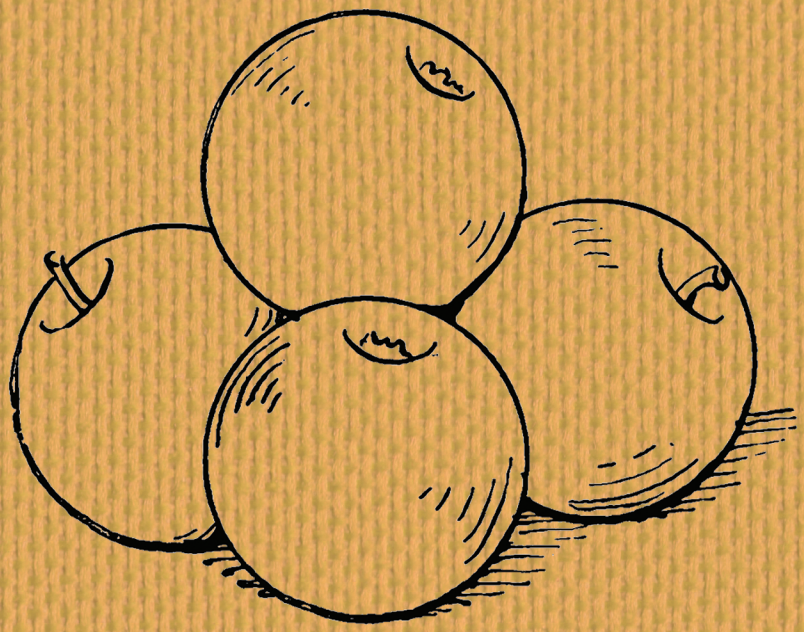
Elementary Drawing Simplified



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Elementary Drawing Simplified

PREFACE.

This work is divided into two books.

The first book, “Drawing Simplified,” is a regular and complete course in Representative Drawing, adapted to pupils of the upper grades and for self instruction. It is to be placed in the hands of the pupils.

The second book, “Elementary Drawing Simplified,” is adapted to the pupils of the lower grades, and for the general instruction of the teachers in those grades. It is not to go into the hands of the pupils, but to guide the teacher. A knowledge of the first book is necessary for successful work in the second.

The same general plan is pursued in each book, and each step is illustrated and carefully graded.

FORM STUDY AND DRAWING.

BOOK II.

PRIMARY DRAWING.

In primary drawing, the teacher must be thoroughly prepared. Thorough preparation is the key to her success. She must know her lesson so well as to be independent of the book. She must be able to place the drawing on the blackboard and assist her pupils from memory. This is easy and simple if the principles of drawing are understood.

The process of preparing a lesson is as follows: (1) The drawing or drawings to be used in the lesson should be carefully drawn on paper. (2) It should be drawn on paper from memory. If copying the drawing once is not sufficient, draw it a second or even a third time, and then draw from memory. (3) Draw on the blackboard from memory. (4) Use it in the class.

The strongest powers possessed by the child to which the teacher of drawing can appeal are (1) perception, (2) memory, (3) imitation, (4) imagination.

When teaching drawing to children, these faculties may be appealed to with the assurance of a ready response. The reasoning powers are not sufficiently developed to be depended on to any great extent, but the child sees, remembers, imitates, and imagines in the superlative

degree.

A little girl *sees* her mother make cakes and pies, *remembers* the process, *imagines* mud to be dough, and *imitates* her by making cakes and pies from mud.

A little boy *sees* his father harness the horse, *remembers* the lines and bits, *imitates* him by putting a rope in the mouth of a playmate, and *imagines* him a real horse.

To analyze the object may be of great value to the mature mind, but to the child, it is of little importance as an aid in teaching him how to draw. For example, teach a child all about a cube — that it has six faces, eight corners, twelve edges, etc. — and seemingly he is no nearer to knowing how to draw the cube than he was before. On the other hand, teach the child how to draw the cube by example and do so with little explanation and much work, and in a short time, the child, by means of his strong perceptive and imitative powers, will not only be able to draw the cube but can tell about its faces, corners, and edges as well.

Teach children how to draw as they learn how to swim.

Explain to a child the process of swimming, analyze each movement, tell him how to use his arms and legs, how to strike out, and then send him into the water. He will drown. He cannot swim a stroke. But if you take the child into the water with you and let him *see* you swim, he will learn how, even without a word of explanation. Children learn best by seeing and doing.

Children will not learn how to draw by you telling them how, any more than the boy will learn how to swim by the same process.

The child must see you draw. You must lead the way. They must see before they imitate.

Place the child in his seat with a tablet of paper and a pencil at his service, and you step to the blackboard and draw a picture of interest to the child. He will draw, and he will learn, even without a word of explanation.

Children learn how to draw by drawing, more rapidly than by all other means combined. Therefore, let the watchword be, "To learn how to draw, you must draw." Let this be the central idea in every recitation, and let no day pass without putting it in force.

THE SPHERE.

Secure attention[1].

Children are less embarrassed when doing than when talking. Give them something to do at once. Teach the right hand and the left hand.

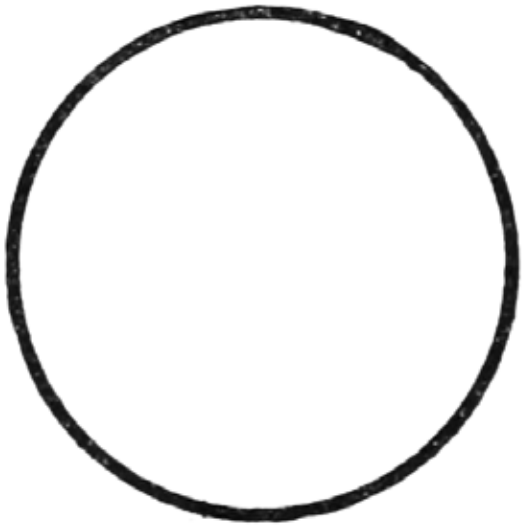
The class may stand. "James, which is your right hand? You may hold up your right hand. You may hold up your left hand. All may hold up the right hand. All may hold up the left hand. All may put the right hand on top of the head. All may put the left hand on top of the head. Susie, where is your left hand? Hold your right hand out. All may hold the right hand out. All may hold the left hand out."

Teach the right and left side, the right and left foot, in the same manner.

1 It is not the design in this department to give arbitary rules to guide teachers. We take it for granted that each teacher has methods and devices of her own, which, in her hands are quite as effective as any that can be given. We would have every teacher feel free to work independently. The aim here is to give plenty of material to work with, and general suggestions how to use it.

After sufficient drill of this kind to put the class at ease, take a sphere in your hand and lead the class by means of questions to tell you what it is. Get them interested in the sphere.

Hold the sphere in one hand and, with the other, draw an outline of it on the blackboard similar to Fig. 1.



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The pupils see the sphere. They know what it is. They see you draw the outline on the blackboard. They recognize the resemblance. They see the relation between the sphere and the drawing on the blackboard. They see. Let them imitate by drawing the sphere on their tablets, from the outline on the blackboard.

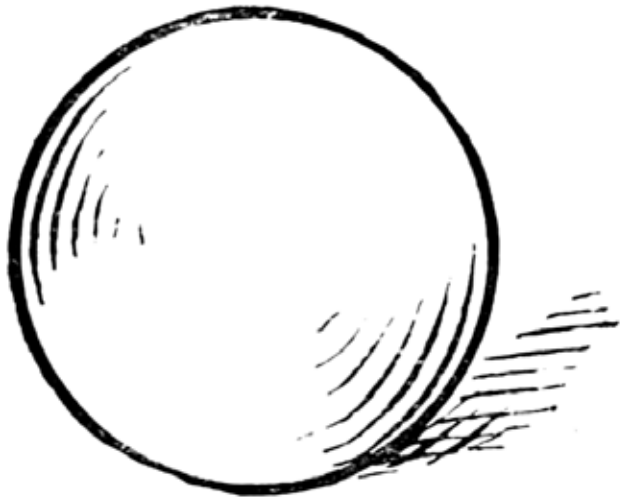
Look at their drawings frequently and have a kind word for each earnest effort. Be patient with those who are slow to learn.

If any are holding the pencil in a cramped manner, correct them, but do not insist on holding the pencil in a particular position or after a prescribed rule. No particular way is natural and easy and hence cannot be right. *Give the individuality of the child as much freedom and independence as possible.* The same may be suggested about sitting in the seat. While no particular rule can be given for all, still cramped and unnatural positions should be corrected at once, and the pupils required to sit erect with their feet square on the floor.

Let the class draw the sphere a number of times, as many times as you can keep up their interest in it.

Do not compel them to draw, but lead them to do it by drawing on the blackboard and encouraging them to do likewise.

2

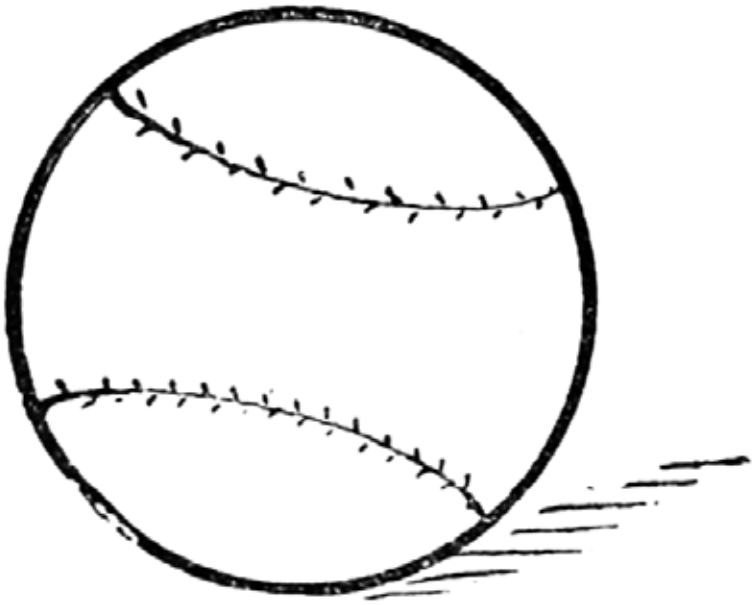


3

To each sphere that you draw, add some marks of expression as in Figs. 2 and 3. Do not speak of these marks or attempt to explain them[2], but let the child see and use them unconsciously.

Teach the name "*sphere*."

Draw a large sphere on the blackboard where all can see it, similar to Fig. 4, and leave it until the next lesson.[3]



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What is shaped like a sphere?[4] Ask the pupils to bring objects to school similar to a sphere,

2 There are certain steps in drawing which cannot be easily explained. It is best to say nothing about them and let the child unconsciously absorb them. Do not attempt to explain lines of expression.

3 Children learn a great deal by unconscious absorption. A drawing left on the black-board similar to the lesson is a silent teacher.

4 The principal common objects shaped similar to a sphere are: croquet, base and foot balls, globe,

thus cultivating the habit of observation. Use the objects brought to school for the lesson.

For example, an apple has been brought to school as an object that resembles a sphere.

Hold the apple in one hand before the class. What form does it resemble? How does it differ from the sphere? etc.

5

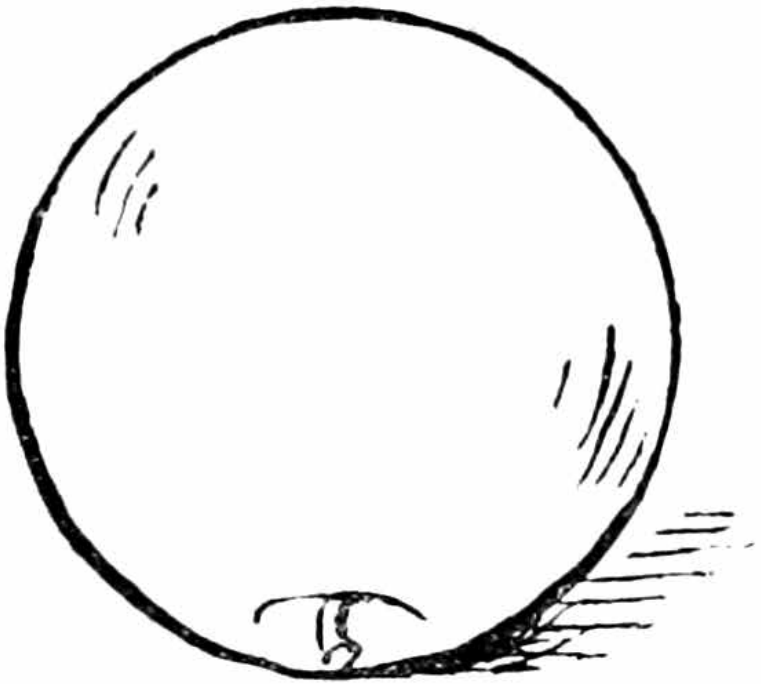
Hold the apple in one hand, and with the other, draw it on the blackboard as in Fig. 5. They see the apple and recognize its resemblance to the drawing on the blackboard. They see. Let them imitate by drawing the outline on their tablets.

Teach the right and left side of the drawing. Place a mark on the right side of the drawing.

marble, apple, peach, orange, pumpkin, squash, grape, cherry, plum, gooseberry, currant, etc. There are many others not spherical in form, but still are nearly so, and may be taught in connection with the sphere more easily than by making separate groups. These are: pear, lemon, potato, tomato, onion, egg, turnip, melon, etc.

“Mary, you may tell me which side of the apple the mark is on,” etc.

Teach the top side and the bottom side of the apple. “James, you may tell which side of the apple the stem is on,” etc.



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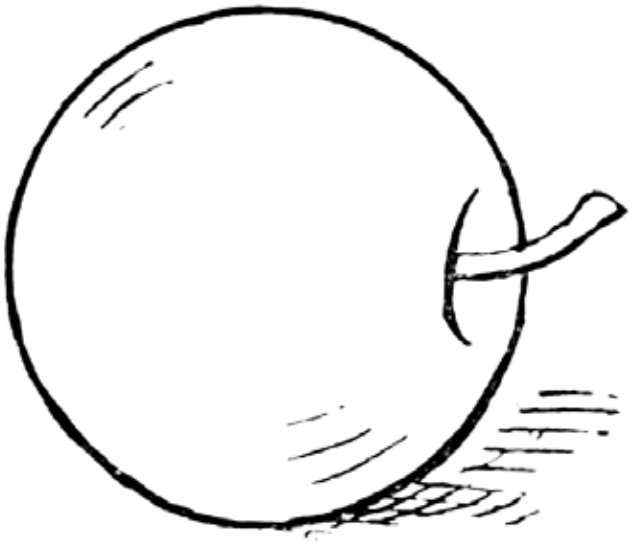
Hold the apple in one hand and, with the other, draw the apple with the stem pointing downward, as in Fig. 6. “Sara, you may tell which side of the apple the stem is on.”

In like manner, draw an apple with the stem pointing to the right and to the left, as in Figs. 7 and 8, each time letting the class see that you draw from the apple you have in your hand.



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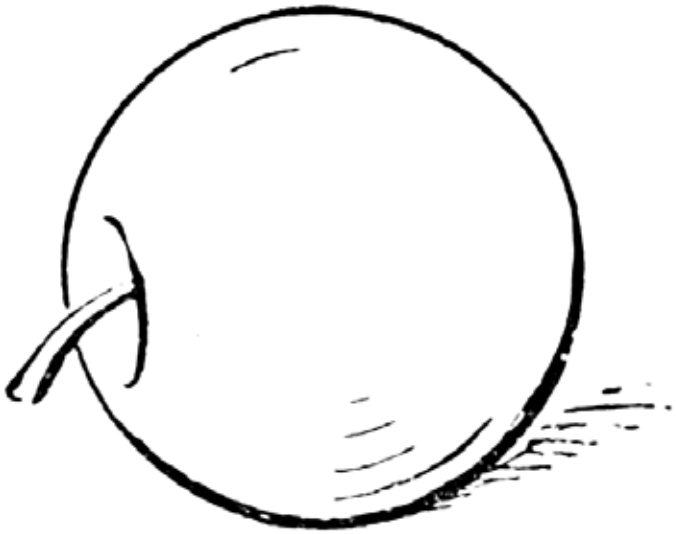

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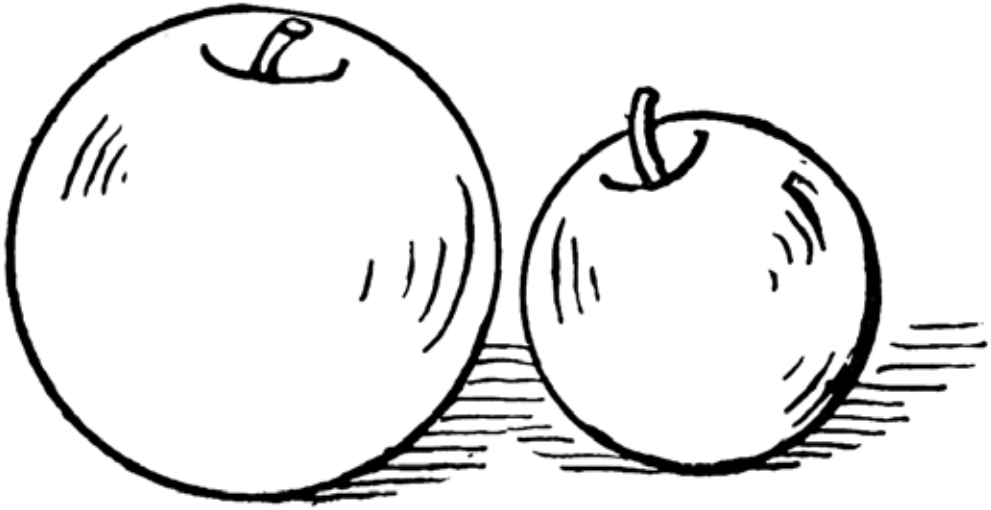
Let the class copy each drawing you make.

Send the class to the blackboard[5] and, by dictation, drill the pupils on what they have had.[6] Draw a sphere. Draw an apple with the stem on top. Draw an apple with the stem on the bottom. Draw an apple with the stem pointing to the right. Draw an apple with the stem pointing to the left.

5 The black-board should be used often. It is well to let the class (1) Reproduce the lesson of the day before. (2) Draw familiar objects from memory. (3) To hold objects in one hand and draw them with the other.

6 If the pupils are not able to draw the apple from memory let them copy the apple until they are able.

Show two apples of unequal size and draw them on the blackboard similar to Fig. 9.



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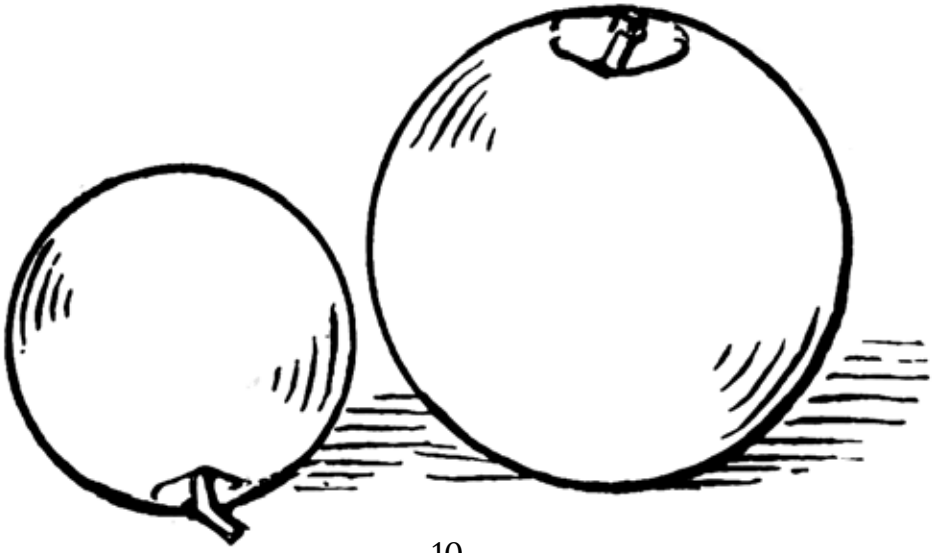
Draw one with the stem up and the other with the stem down, as in Fig. 10.



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Draw Fig. 10 with the stem of one pointing to the right and the stem of the other pointing to the left.

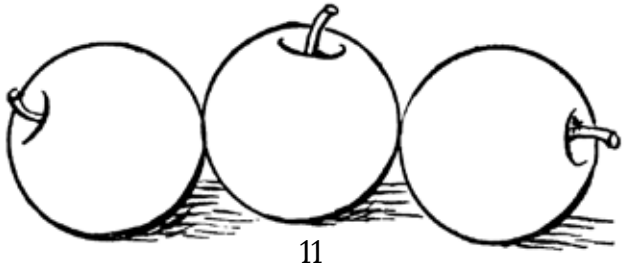
Drill with the class at the blackboard.

Draw a large and a small apple side by side.

Draw a large apple with a small one on its right, with the stem on the bottom.

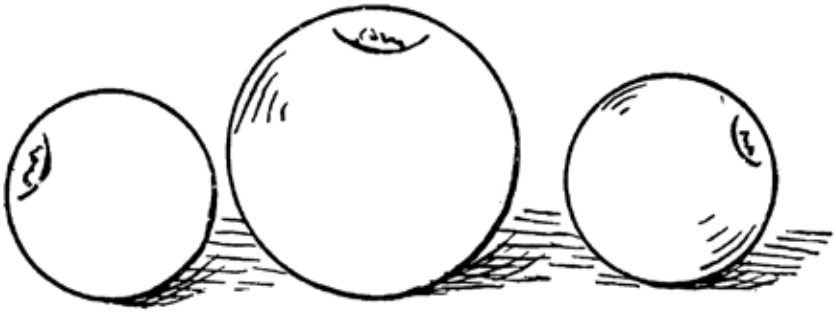
Draw a small apple with a large one on its right, with the stem pointing to the right, etc., etc.

Place three apples before the class and draw them on the blackboard as in Fig. 11.



11

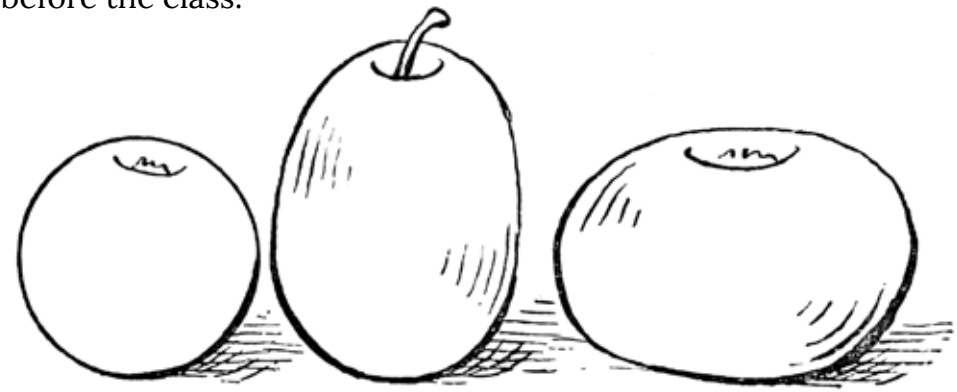
Place one large apple before the class with a small one on each side. Draw them on the blackboard as in Fig. 12.



12

Drill at the blackboard.

Procure a round apple, a long apple, and a broad apple similar to those in Fig. 13. Show the apples to the class and ask questions that will lead them to see the difference in form. Place them in a row before the class.



13

Draw each apple separately and let the class copy.

Draw a group composed of a round and a broad apple.

Draw a group composed of a broad and long apple.

Draw a group composed of a long, broad, and round apple.

Draw a long apple with the stem pointing up, down, right, left.

Drill at the blackboard.

Draw a round apple.

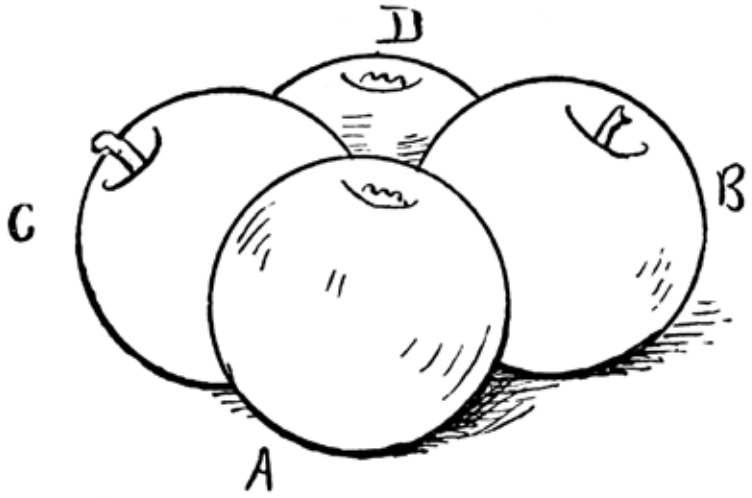
Draw a broad apple.

Draw a long apple.

Draw a long and a broad apple.

Draw one broad and two long apples, etc., etc.

Place one apple behind another so that the class can see the whole of one and part of the other, as shown by half of group 14 (A and B). Ask questions: Can you see all of the first apple? Can you see all of the second apple? Why can't you see all of the second apple? Etc., etc.



14

Draw apples A and B (Fig. 14) on the blackboard.

Draw apples A and C.

Draw apples A, B, and C.

Draw the whole group, Fig. 14.

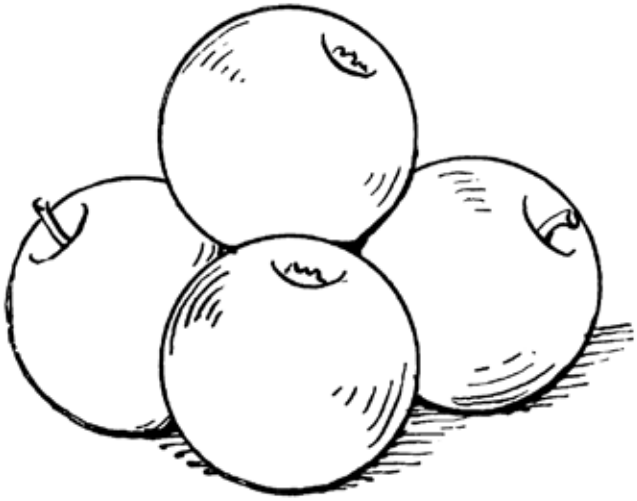
Drill at the blackboard.

Draw two apples, one behind the other.

Draw a group of three apples.

Draw a group of four apples.

Place a group of four or five apples before the class, similar to Fig. 15. Ask questions about the group: How many apples in the group? How many can you see? How many can you see the whole of? How many can you see a part of? How many rest on the table? Etc., etc.



15

Draw the group on the blackboard, and let the class copy.

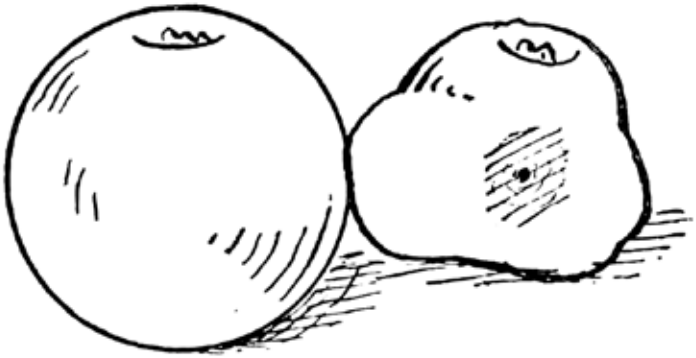
Drill at the blackboard by giving a problem to each one adapted to their ability. Mary, you may draw an apple on the blackboard with the stem sticking from the right side. John, you may draw a large and small apple. Henry, you may draw a long apple, etc., etc.

Show a good apple and a bad apple to the class.

Ask questions of comparison.

A moral story in connection with this lesson would be appropriate.

Draw the good and bad apples on the blackboard, as in Fig. 16. Let the class copy.



16

Drill at the blackboard.

Let each draw from dictation. John, you may draw a group of three apples. Henry, you may draw a group consisting of a round, a long, and a broad apple. Mary, you may draw a good and bad apple, etc., etc.

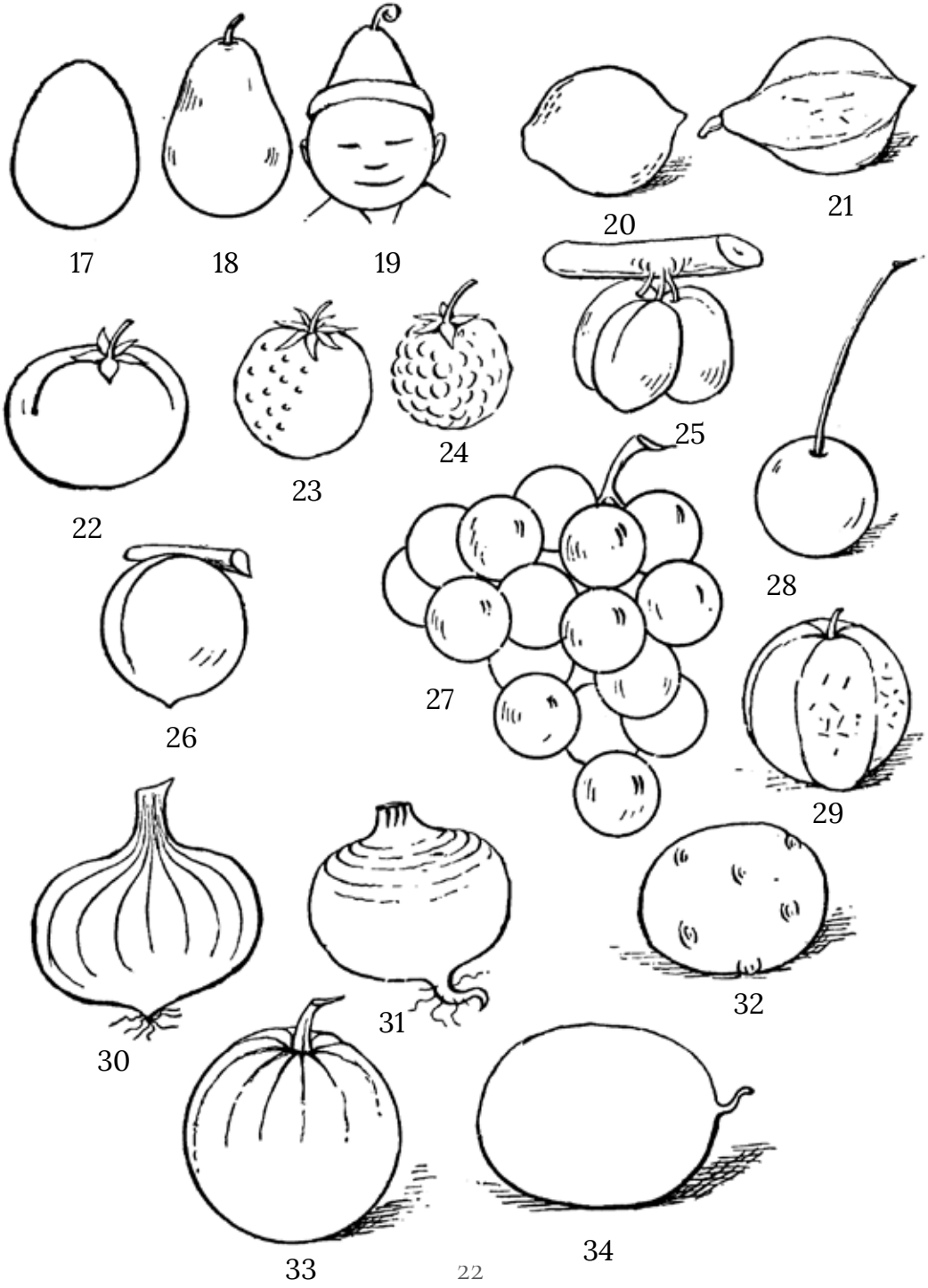
Lead the class to draw original groups. This may be done through dictation by gradually making the oral direction less until the whole problem is left with the pupil.

For example: John, you may draw a large apple with a small one on each side. John, you may draw a group of three apples. John, you may draw a group of apples.

The pupils have *seen*, they have *imitated*, they *remember*, and now they *imagine* and begin to *reason*.

Any of the objects represented by Figs. 17 - 34 may be substituted in place of the apple or used with it.

Two or more objects, such as an apple and pear, potato and turnip, melon, squash, and pumpkin, may be grouped together.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DRAWING FROM THE REAL OBJECT[7].

As soon as you think best, gradually substitute the real object for the drawing on the black-board. This is not an easy task and requires tact and patience. Do not compel pupils to draw from the real object, but lead them easily and gradually from one to the other.

Three steps are necessary to lead the child to draw from the real object:

1. Let the child see you draw the object. (Perception).

2. Let the child copy the object you have drawn. (Perception and imitation).

3. Let the child draw the real object. (Perception, imitation, and reasoning).

Care must be taken not to hurry the pupil from the second to the third step. It is necessary to lead him gradually at this point, and allow him to copy your drawings on the blackboard many times in different positions before it is advisable for him to draw from the real object.

For example, you have been teaching the child how to draw the apple. He has become familiar with it. He can draw a large apple, a small apple, different-shaped apples, and groups of apples.

7 This is perhaps the most critical point for the pupil in drawing. It is at this point the pupil is most likely to acquire a dislike for the work. Drawing from the real object is to the child difficult, dry and uninteresting as compared with drawing from a picture placed on the black-board by the teacher, and if care is not taken the result is to make the child dislike drawing.

He has seen you draw them from apples you have held in your hand or placed on the table.

Now give the child an apple and let him draw it on the blackboard. If he hesitates or lacks confidence in himself, you take the apple and draw it, and then lead him to do so. Encourage each step. Do not drive. Lead. Be patient.

Care must be taken not to weary the pupils. A class that is not interested learns very little.

Place an apple on the desk before each pupil and let them draw it. Lead them in the same manner as above.

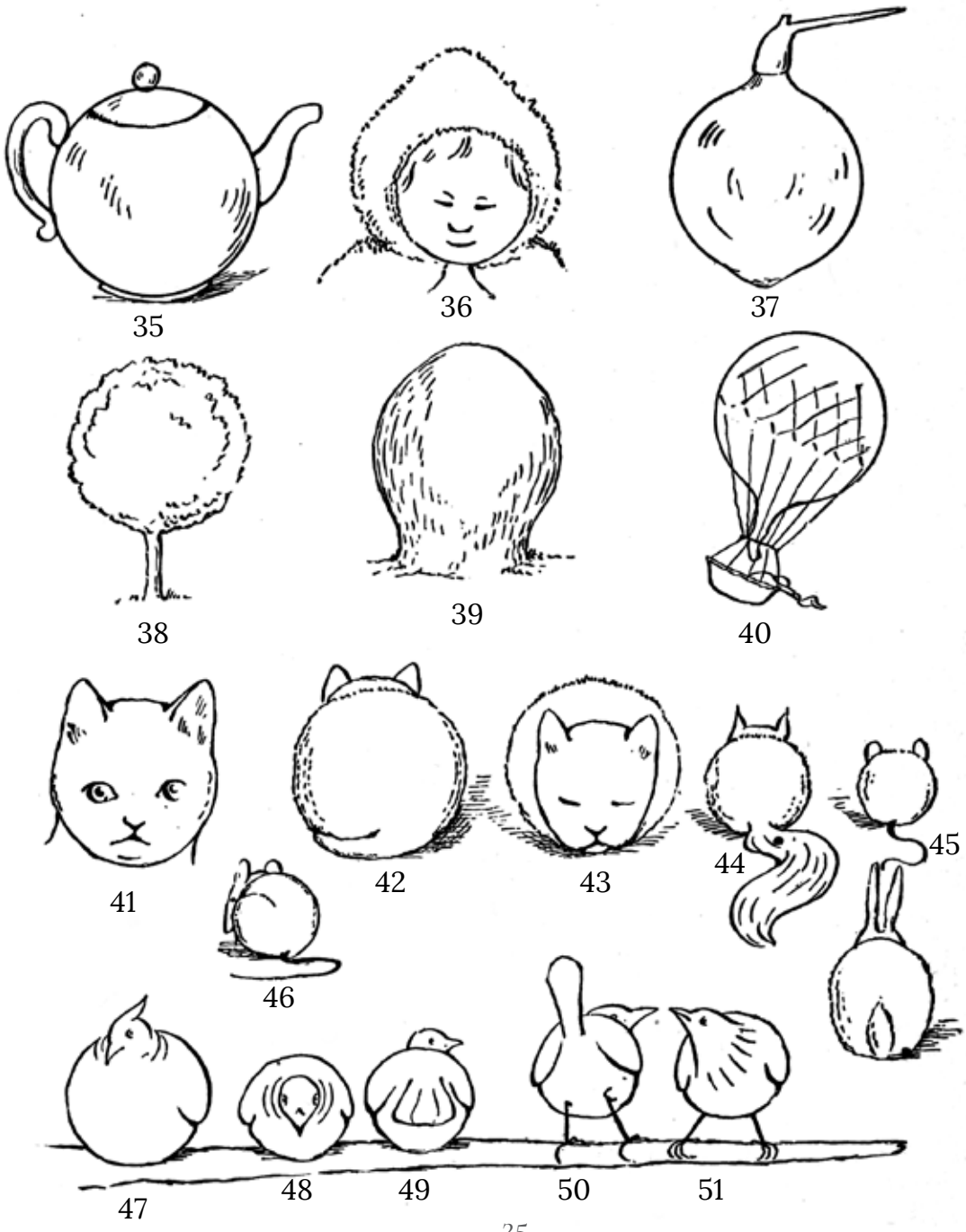
An object as large as a melon (Fig. 34), a squash (Fig. 21), or a pumpkin (Fig. 33) may be placed before the class where all can draw from the same object.

TEACHING OBSERVATION.

The sphere should be made the key to all similar forms. To do this is a very important duty. To show that the sphere is similar to an apple, a pear, a haystack, and like forms, unifies the powers of observation and the whole work of form study.

Observation should be directed so as:

1. To show the application of the general or type form to special forms.
2. To teach comparison.
3. To teach unity.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