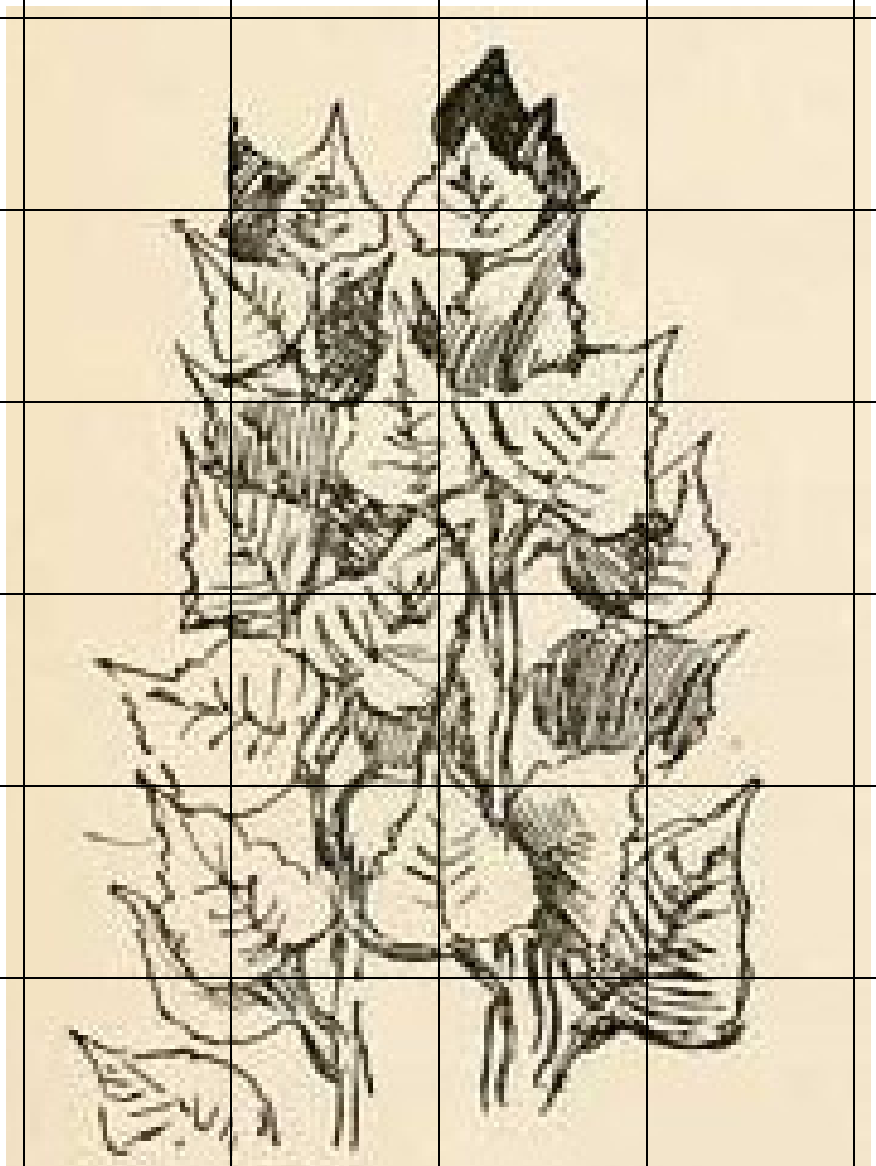
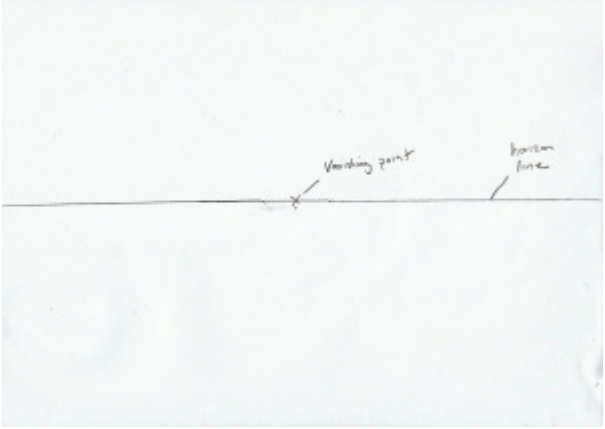


Fig. 71. The Twig of a Poplar

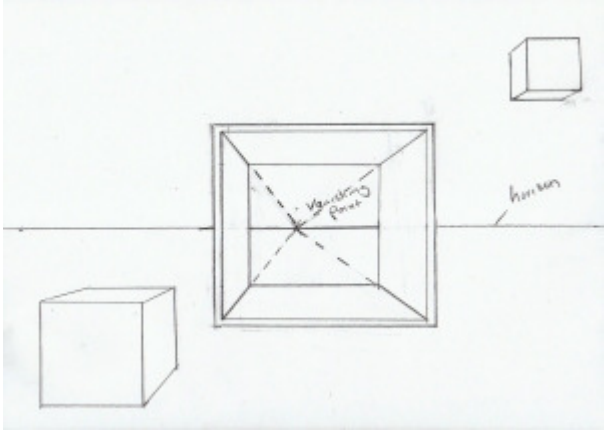
One-point perspective

Posted May 4, 2012 by arisutton in Uncategorized. Tagged: drawing, perpective. **Leave a Comment**

I am going to start this group of lessons with one-point perspective, which is the most basic type of perspective drawing. In one point perspective there are two essential items: the vanishing point, and a horizon or eye level line. This image shows a basic start for any one-point perspective drawing.



The horizon line must be a horizontal line, but it can start anywhere between the top and bottom of the page. It helps establish the eye-level of the viewer. The vanishing point can be locate anywhere along the horizon line for our purposes. In this image I have drawn three objects in one-point perspective.

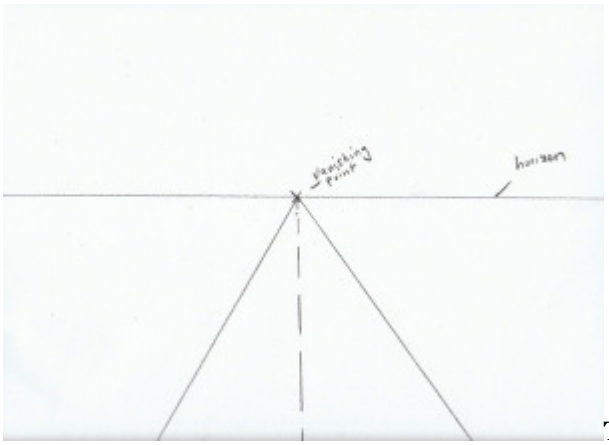


I placed three blocks in perspective on the page. The first is an open block in the center of the page drawn so that the front and back are missing. I placed it a bit off center from the vanishing point to make the drawing technique more obvious to the viewer. The edges of each of the internal sides is angled toward the vanishing point. The artist can use a ruler or straight edge, and align it between the front corners and the vanishing point to make a realistic looking inside of a box. Had this been a closed box, one would only have seen the front rectangle, because the object becomes tapered in as it moves away from the front. Opening the front and back like this allows the viewer to see the insides of the wall. Notice that the box is nearly centered horizontally, so you can see neither the outside top, nor the outside bottom. This will happen anytime you draw an object with the bottom below eye-level, and the top above eye-level.

The box in the lower left corner is completely below the horizon line so that the top of the box is visible to the viewer. By tracing from the three corners to the vanishing point the artist can establish the corners, and use them to form the right and top walls of the cube, which are visible along with the front. Notice that all horizontal lines that are perpendicular to the viewers line of vision must remain horizontal, and all of the vertical lines in the drawing must remain vertical. The horizontal lines that are not perpendicular to the angle of the viewer all point to the vanishing point. Hence, you can see that the top, right, and front sides of this box look natural as you would see a box oriented this way in reality.

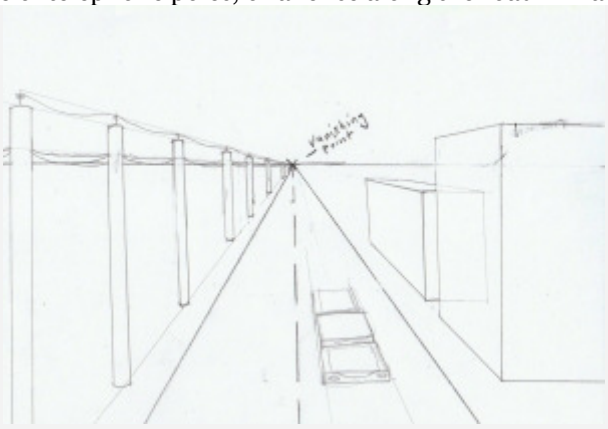
The top right corner has a box that is completely above the horizon line. All of the explanations for the lower left corner box apply, but in this case the viewer can now see the bottom, left, and front of the box.

A straight road moving toward the vanishing point



This drawing shows the way a road disappears into the vanishing point. Both sides of the road, and the center line meet at the vanishing point. The dashed line in the center of the road should appear to be longer at the bottom of the page with the dashes decreasing in length and become closer together the further up the page they go.

Anything that is parallel to the road will also point to the vanishing point, so if you are lining the sides of the street with houses, the top and bottom of the part of the house that faces the road will also point to the vanishing point, and the vertical lines will stay vertical. A line of telephone poles, or a fence along the road will also align with the vanishing point.



Road with objects in one point perspective

In this picture you can see that I added some basic objects that can become part of a more intricate one-point perspective drawing. The boxes on the right side of the road are drawn in perspective, and can become buildings or houses. As you can see the first building extends above the horizon line, so you can't see the top or bottom, only the front and left sides. The second however, is shorter, so the viewer can see the roof in this view. I left the front box transparent so that you can see how the second building is formed.

For the telephone poles on the left side of the road, I made the assumption that each pole is the same height, so I drew two guide lines to help me place the top and bottom of the long cylinders. The first pole to the far left extends below the field of vision, so you can't see the bottom at all. Also notice that all of the poles extend beyond the horizon line, so the viewer can't see the top. We'll learn more about this when we talk about cylinders in perspective, but the top edge and bottom edges of the poles are curved to suggest three dimensionality in this perspective view. Since wires are typically not strung so tight on poles that they are straight lines, I once again assumed that the points where they attach to the poles are exactly the same heights, and drew guide lines straight to the vanishing point. The wires are curved downward to suggest the slack in the lines from pole to pole. The other thing I want you to notice about the poles at this point is that as they recede into the image they become narrower, and shorter, and the distance between them gets incrementally less. These are important points if you want your one-point perspective drawings to look realistic.

Notice also that the car is in one-point perspective. It is a simple, boxy shaped car to make the perspective more obvious.

Horizontal and vertical lines

As you can see I used a ruler to create all of the straight lines in this sketch. However, I drew the horizontal and vertical lines to eye, so they lack the perfection that might be necessary for a cityscape with perfect right angles. Some of the tools an artist can use to make better horizontal and vertical lines include rulers, protractors, and t-squares. If you align your page perfectly on your drawing table you can use the edge of the paper or table table to guide placement of a ruler at the base. Align the t-square with the ruler to make perfect vertical lines. Aligning your ruler along the side of the table or paper, then placing your t-square against it will help create perfectly horizontal lines. All other lines must point to the vanishing point in one-point perspective.