



PROGRESSIVE
LESSONS IN
ART EDUCATION



HUGO B FROEHLICH
BONNIE E SNOW



BOOK FIVE

THE PRANG EDUCATIONAL COMPANY
NEW YORK CHICAGO DALLAS ATLANTA

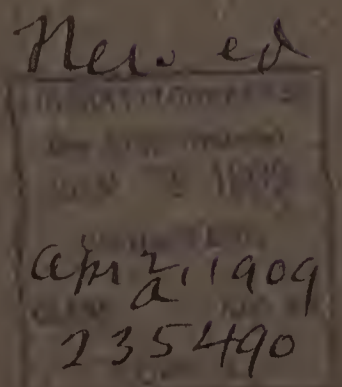
Materials Used with Progressive Lessons in Art Education

The use of color as a means of expression has come to be regarded by educators and psychologists as an important factor in the development of the child's mental powers. Of all the color mediums practicable within the limitations of the schoolroom, water color produces the largest and finest range of color possibilities. All the colors needed to produce the necessary hues accurately representing nature or design in their manifold tone variations can be produced by the combination of the three primary colors, red, yellow and blue. These three colors, however, must be of first quality. The unequalled purity of the Prang Primary Colors — Red, Yellow and Blue — has established a standard of excellence that has often been imitated but has never been reached.

A cake of black water color will be found convenient to use in connection with the three primaries, for producing deep shades, or used alone for producing pure neutral grays.

It should be borne in mind that an extended palette of eight, twelve, or even more colors is non-educational, because it prevents the very result that all color training should accomplish — the ability to detect, analyze and appreciate the constituent elements of a color.

Art Education Colored Crayons contain colors that are especially adapted to certain lines of work, such as design, free illustration, etc. These crayons used in connection with tinted papers for constructive exercises and for various decorative purposes are especially helpful and attractive in producing results of high artistic merit. These papers as well as the colors and crayons mentioned may be obtained of The Prang Educational Company at very moderate prices.





A



B



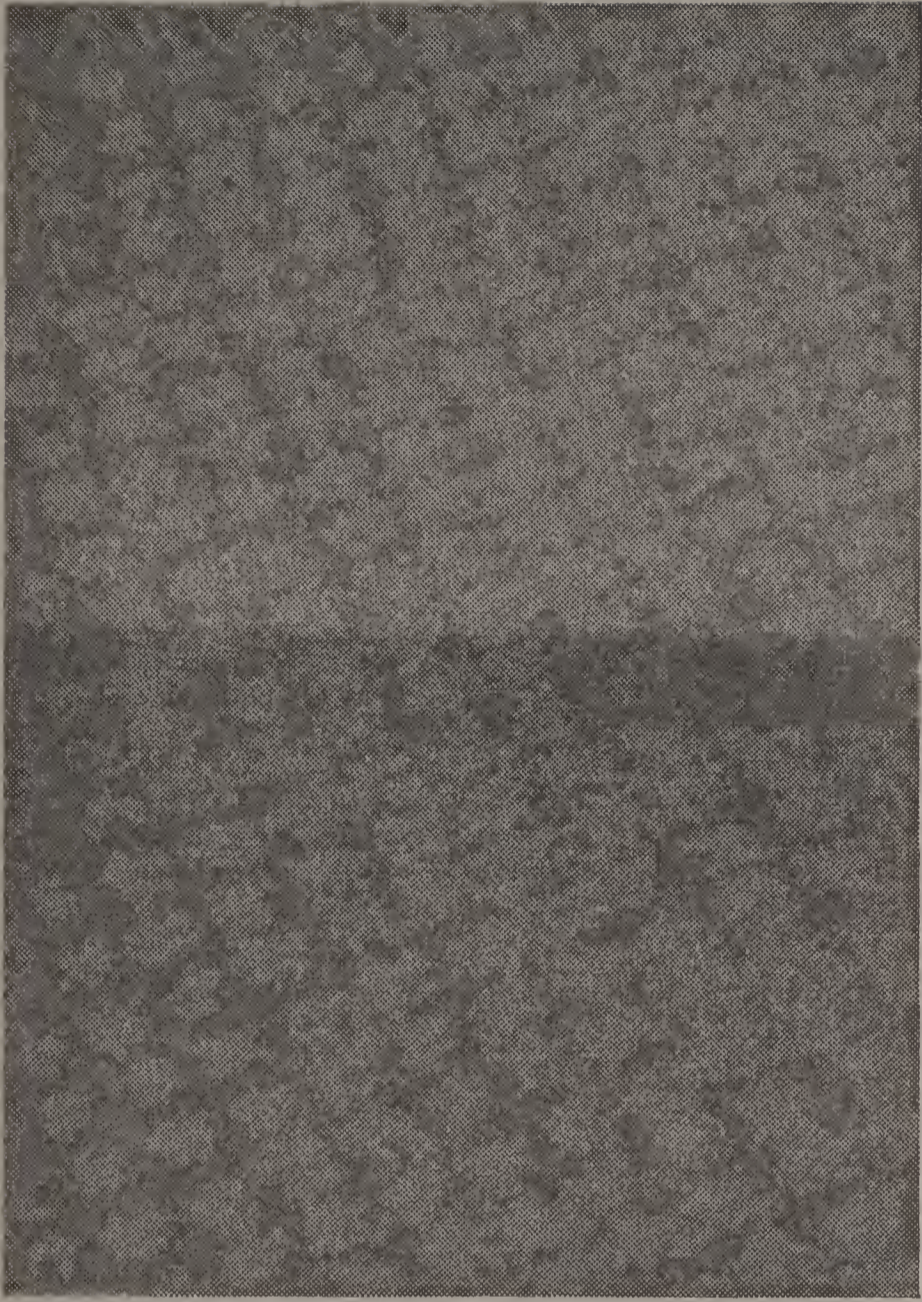
Paint with ink or with color from a large, simple growth of grass (Fig. 1). Make a finder by cutting two right angles from a sheet of 9 x 12 paper, the sides of the finder to be about one and one-half inches wide (Fig. 2). Place these two L shaped pieces of paper over your sketch, so that a long narrow opening is enclosed (Fig. 3). Adjust this opening until you see within it the best arrangement possible with your sketch. Mark this enclosure with a pencil line. Remove the finder, cut out the arrangement and mount it on tinted paper.



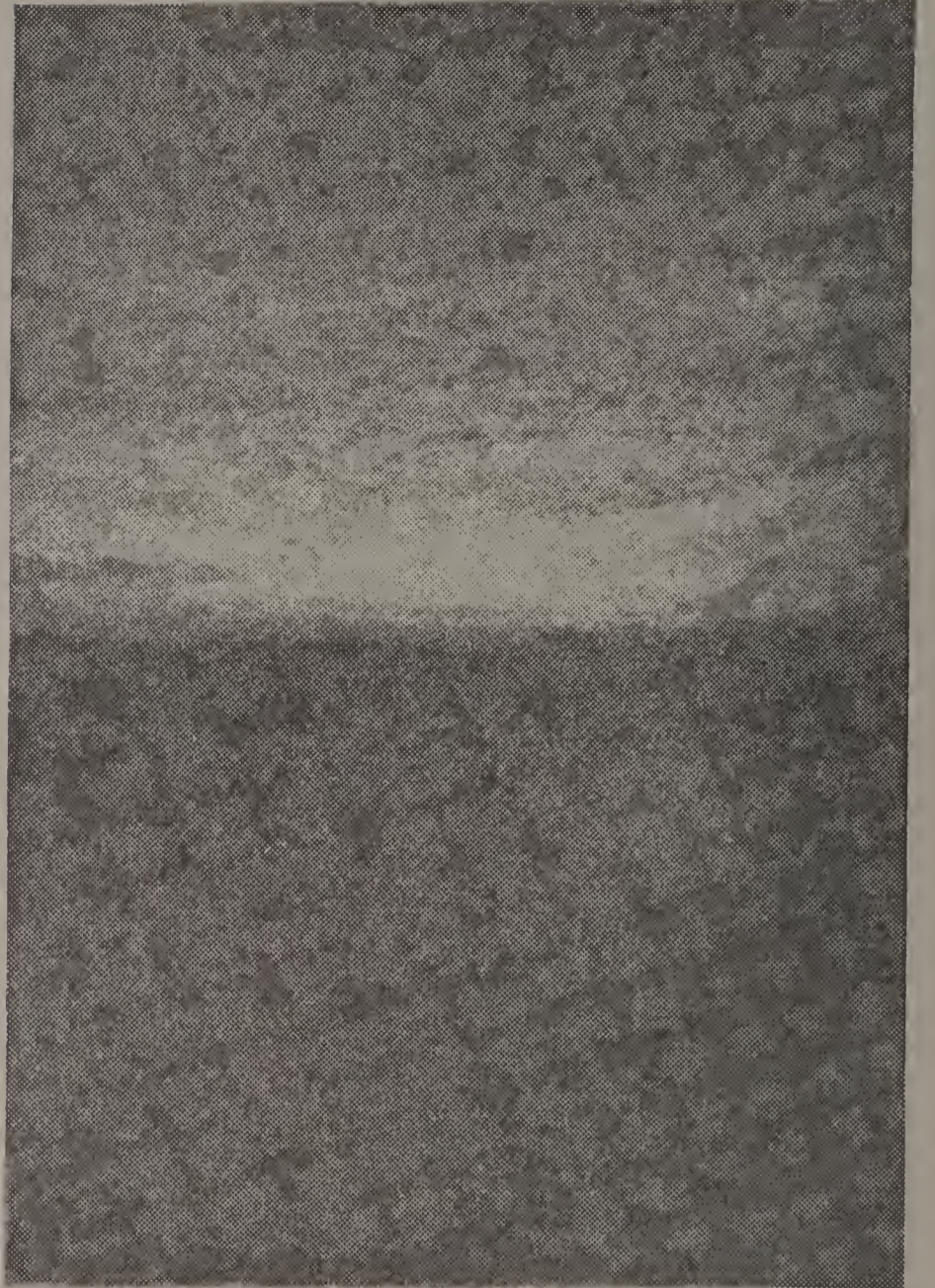
This charming study from a growth of sedge was drawn with a soft lead pencil. First, the general direction of the stem was sketched in light broken lines. Then the seed-heads were drawn with short direct pencil strokes, laid on in the direction of the growth of the seeds. The leaves were sketched next, the pencil strokes again indicating the direction of their surfaces,—changing their direction if an angle or bend occurred in the leaf. Darker touches, or accents, were placed where needed.

All pencil painting should be done with a loose swinging movement of the pencil, with the effort to obtain the desired value at once, instead of working again and again over the same surface.

Make a pencil sketch on tinted paper from a growth of grass, sedge or grain.



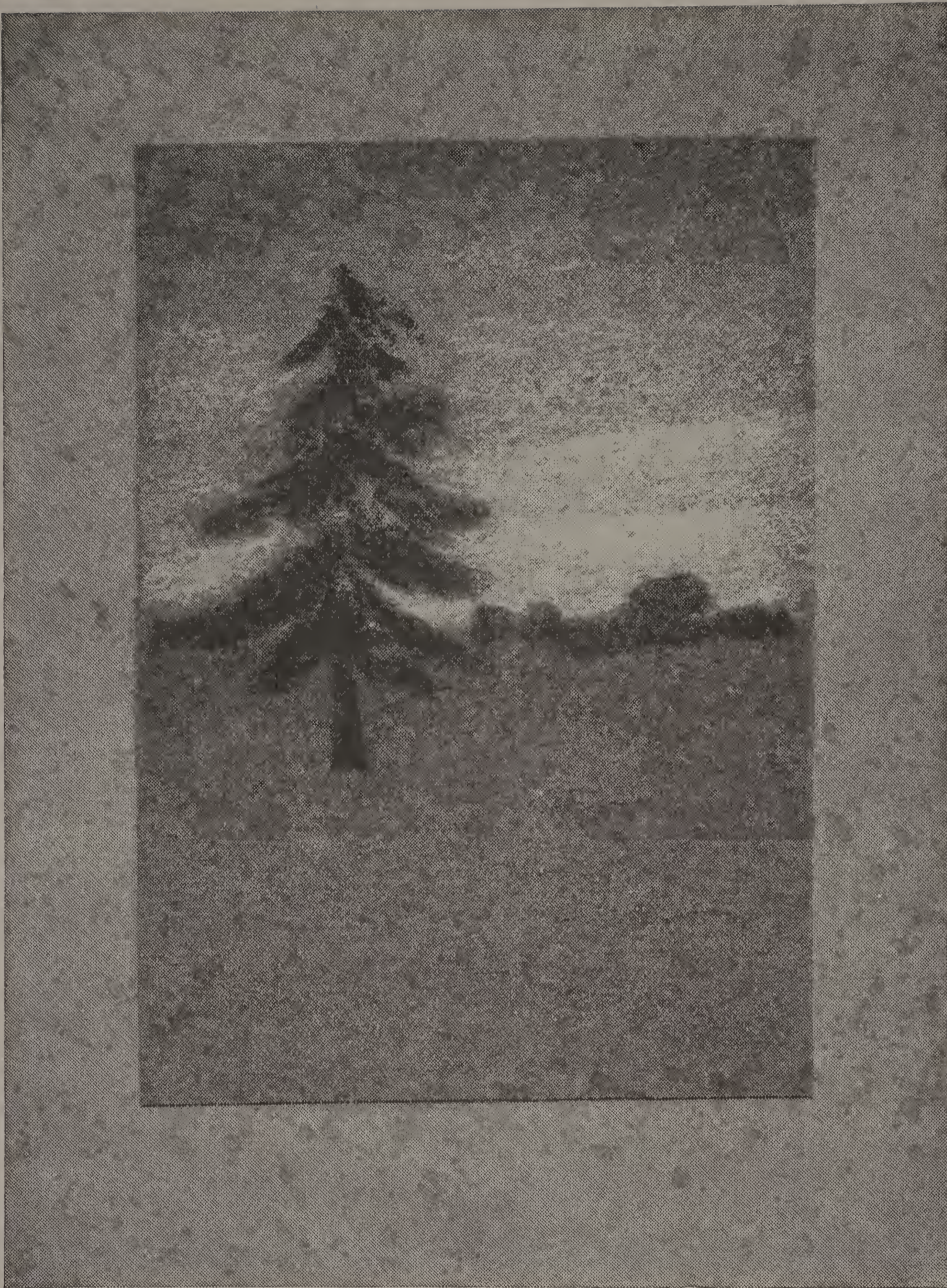
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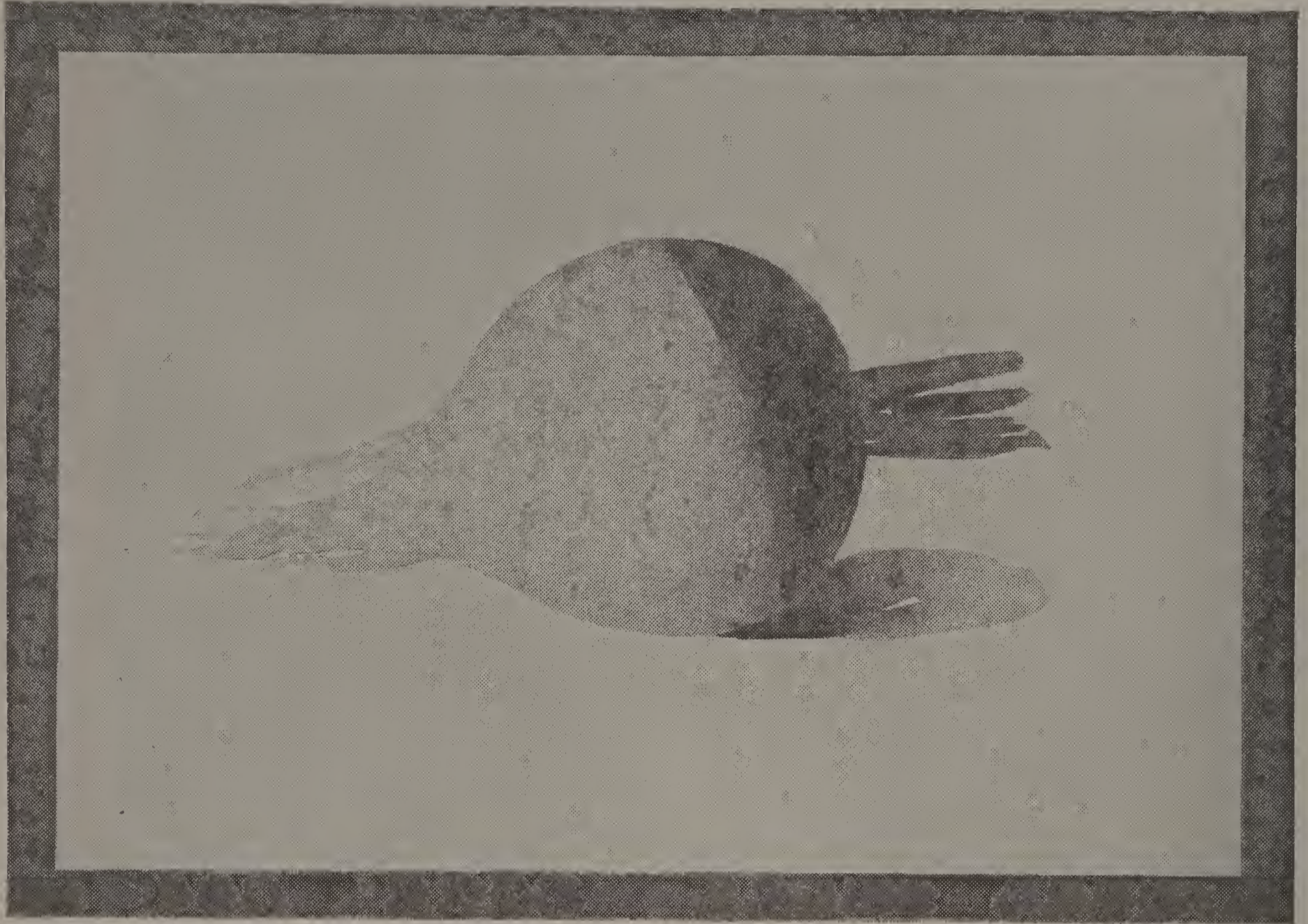
2

Gray or bogus paper with white chalk and black crayon or charcoal is new and interesting material to use for landscape effects. Fig. 1 shows the beginning of a simple exercise. The foreground is put in very simply with broad strokes of crayon that allow the gray paper to show through. Fig. 2 shows a cloud effect added to this, put in with white chalk. A sunset effect is obtained by adding to this a few strokes of red crayon, — again not enough to hide the gray paper altogether, but enough to suggest a possible bright color in the sunset sky.

Make several of these studies on different tones of gray paper.



From the sketches you made for the lesson on page 8, choose the one you like best. Add an effect of distance, with vertical strokes of black crayon. Put a tree in the foreground placing it so that its foliage rises against the sky. Trim your sketch and mount it on tinted paper.



The sketch on this page was painted in two values of gray, on gray manila paper. The turnip would also have been beautiful if it had been painted in its own colors — two values of violet, with gray-green leaves.

Paint from any of the fall fruits or vegetables, that show interesting shapes or beautiful colors. Whether you use gray washes or colors, study well the form, proportion and surface of your particular specimen.

Mount your best sketch on tinted paper.



The pepper is a vegetable that is interesting to paint and interesting to draw in outline. Its brilliant color—sometimes green, sometimes scarlet, and sometimes a combination of these colors—is always attractive. Its form and growth, too, are unusual; we never mistake a pepper for anything else.

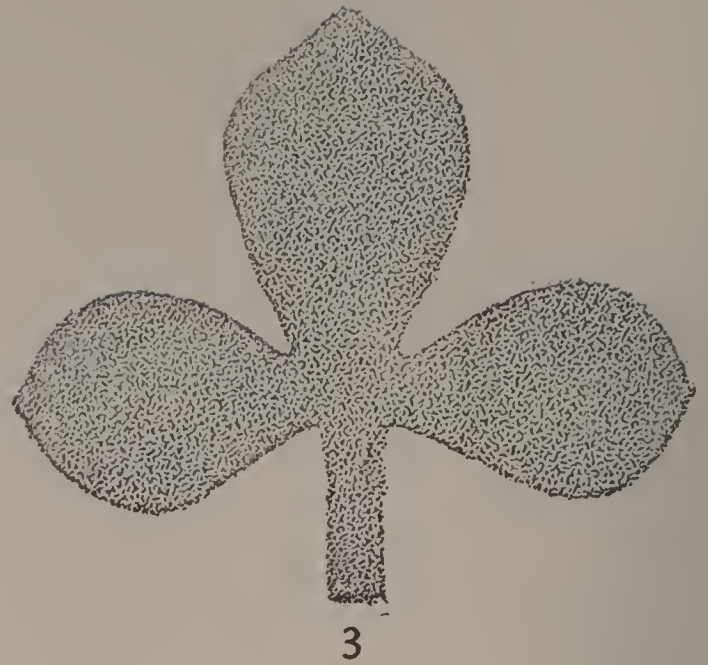
Study well the shape, size and proportion of the specimen before you. Indicate by short dashes its height and width. Draw its outline with soft lead pencil on gray paper. Place accents where they are needed. Locate and draw the table-line.



1



2



3

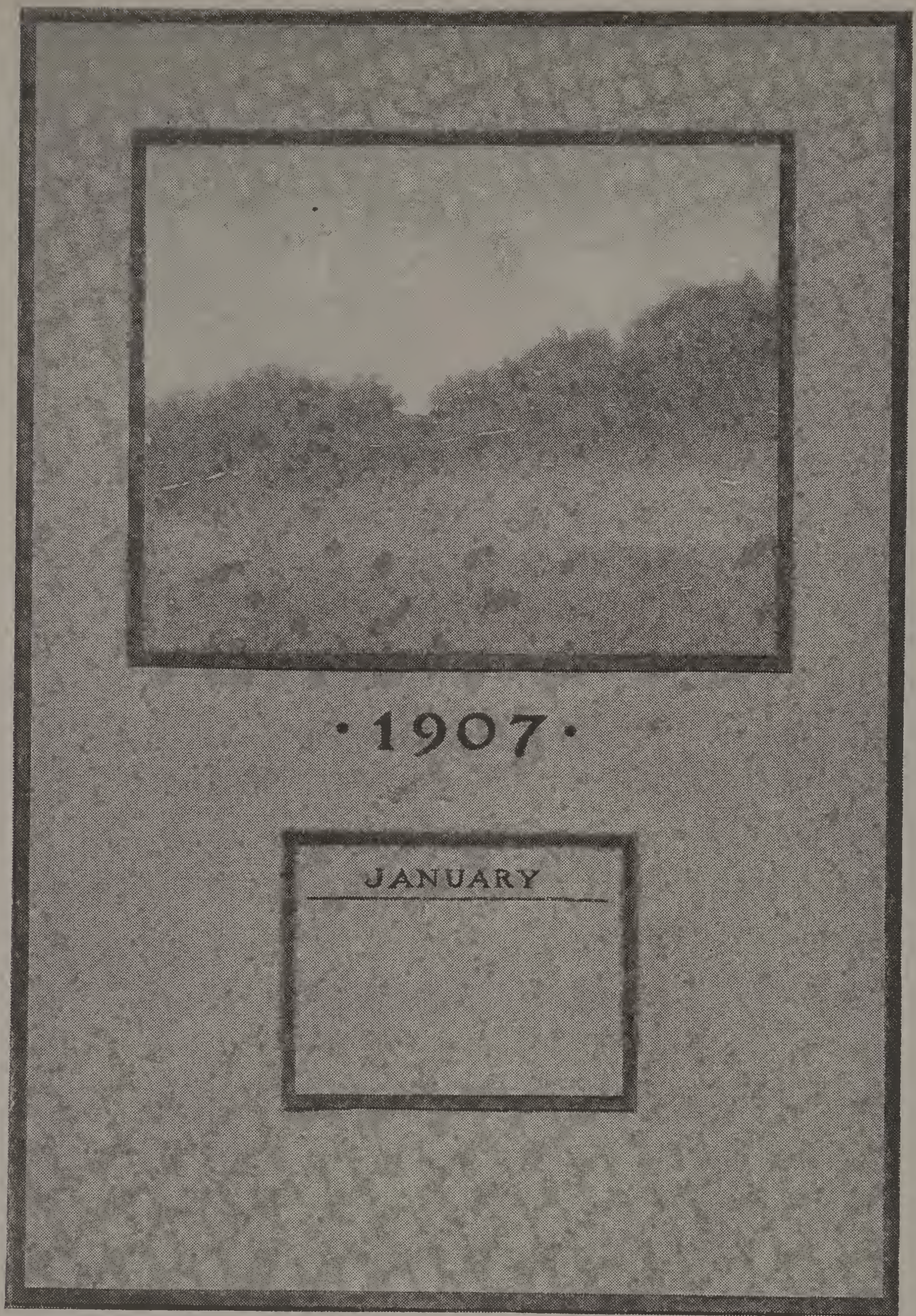


4

Bring clover leaves to school and make sketches of them, in color, or with ink or pencil (Fig. 1). To make a stencil decoration from the clover leaf as a motive, fold a piece of manila paper and draw upon the folded surface the curve of half of the leaf (Fig. 2). Cut upon this curve and open the fold (Fig. 3). This pattern is to be used in cutting a unit from green paper. Mount the colored unit upon a circle of darker green (Fig. 4).



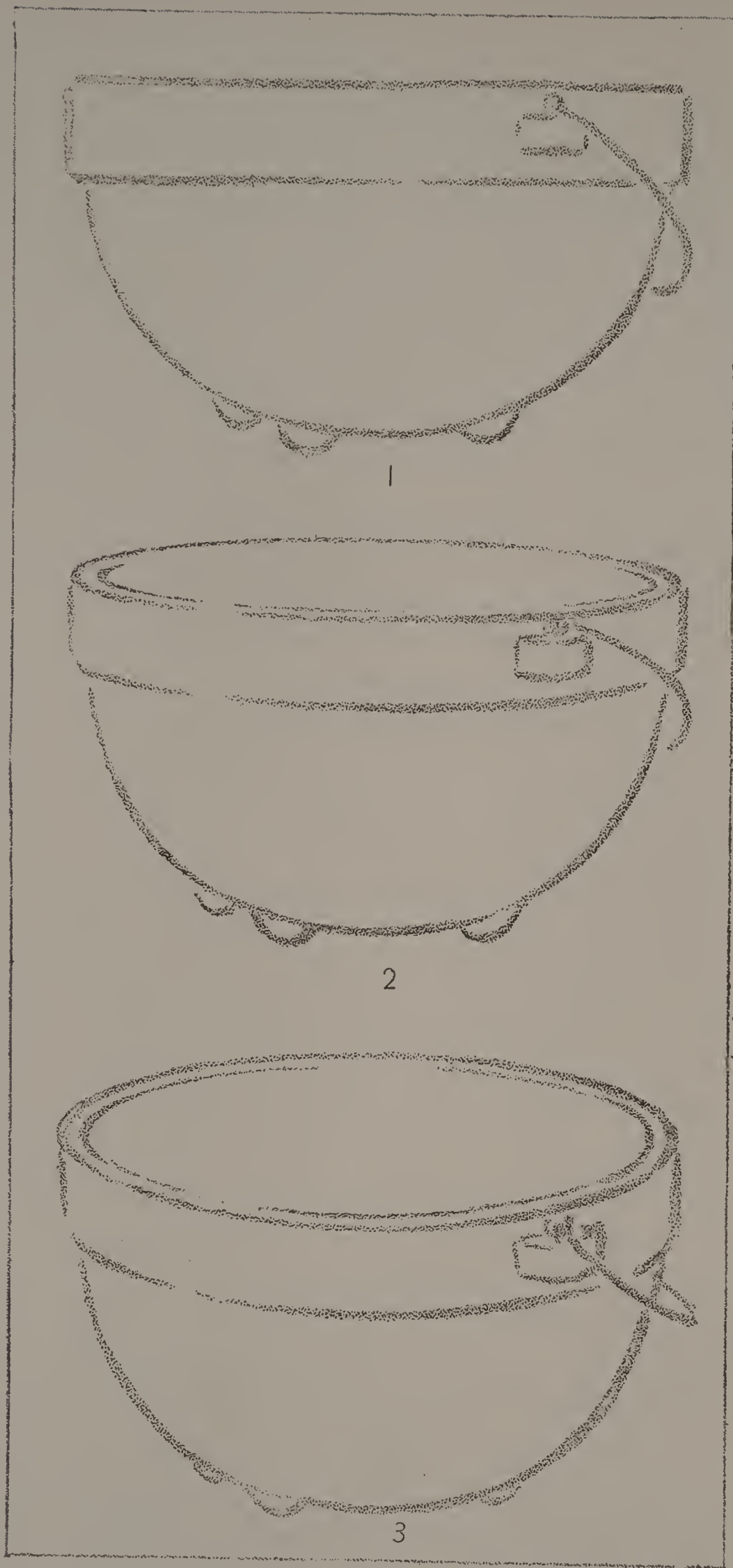
The clover-leaf stencil made in the lesson on page 14 may be used to decorate an invitation card to a St. Patrick's Day party. Or, it might be used to decorate a program cover, or a memorandum tablet. For the latter, cover a piece of stiff cardboard with green construction paper, of a tint not so dark as the circle in the decoration, nor so light as the leaf. Paste a small pencil-tablet upon this and paste the decoration above the pad. The dark markings seen on the leaf-forms in the sketch above were put on with dark green water color.



This attractive calendar was made by covering a piece of pasteboard measuring $8 \times 11\frac{3}{4}$ inches with very dark green construction paper. Upon this was mounted a piece of gray-green paper, measuring $7\frac{3}{4} \times 11\frac{1}{2}$ inches. This provides for a dark margin $\frac{1}{8}$ inch wide on all sides. A June landscape showing blue sky, dark green distance and lighter green foreground and measuring $4\frac{5}{8} \times 5\frac{3}{4}$ inches was mounted first on the dark green paper (leaving $\frac{1}{8}$ inch margin). It was then carefully placed about an inch below the top of the cardboard. The calendar pad, which was printed on green paper, was also mounted on the dark green and pasted about $1\frac{3}{4}$ inches up from the bottom. The figures of the year were then carefully drawn, and colored with dark green water colors. The charm of this calendar was in its color scheme, its simplicity and in its neat workmanship.





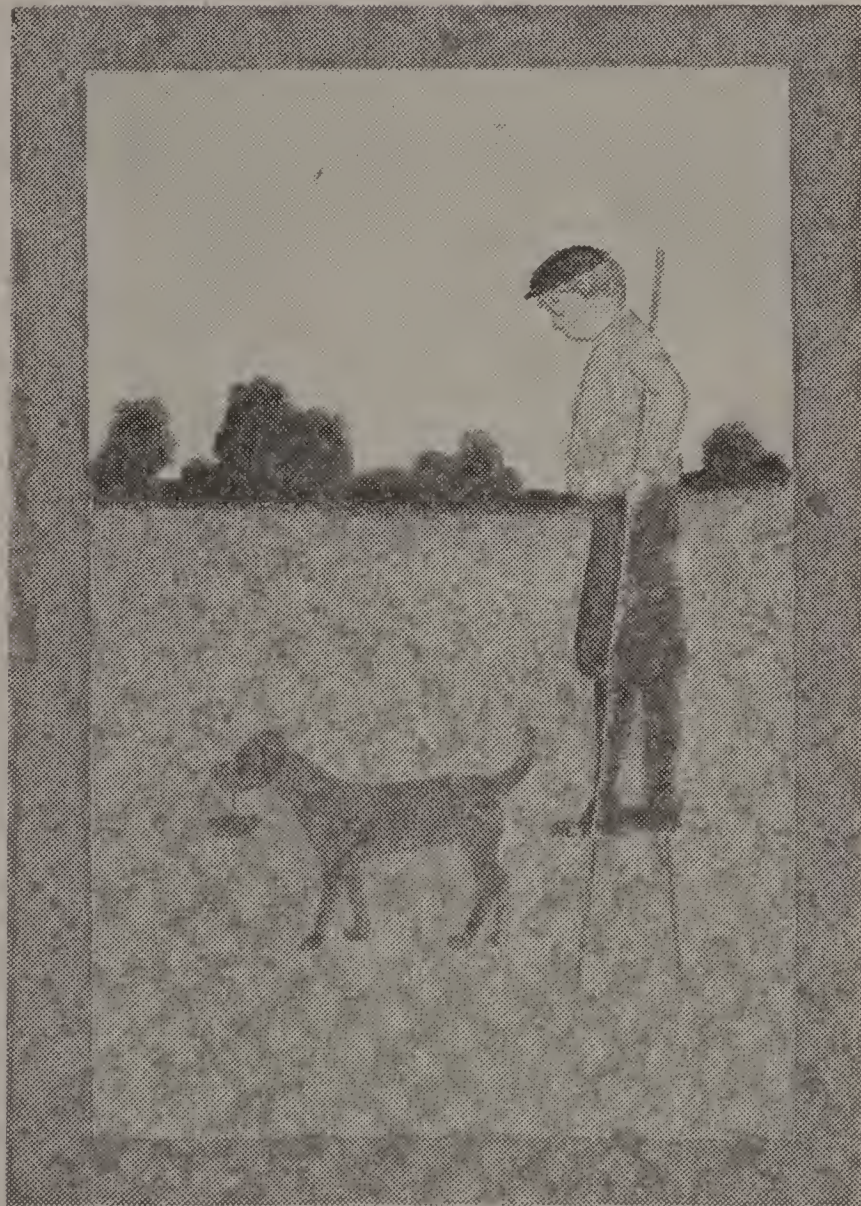


Choose an object with a circular top, differing from the bowl shown in this sketch. A wooden chopping bowl, or a bushel basket would be a good study. Draw it in three positions: (1) with the top on the level of the eye; (2) with the top slightly below the eye; (3) with the top still lower. Draw in good size, with crayon, or soft lead pencil, on manila or gray paper.



In selecting objects for a group we should be careful to choose those that seem to belong together, that are not the same size, and that are not of the same value, — that is, of the same degree of lightness and darkness. In arranging our group, we should place one object a little farther away from us than the other, in order to express what we call distance.

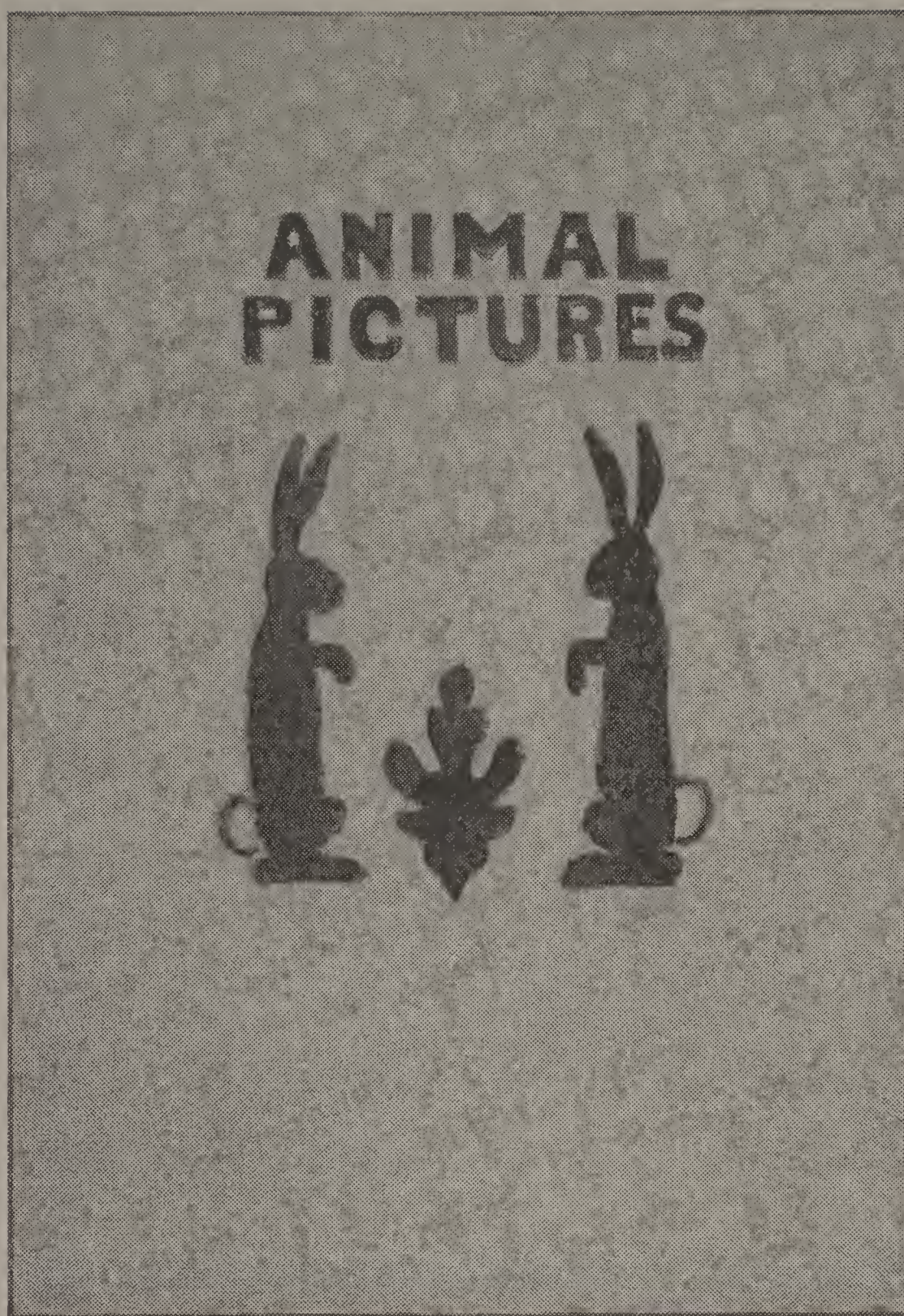
The group on this page was drawn with a large crayon. First the outlines of the objects were sketched in very light lines. Then the light value of the outside of the kettle was laid on, the crayon being held with the ends of the thumb and fingers, and the side of the lead passed back and forth over the paper, until the shape of the kettle was expressed in mass. The inside of the kettle, the handle and the beet were treated in the same way, but made darker in value. Draw from a similar group using crayon on gray or manila paper.



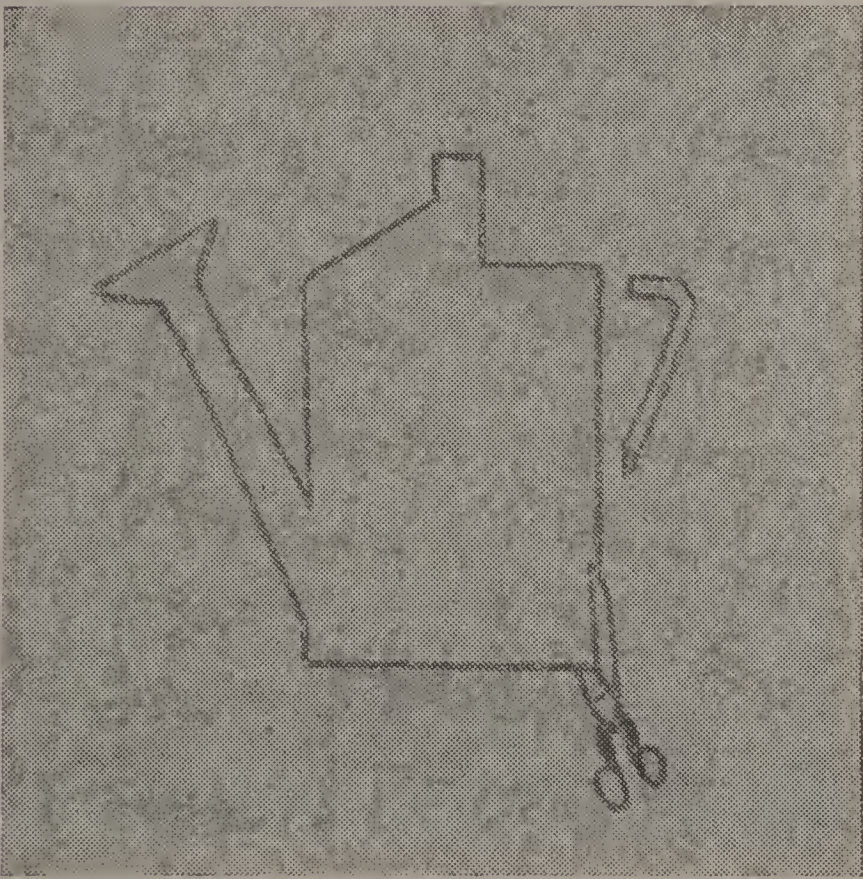
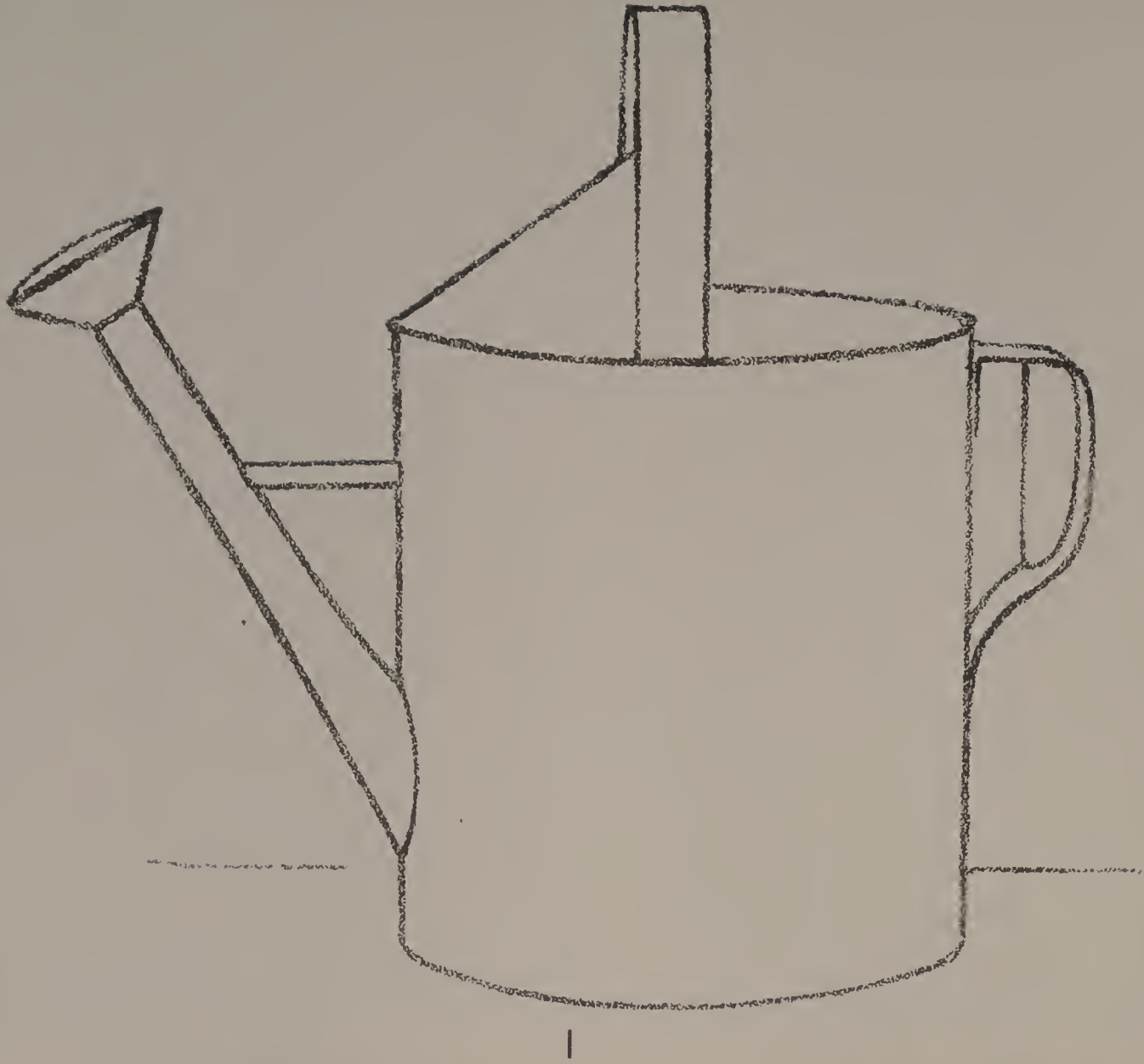
A boy on stilts may easily be prevailed upon to walk several times across the schoolroom, so that you may study the action and the proportion of parts, and then draw the pose. Sketch the figure in light outline, add the stilts, and when corrections are made fill in the different parts with values. Ink washes or crayon and white chalk may be used. A simple landscape effect would add to the interest of the sketch.



Bring to school a pet cat, dog or rabbit. Draw quickly the leading lines that tell how the model is standing or sitting. Do not spend any time on details. Work rapidly, making every stroke of your pencil count. If your model moves, begin another sketch, showing the new pose. After the lesson, your page should be full of small drawings, showing the various positions taken by the animal. Some of these may show the entire animal, while others may merely show the head, a line of the back, or sketches of the ears, paws, etc. When you have a sufficiently complete drawing in outline, lay on the dark masses with pencil painting.



The illustration on this page shows how an animal shape may be used to decorate a folder or book-cover. The shapes may be cut from paper, painted black or dark gray, and pasted on the gray paper of the cover; or, one shape may be drawn and the other traced from it. The outlines may then be filled in with a flat wash of charcoal-gray, or a flat wash of a darker tone of the color of the paper used for the folder.



2

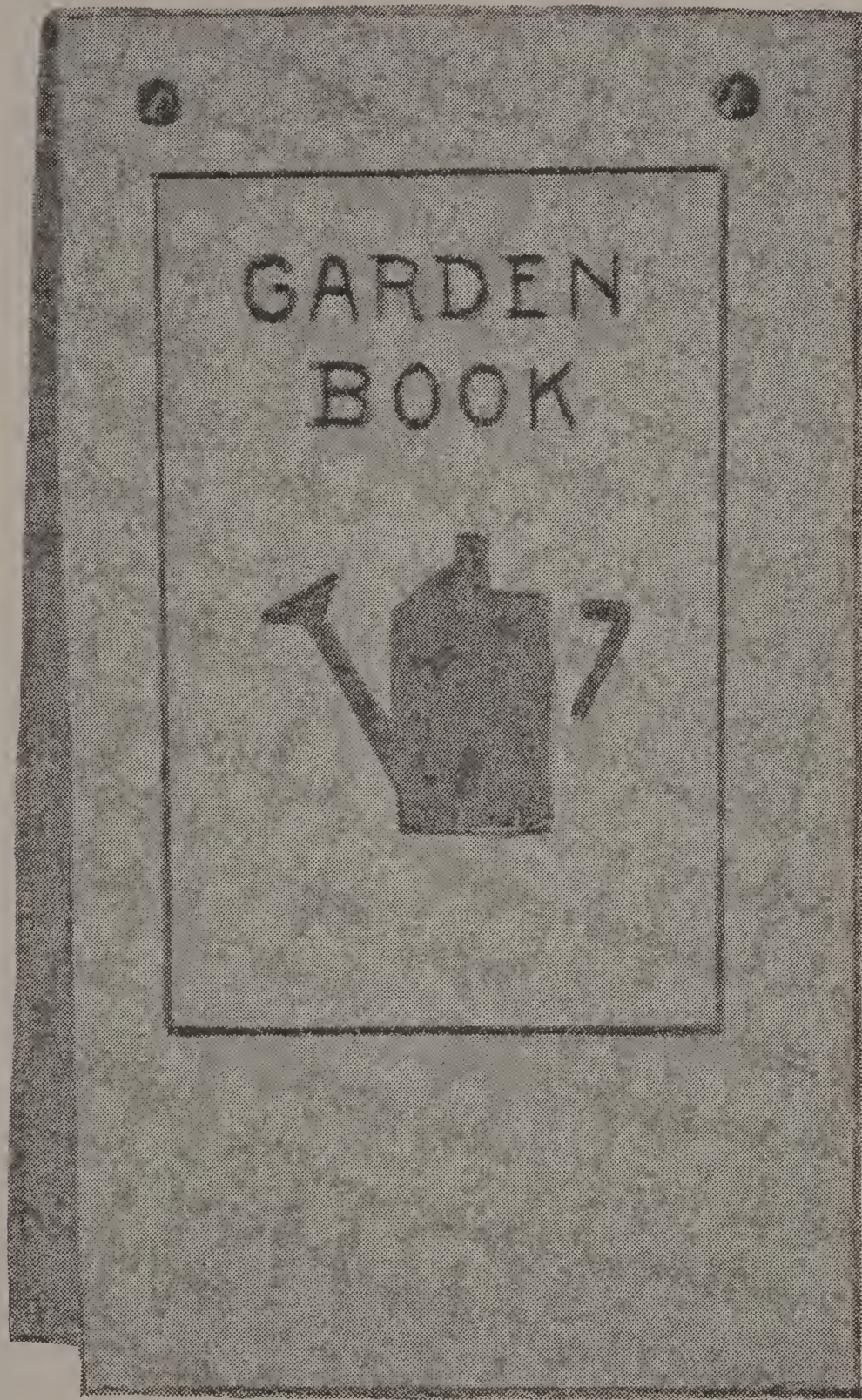


3

Study the form and proportions of a large watering-pot. Make an outline drawing of it, in good size, using black crayon and gray paper (Fig. 1). When you have the form memorized, draw a straight-line outline of it, in preparation for a stencil. This outline should be about three inches high, and wide in proportion (Fig. 2). Cut out the stencil with the sharp point of a knife (Fig. 3).

3
3
3
3
3

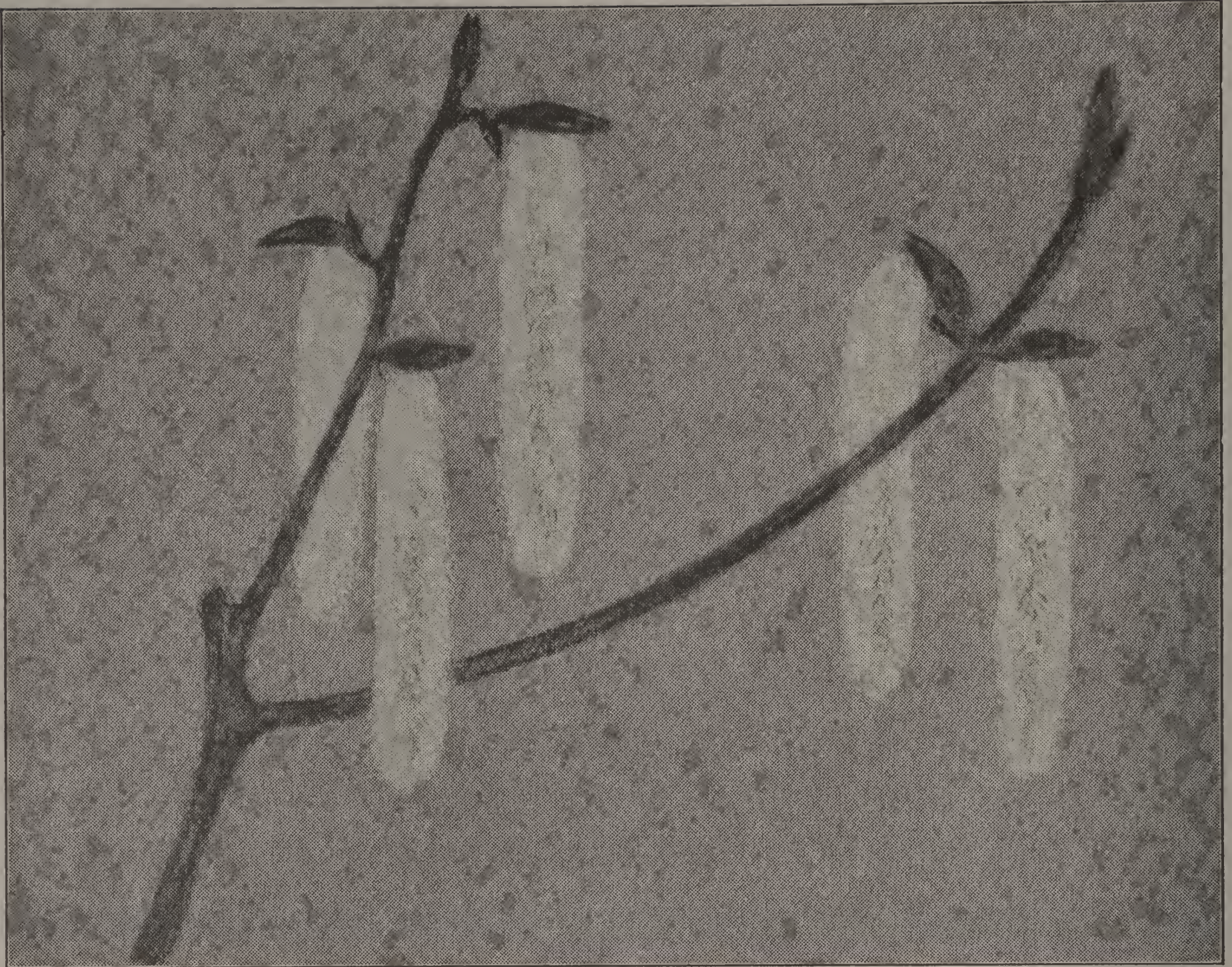
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2

You can decorate a Garden Book with the stencil made from the watering-pot. Fig. 1 shows the pattern for the folder. Fig. 2 shows the stencil applied.

Place the stencil where you wish the decoration to be, and either paint the opening with water color, or mark the shape with pencil and fill in the outline. Gray-green construction paper for the cover with a stencil decoration in a flat wash of darker green would be a good color combination for such a cover.



The poplar catkins shown on this page were drawn upon gray paper with black crayon and white chalk. First, the twigs were very lightly sketched, in order to locate the catkins. Then the catkins were drawn, with short strokes of sharpened chalk. Notice that the strokes were placed in such a way as to leave the suggestion of a dark streak up the middle of each catkin. This effect was slightly aided by light touches of black crayon. Last of all, the stems and scales were drawn with a firm, strong touch. Make similar studies from catkins of the willow or poplar. Use gray paper, white chalk and black crayon.

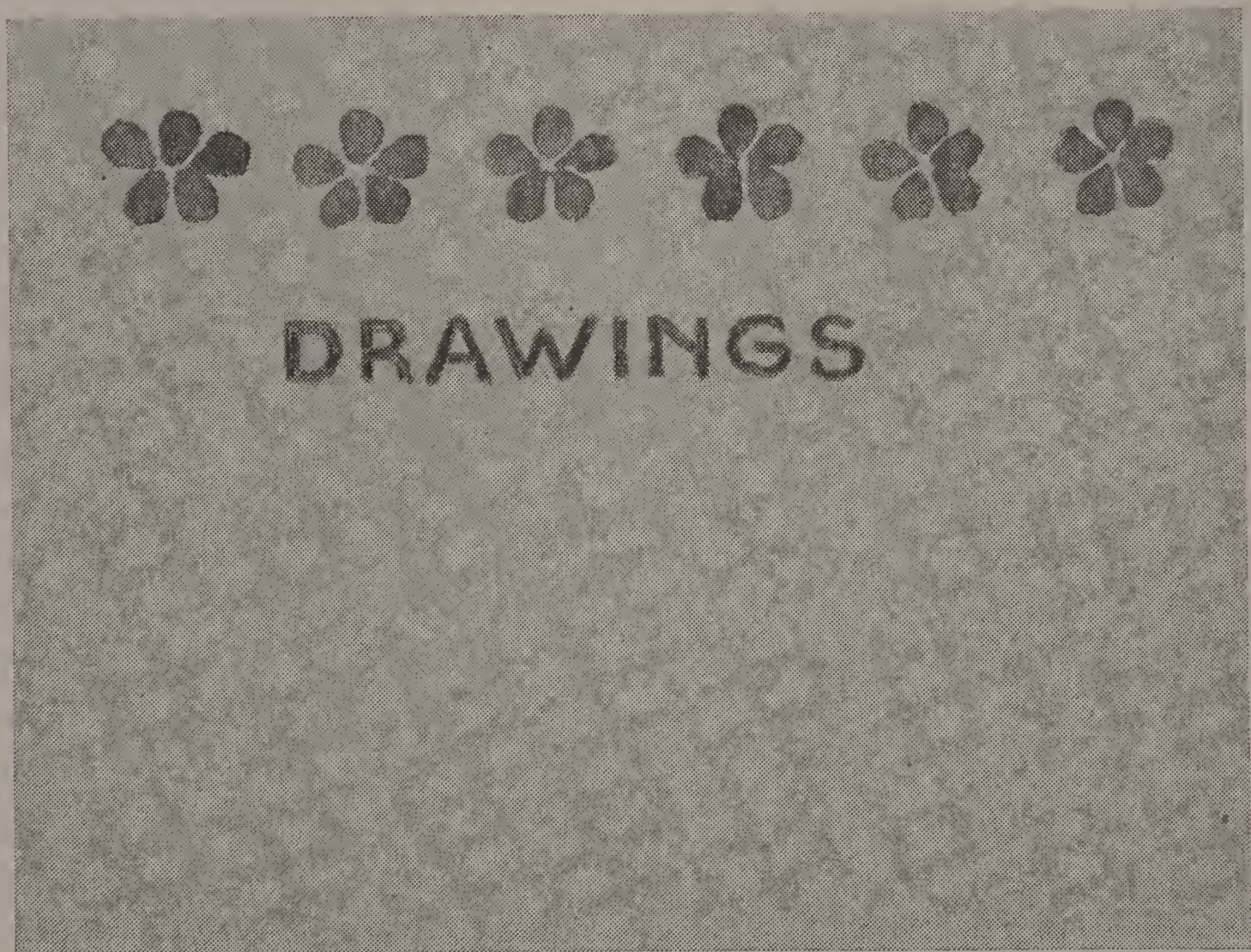
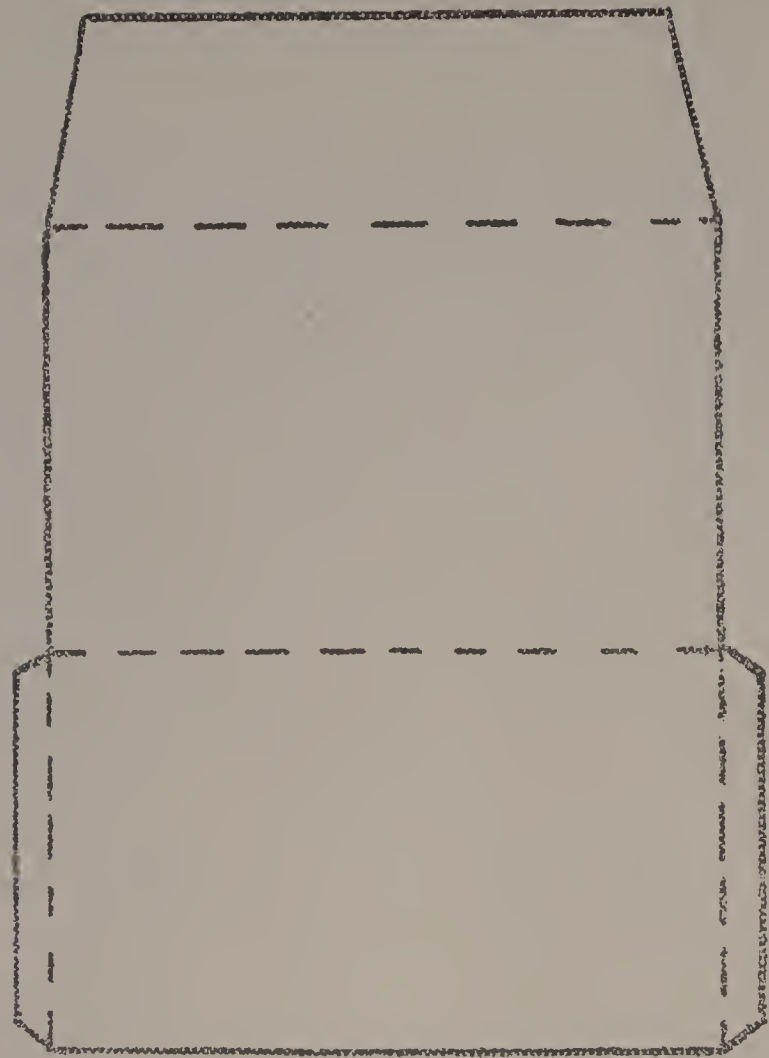


Fig. 1 on this page shows a simple pattern for a portfolio or envelope, that can be made in any size to suit the purpose for which such a case is intended. A pattern of flower forms is painted across the top of the outside for a border. This form may be repeated by means of a stencil as described on pages 32 and 34.



A



B

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PROGRAM

LINCOLN SCHOOL

B
▲▲▲

GRADE A 4

E
●●●●

MERRY CHRISTMAS

WISHING YOU A HAPPY NEW-YEAR

WITH EASTER GREETING

Simple Block Letters

On this page is a simple alphabet, planned on squared paper. Sketch the letters in lightly, making the thickness of each the width of a square, and leaving the same distance (the width of a square) between each letter. Be careful to keep uniform thickness in slanting lines and curves, as in K and C. Avoid angles in your curves. If you have more than one word in your line, leave two or three squares for the space between the words, and, if more than one line of printing is used, guard against too much space between the lines.

Initial letters at the beginning of a printed paragraph or quotation often add to the beauty of the page. The two initial letters B and E show an effective way of placing the letter in the middle of a square and adding a border of simple shapes. Sketch the letters first in pencil, and ink them in afterwards. Then, on another paper, plan and letter a quotation or text, using an initial letter.

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HUGO B FROELICH
BONNIE E SNOW



BOOK SIX

THE PRANG EDUCATIONAL COMPANY
NEW YORK CHICAGO DALLAS ATLANTA

12-1-10

Materials Used with Progressive Lessons in Art Education

The use of color as a means of expression has come to be regarded by educators and psychologists as an important factor in the development of the child's mental powers. Of all the color mediums practicable within the limitations of the schoolroom, water color produces the largest and finest range of color possibilities. All the colors needed to produce the necessary hues accurately representing nature or design in their manifold tone variations can be produced by the combination of the three primary colors, red, yellow and blue. These three colors, however, must be of first quality. The unequalled purity of the Prang Primary Colors — Red, Yellow and Blue — has established a standard of excellence that has often been imitated but has never been reached.

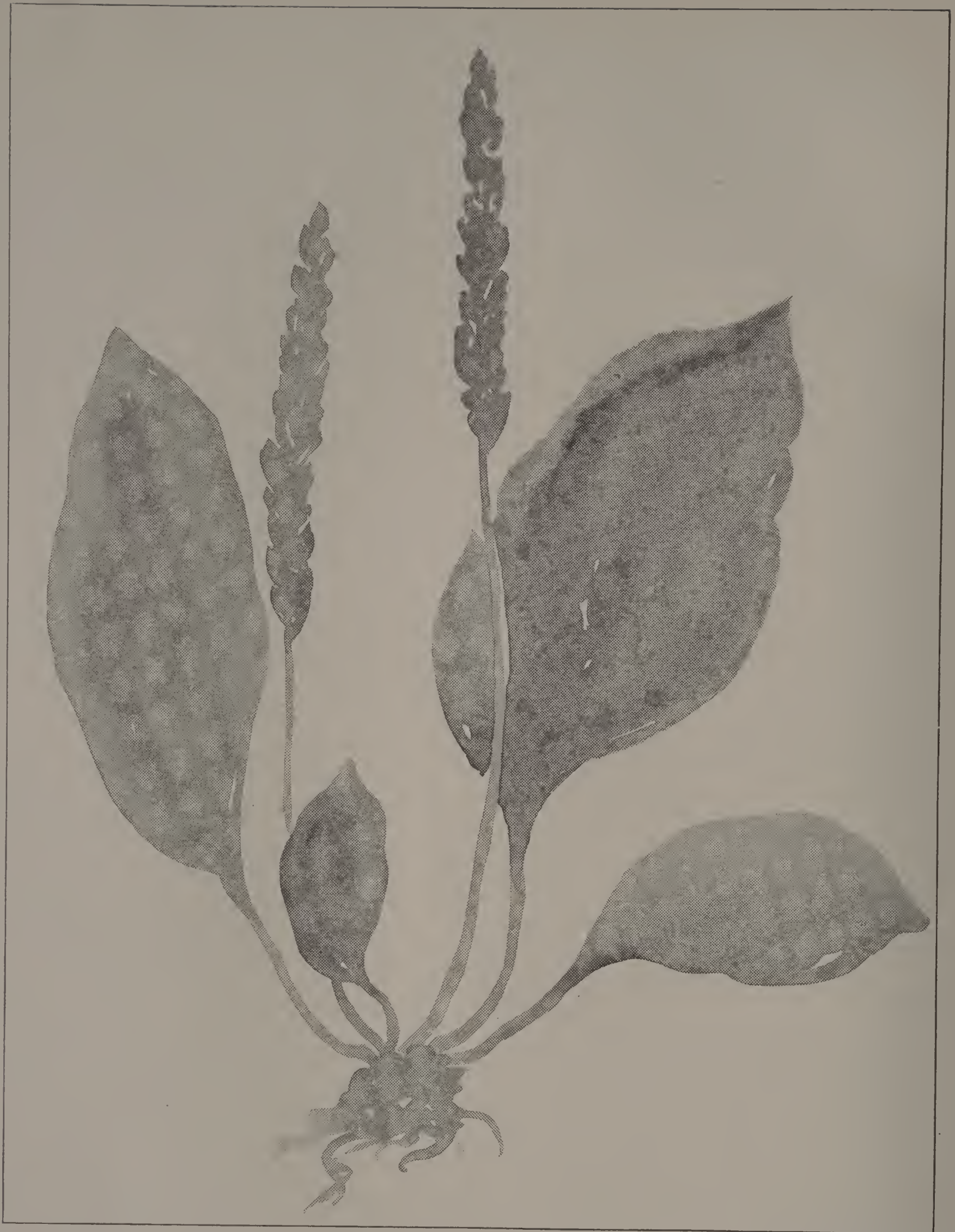
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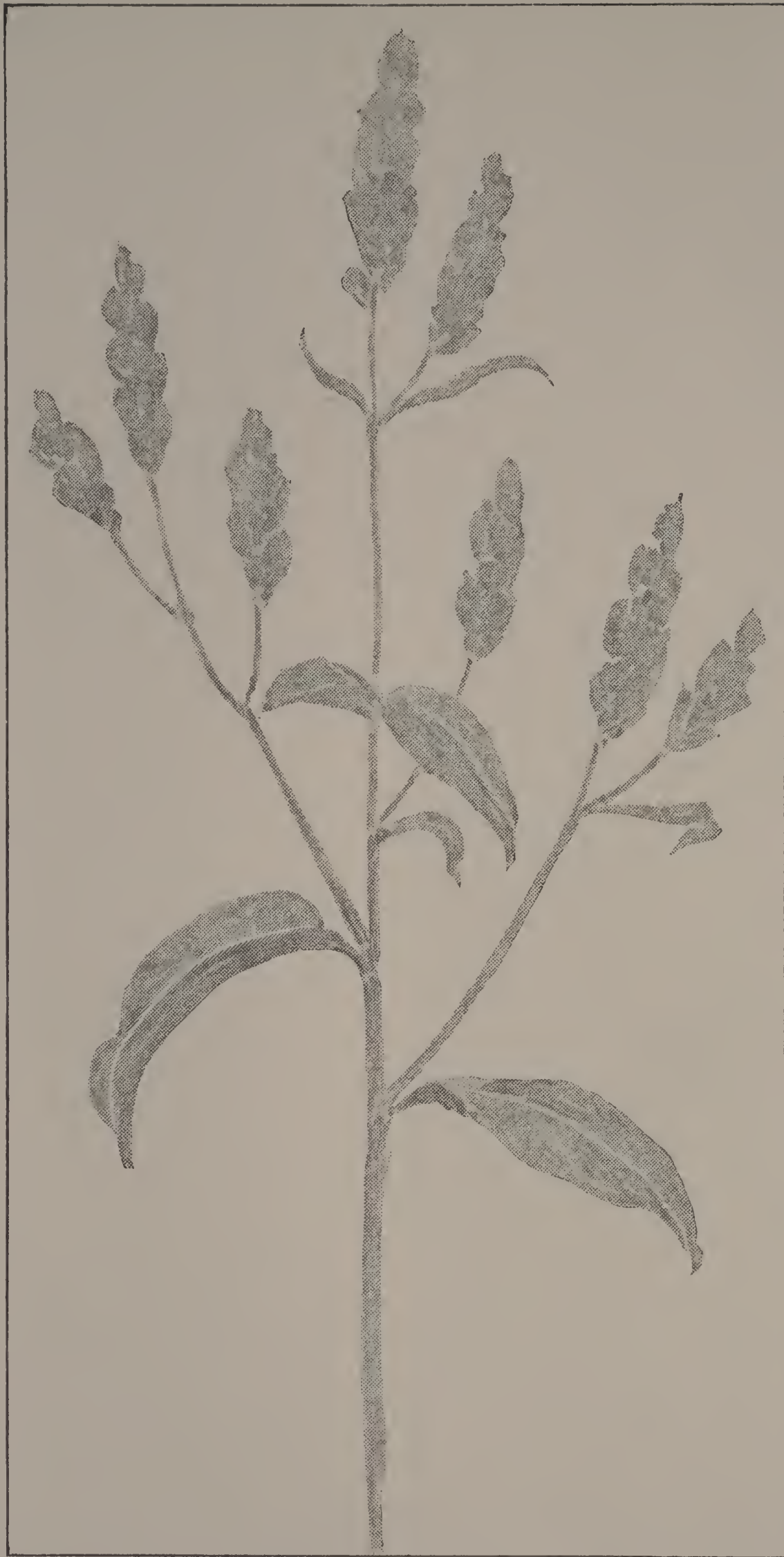
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In painting this sketch in neutral wash, the upright seed-stalks were first drawn in full value, the seed-heads that the stalks support being added with short brush strokes. Then with a brush well charged with gray color, and with bold, direct strokes, the leaves were painted, the brush strokes following the direction of the growth. Notice that the leaves do not appear flat, but show on their surface some variety or modeling.

Practice drawing with the brush large, simple leaves, such as those of the plantain, the mullein, the morning-glory, the hollyhock, etc. Try to express by brush movement some modeling on the surface of your leaf. See how much of the leaf you can paint with one sweep of your brush. Avoid passing repeatedly over the same surface.



A pencil drawing from the knotweed is shown in this sketch. The main stems were first sketched in very lightly, to show the general direction and the character of the growth of the plant. Then the blossom heads and leaves were added. You can see the direction of the pencil strokes in the illustration. The stems were then strengthened, where necessary.

Make pencil studies from growths of common weeds or grasses that show narrow leaves and seed-heads or blossoms that seem to suggest short, direct strokes of the pencil.



1



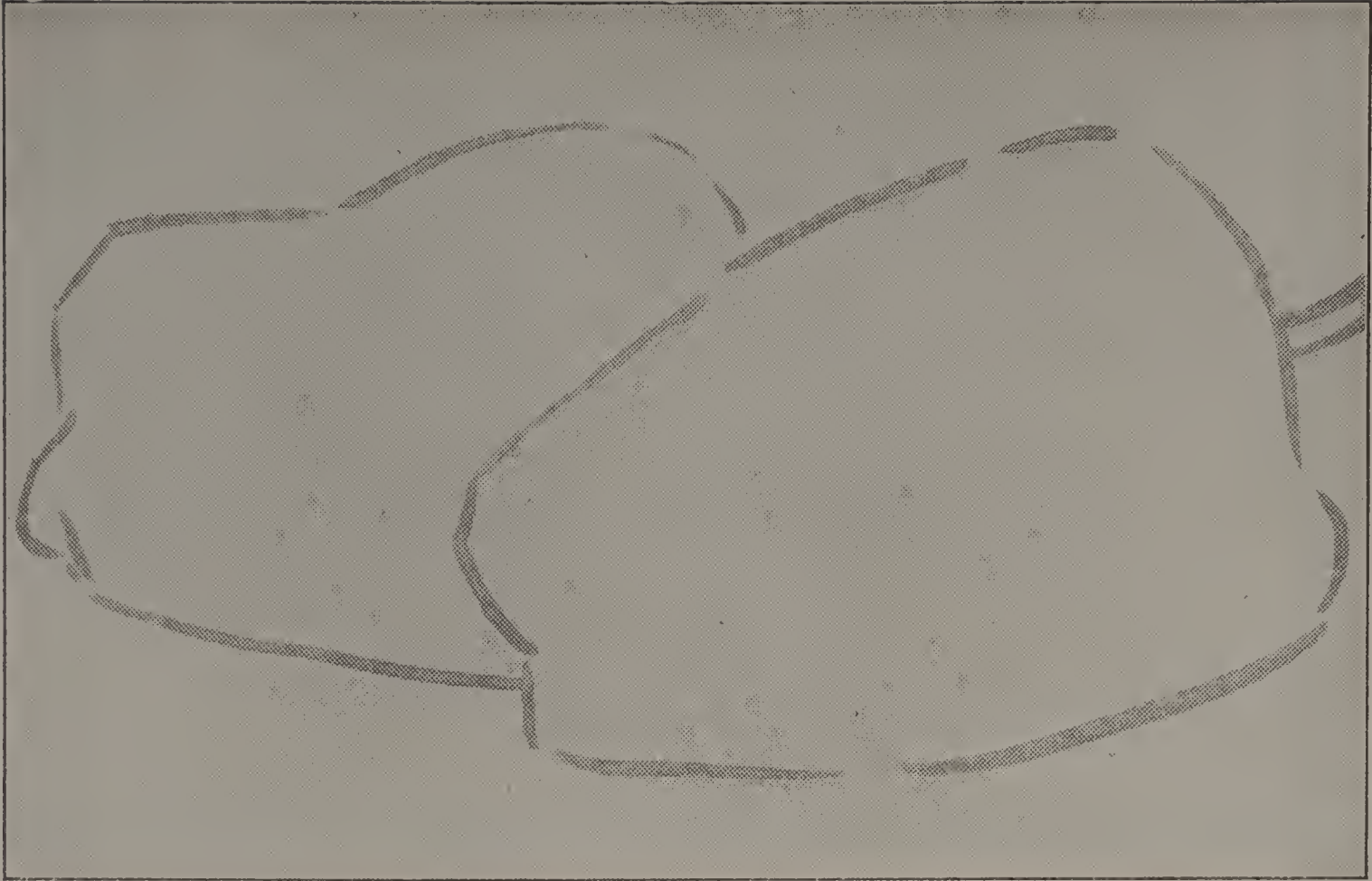
2

The sketches above show you two steps in making a simple landscape effect, by the use of paper of some grayed tint, black crayon and white chalk. Sketch 1 shows the marking of the horizon line, the outlining of the shapes of distant tree masses, and of the brook or winding road in the foreground. Sketch 2 shows the addition of white chalk to the sky. The chalk was put on with a loose, horizontal movement, and was afterwards rubbed slightly with the finger tips to bring the strokes together.

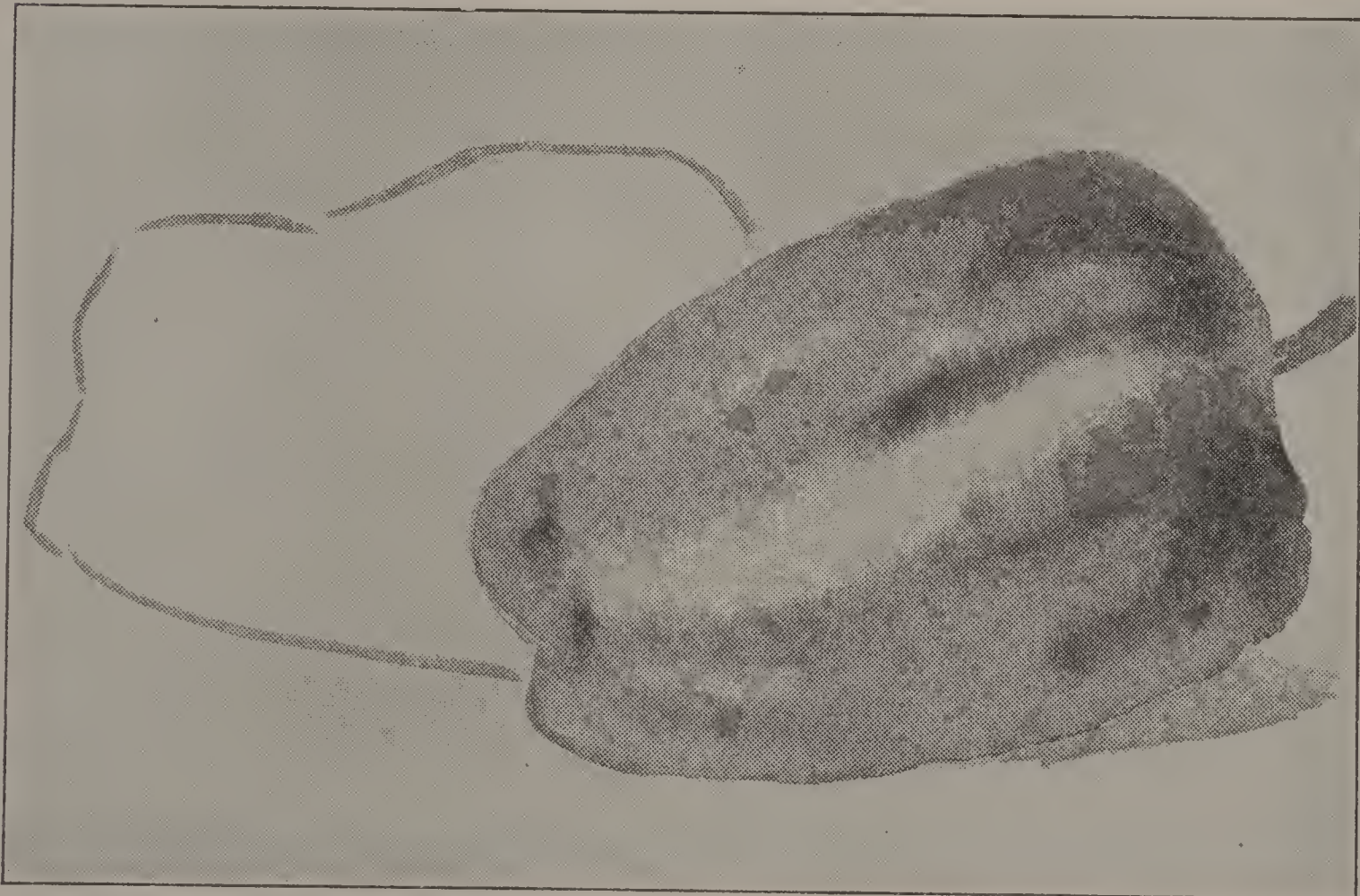


The sketch on this page shows the landscape completed. The distant tree masses have been laid in with vertical strokes of black crayon. The foreground has been slightly modelled by a treatment of loose, swinging strokes, generally horizontal in their direction. A little more chalk has been added to the winding brook in the foreground.

Many interesting effects may be obtained by this way of treating landscapes. Gray-brown, gray-green, gray-orange, gray-violet and a number of other tints may be employed to give variety to a class exercise. Tastefully mount your best specimens, making the mount a part of the color scheme of the subject.



1

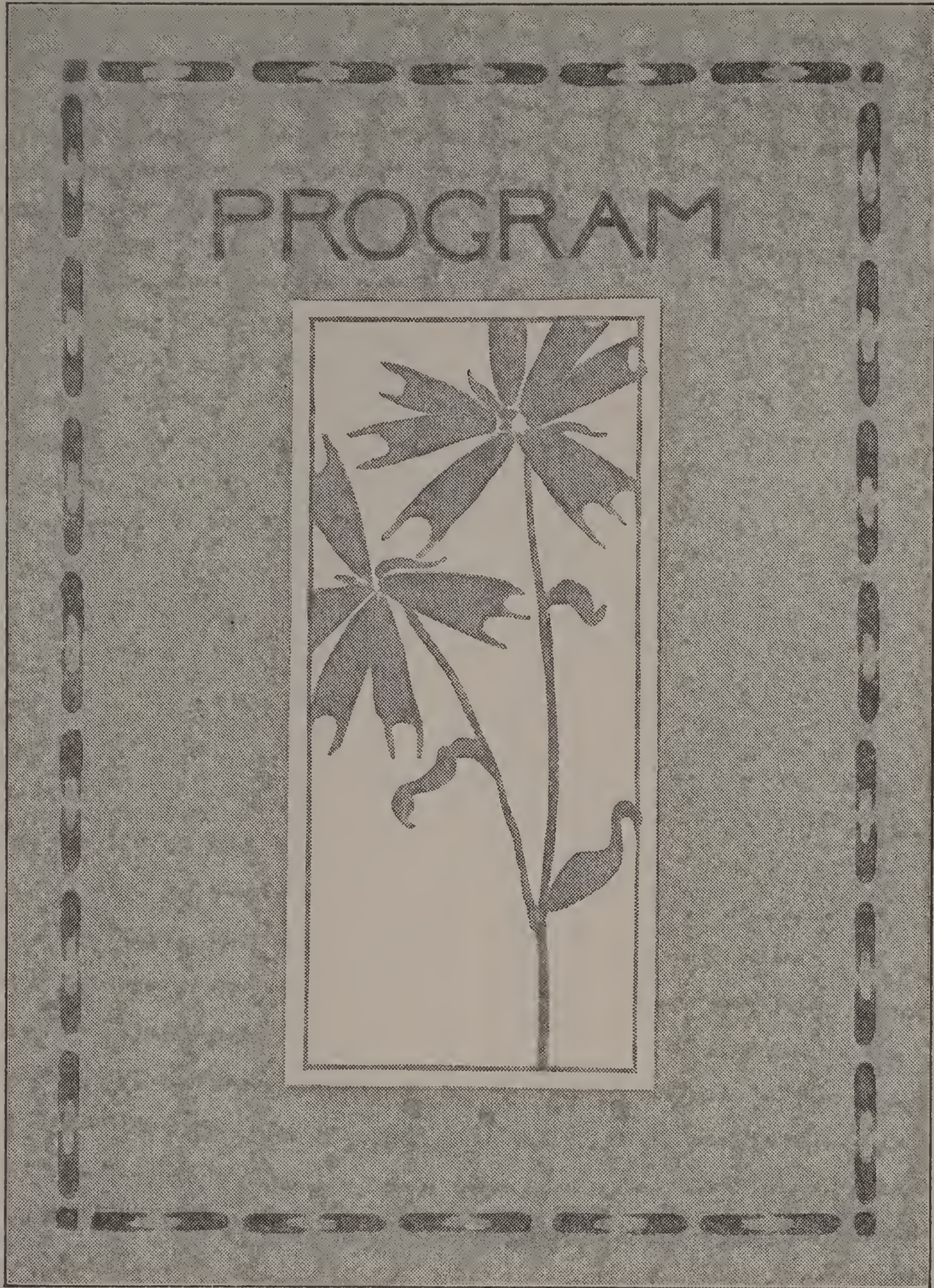


2

The best way to begin a drawing or painting of a group is given in the two sketches above. Sketch 1 shows a group of two peppers, blocked in with light brush lines. A sketch of this kind settles some very important points: it locates the group on the paper; it determines the size; and it fixes the relative position of the objects. A group should always be blocked in and all errors of placing, size and position corrected before proceeding to the step shown in Sketch 2. Here, the first wash of the nearer object is laid on,—in this case, gray. While this was still wet, darker strokes of gray were added. After this was dry, the farther object was painted in the same way.

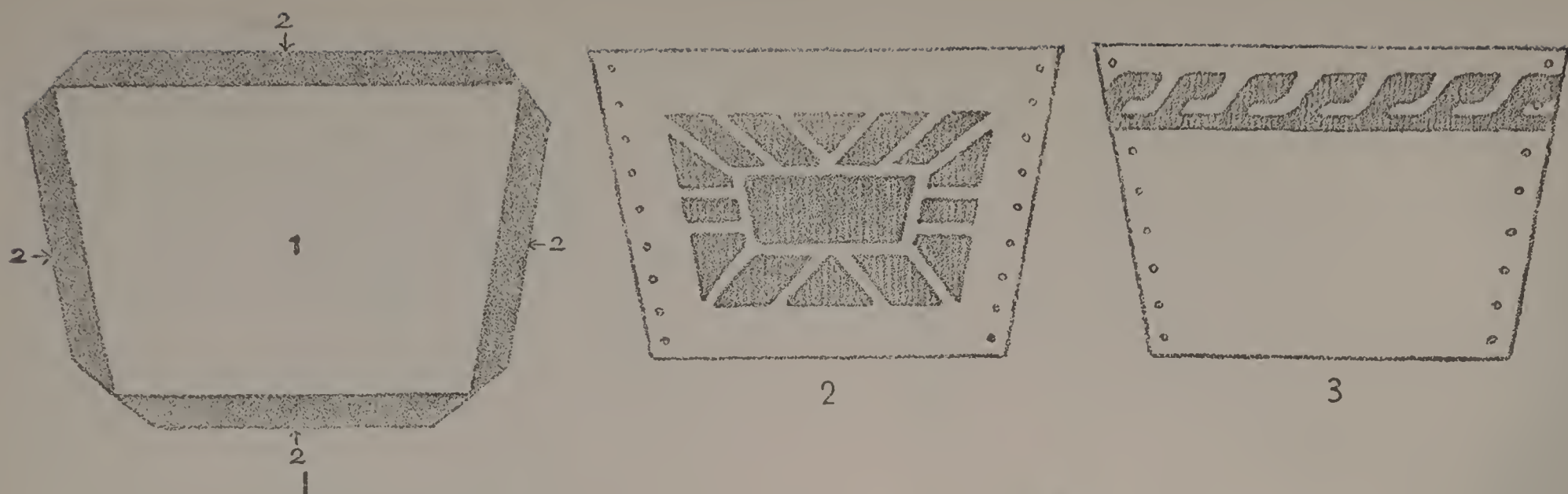


Peppers are brilliant in color, and may be arranged into attractive groups for water color study. The group above was composed of a green and a scarlet pepper, the green one being placed farthest away. The group was blocked in with light gray brush lines, as shown in Sketch 1, page 10. Then the nearer shape was washed over with yellow, and while this was still wet, red was dropped in, the movement of the brush modeling the surface of the pepper somewhat. When the scarlet pepper was dry, the green one was painted, beginning with a yellow wash into which blue was dropped. A slight effect of cast shadow was added, with a brush stroke of blended red, yellow and blue.

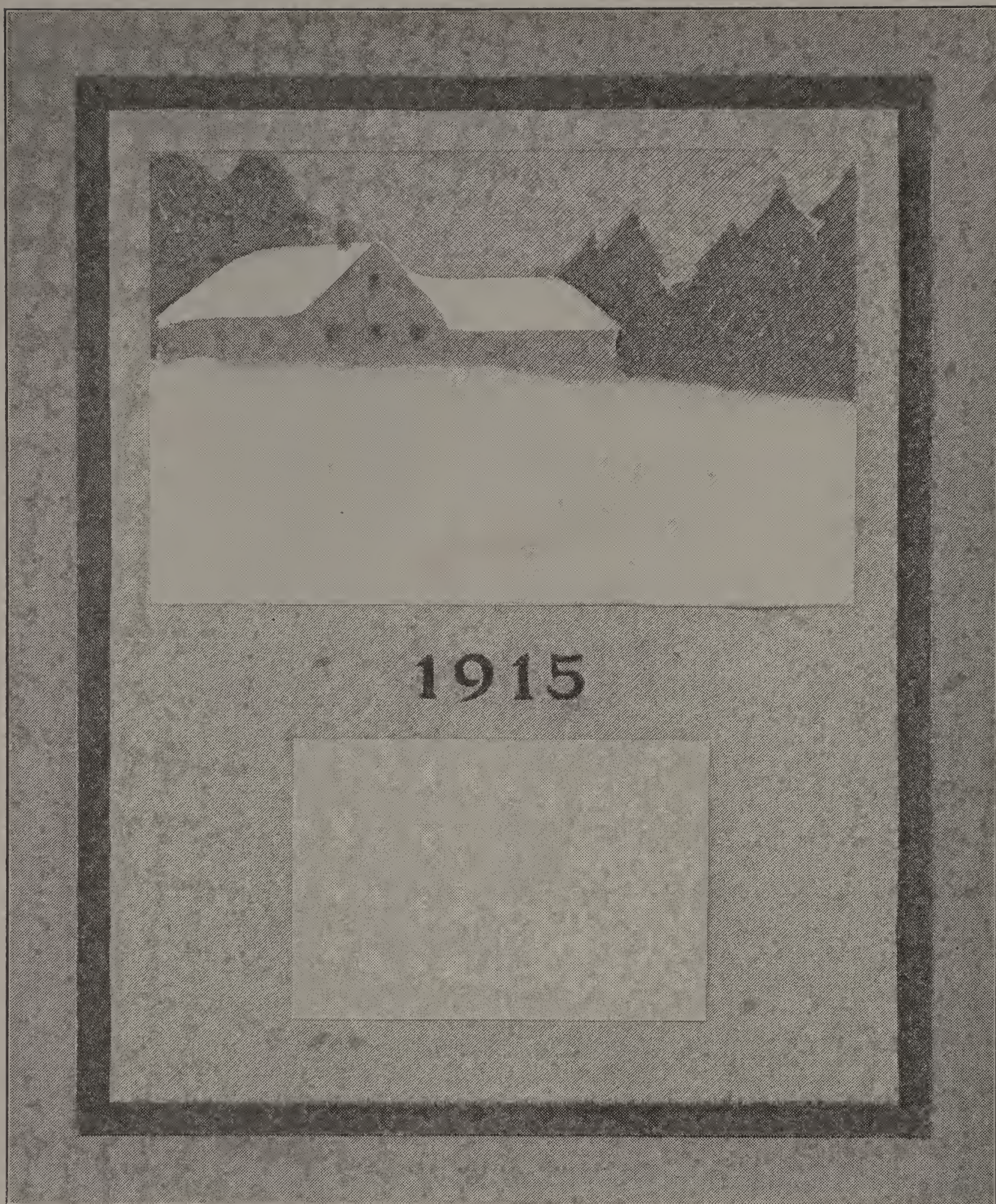


Two motives from a common weed are used in the decoration of the program cover shown above. Bogus paper was cut to the size and shape demanded by the written program. Then a finder was used upon a sketch of the weed called "pitchforks," until an arrangement suitable in size and shape for the cover was found. A strong enclosing line was drawn, and the selection cut out, on a line placed about a quarter-inch away from the enclosing line. (See illustration.) One of the little pitchforks was used for a motive in planning a border. As a guide in placing it, a very light pencil line was ruled about half an inch in from the edges. Upon this line was drawn with a brush the arrangement of units shown in the illustration. Then the word "Program" was neatly lettered above the design.

Plan a cover similar to the illustration, but use a decoration from some other flower.



In planning to make a holder of this kind, choose materials that will be strong, and that will look well together. Pasteboards should be cut in good proportions, of a size and shape to fit a particular broom, and should be covered with stout paper, lining canvas, or plain gingham. The material should be cut so as to leave half-inch margins when the pasteboard is laid upon it (Fig. 1). Bring the margins over the edges of the pasteboard, and paste them down firmly. A simple design may be painted on one of the covered boards, as shown in Figs. 2 and 3. For this, use water color in a darker value of the color chosen for the covering. Holes may be punched in the sides, and a cord used to lace the pieces together. The cord should harmonize in color and quality with the other materials. A few Indian beads strung on the lacing strings will add greatly to the effect. A brush-broom holder in color is shown on page 27.



A calendar similar to the one given on this page may be made for a Christmas gift. The size and shape of the calendar may be varied, or the proportions here may be followed exactly.

Tinted construction or bogus paper may be used for the background or mount of the calendar. A simple landscape in grays or in color may be painted on manila paper and mounted on the background. Calendar pads of the right size may be bought for a few cents a dozen. The year number should be carefully painted upon the background, above the pad. Great care should be taken in placing the landscape, the pad, and the year number, so as to secure the best arrangement possible.

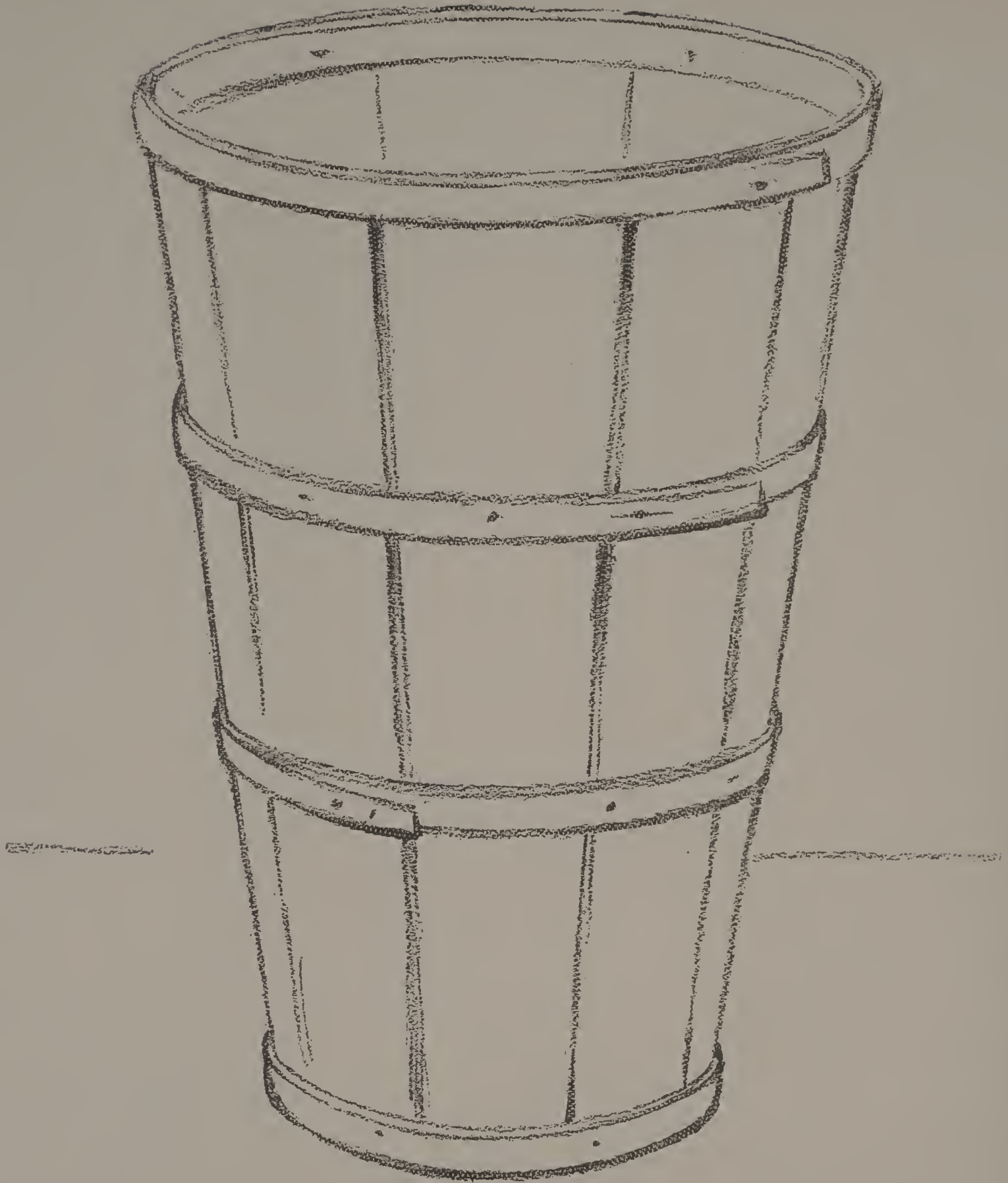




A

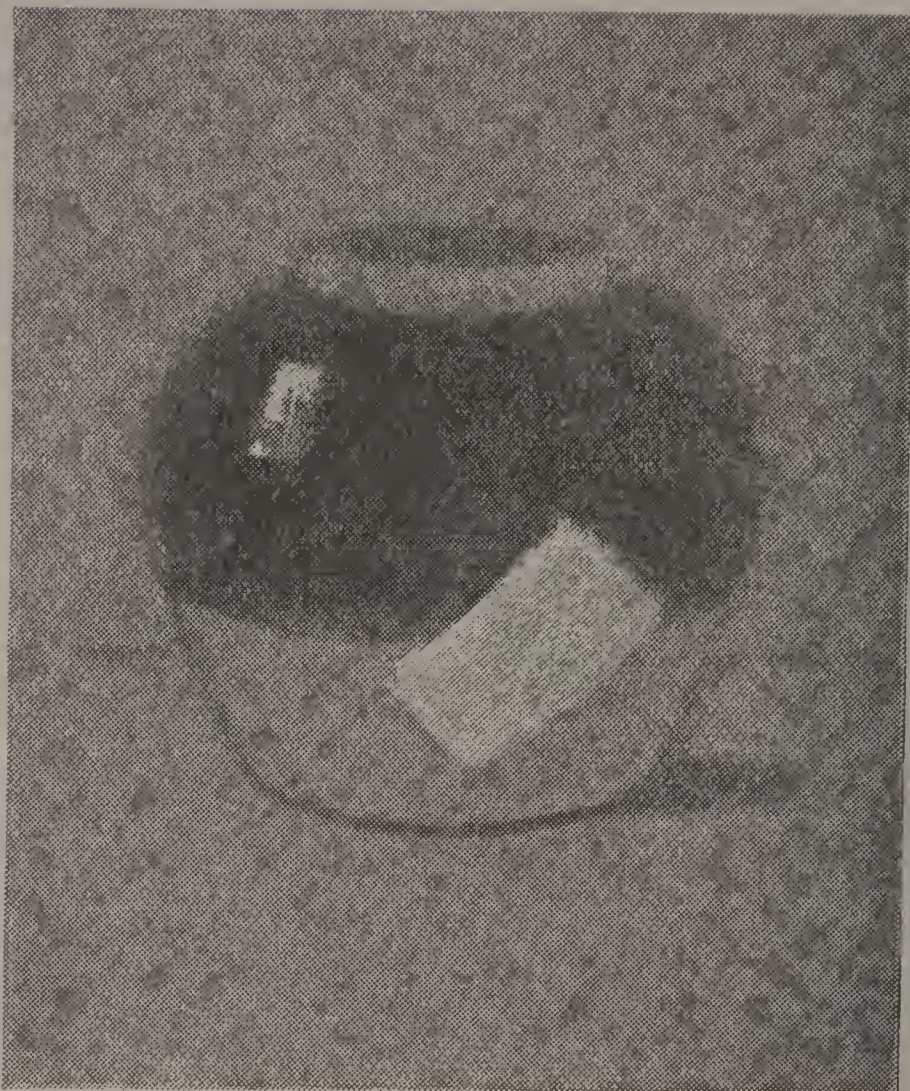
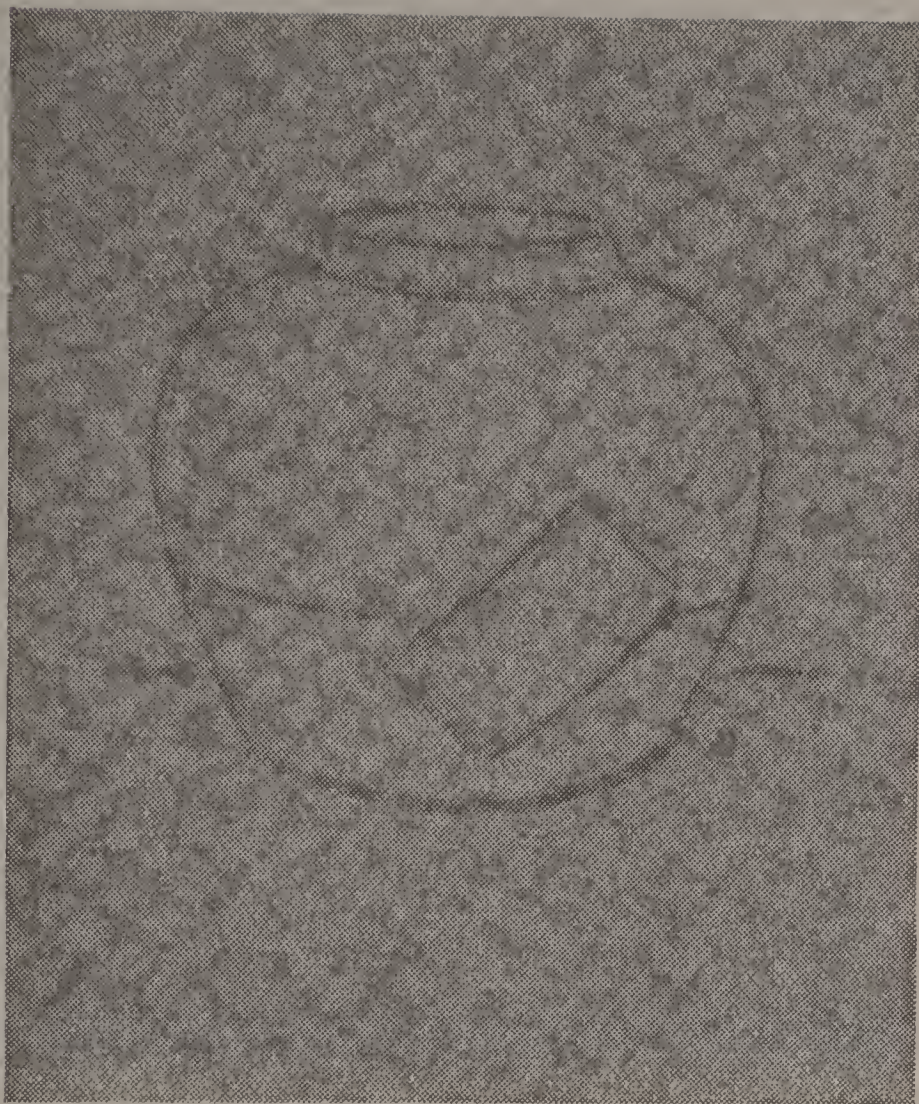


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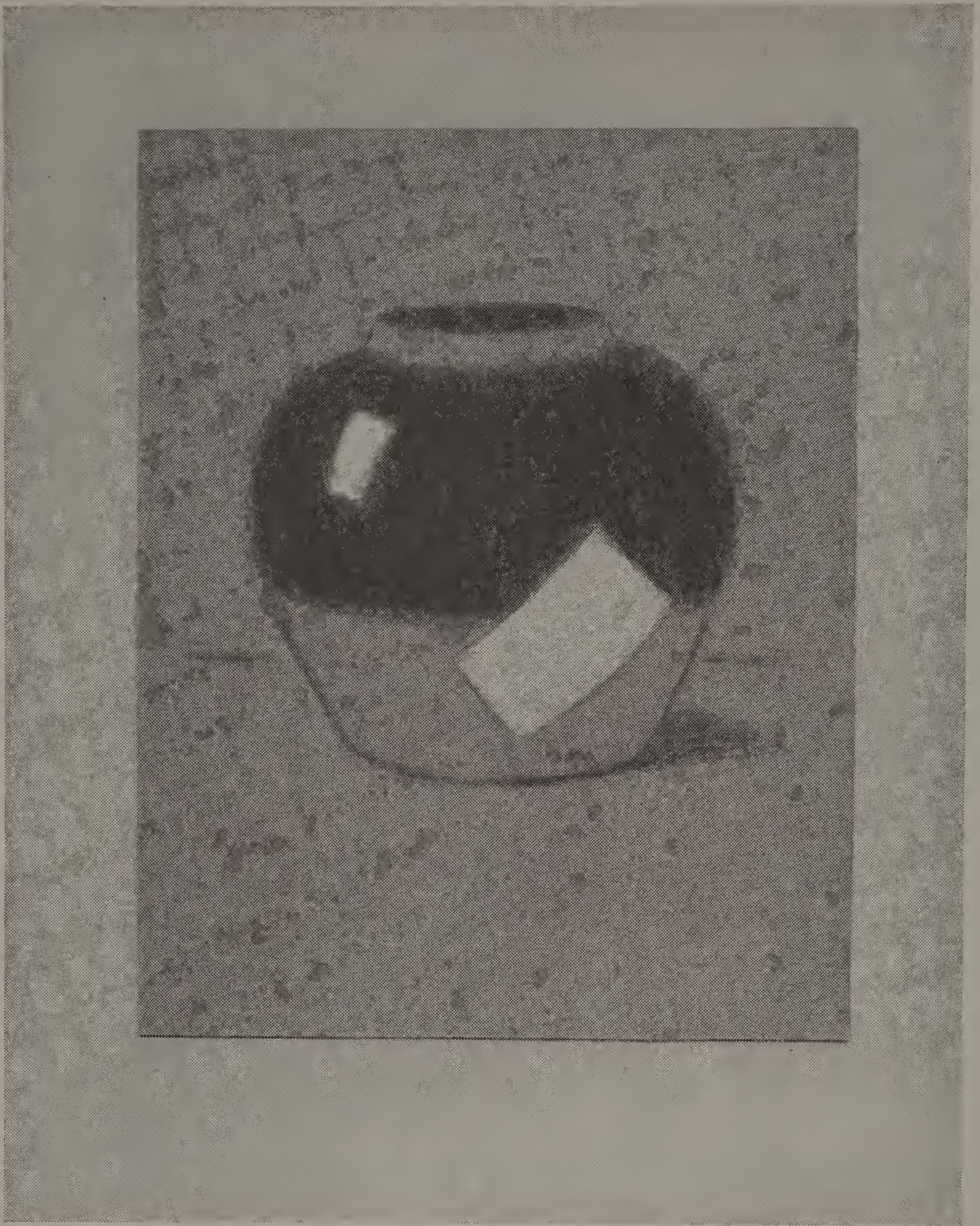
A tall splint basket, like that shown above, when placed with its top below the level of the eye will plainly illustrate the difference in curvature that is seen in circles at different levels. The circular edges that are farther below the eye level will always appear to curve more than those nearer to the eye level. If you fill a glass half full of water, and place it on a table in front of you, you will see that the nearer edge of the upper ellipse curves slightly; that the nearer edge of the ellipse made by the top of the water curves a little more; and that the nearer edge of the ellipse at the bottom curves the most of all.

Place a half-bushel measure so that you see the top a little below the eye level, and make an outline sketch showing the wooden rim or metal bands. Use soft pencil and gray paper.



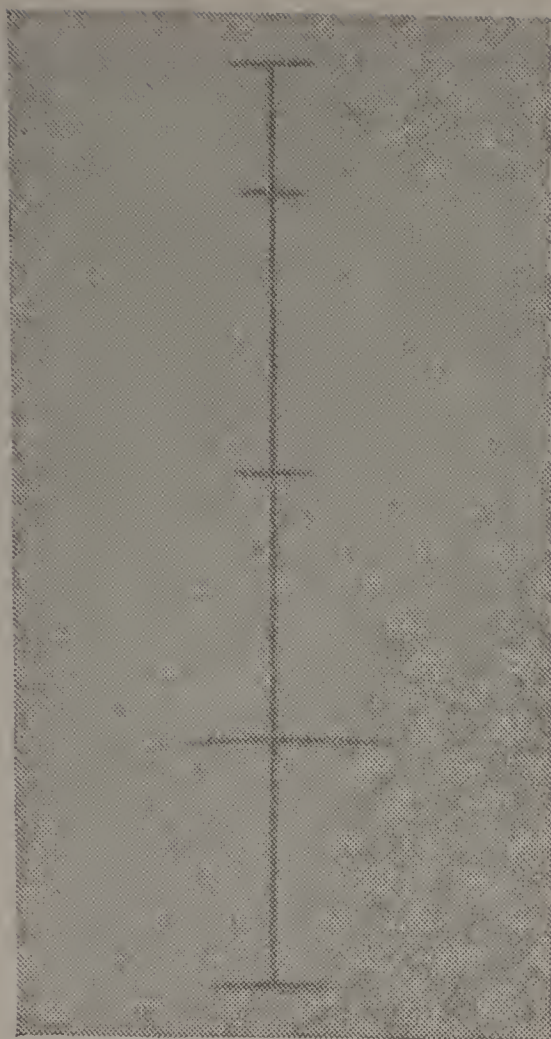
The ginger-jar illustrates the same principles of perspective as those shown in the tall, round basket on page 22 — the curve at the bottom appears rounder than the curve at the top. The jar is of two-toned earthen-ware, with a red label, and with a spot of red sealing-wax on the cover. The shape is first outlined with black crayon on gray paper. After necessary corrections are made, the dark value is laid on with broad strokes of black crayon. A touch of high light is carefully placed with white chalk. In the illustration the white label stands for the color that should be applied, as suggested by the jar you are studying. A touch of red on the cover, to suggest the sealing-wax, will add to the effectiveness of the study.

Make a similar study from an attractive jar, not just like the one in the picture.

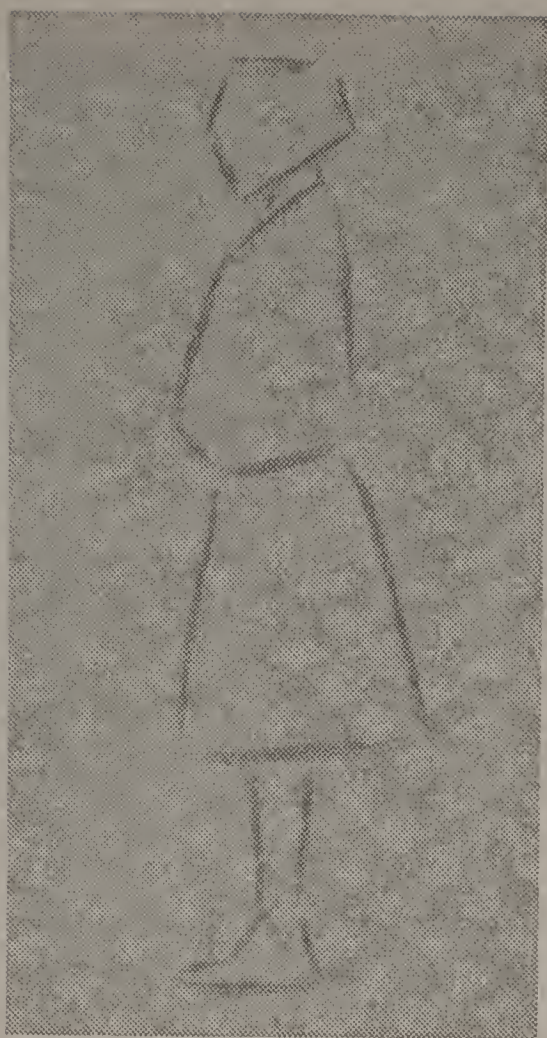


A two-toned ginger-jar is often seen that suggests a delightful color scheme. For instance, the sketches on this page and on page 24 were made from a jar whose darker tone was green, and whose lighter tone was buff. It would be easy to sketch such a jar on buff paper, putting in the dark tones with black crayon, and adding to this strokes of green crayon. The label on the side and the sealing-wax on top may be put on with red crayon.

The final touch on a drawing of this kind would be its tasteful mounting on a gray-buff or a gray-green mat.



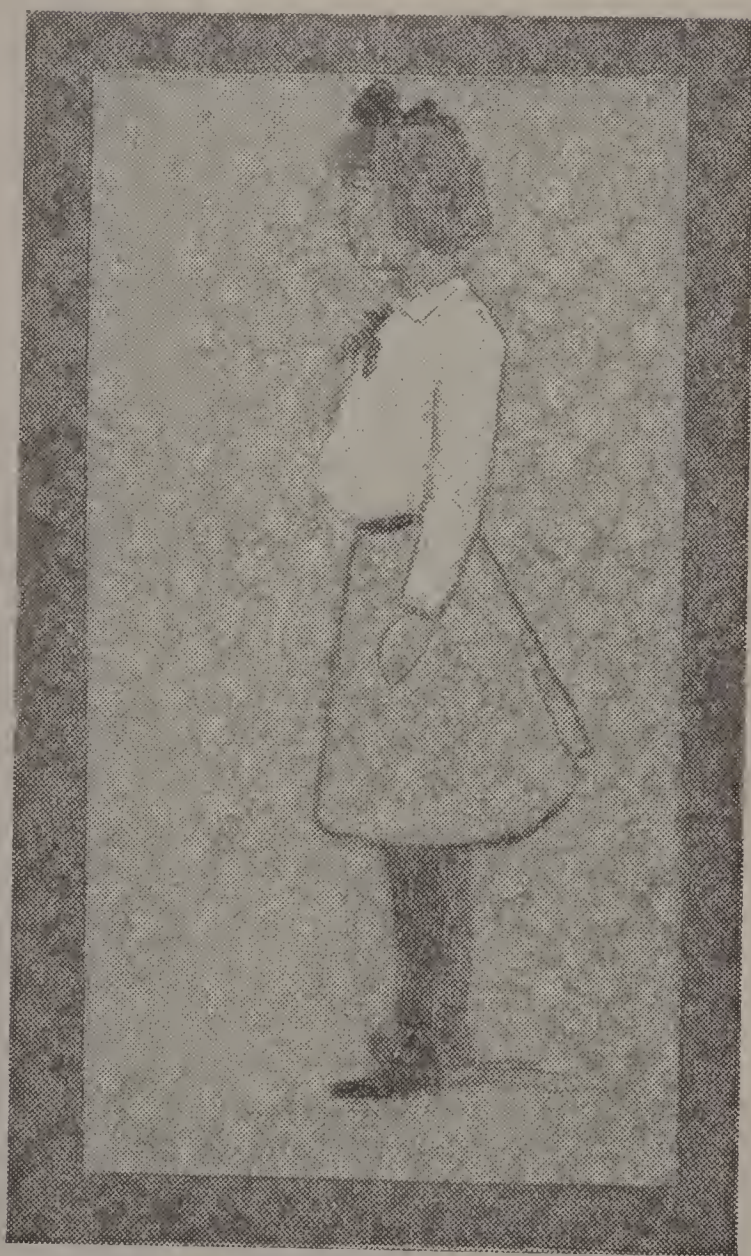
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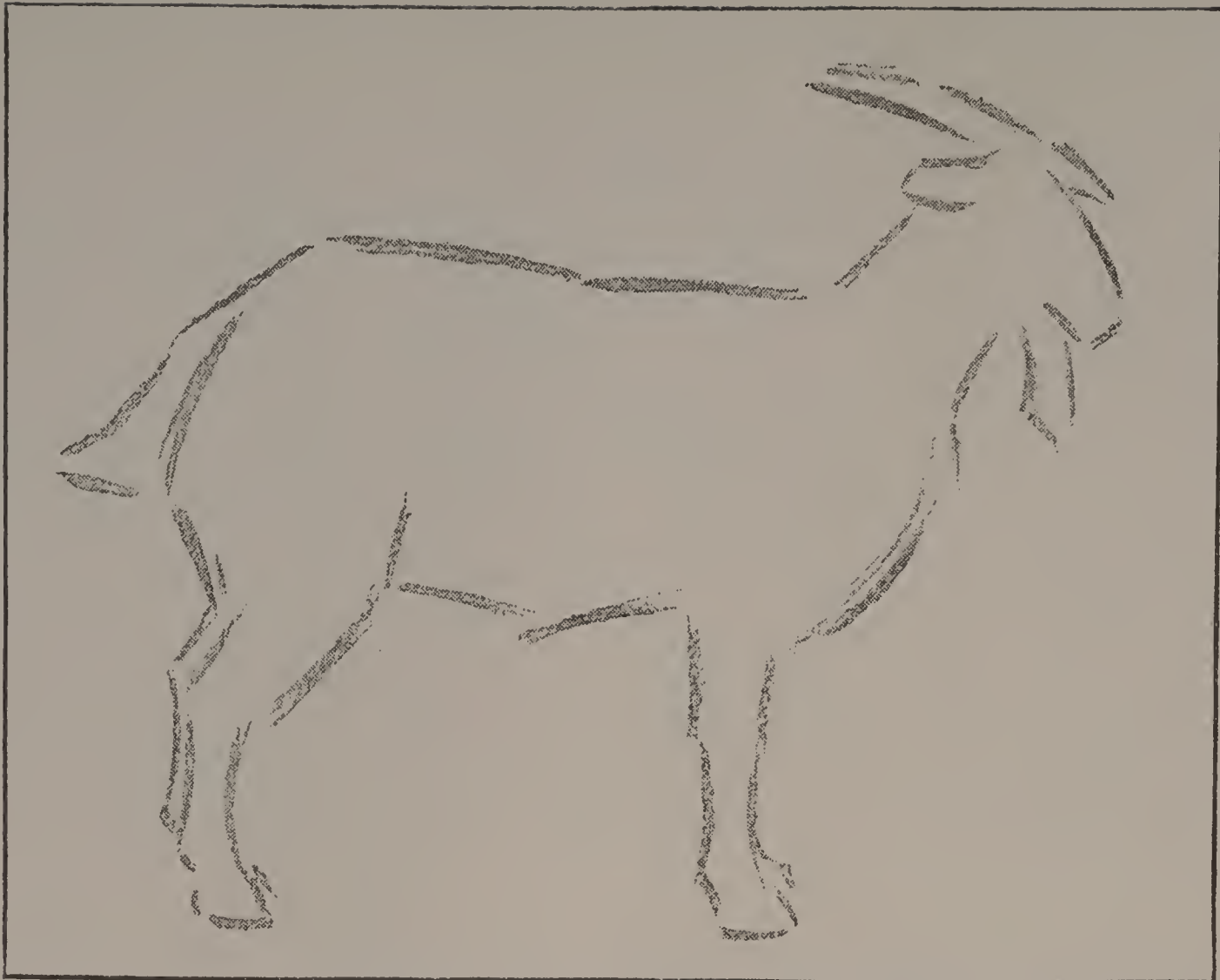
2



3



Choose a girl whose dress shows a different value in waist and skirt. Draw with black crayon or charcoal on bogus or gray paper in 9 x 12 size. Indicate first the proposed height of the figure. Then set off the lengths of the head, waist and skirt, after careful study of the pose (Fig. 1). Block in the shapes, trying for correct widths of the several parts (Fig. 2). Correct the drawing of the shapes, and add the arms or any other details of the figure or costume. Fill in the shape of the waist with white chalk, add the shoes and stockings in charcoal, and indicate the bow in the hair, the necktie, the belt, or any other color note with colored crayon.



Sometimes you may be able to sketch from large animals, such as a horse or a cow, found in the vacant lots near your school building. Make use of every such opportunity. Or, bring a dog, goat, cat, rabbit or chicken to school and make drawings from life. Look for the main lines of the animal—that is, for those lines that will indicate his shape and his attitude. You may not be able to finish any one sketch that you begin, for the animal will doubtless change his position many times; but perhaps you can bring a simple line drawing like the upper sketch to a stage where you can complete it from memory.

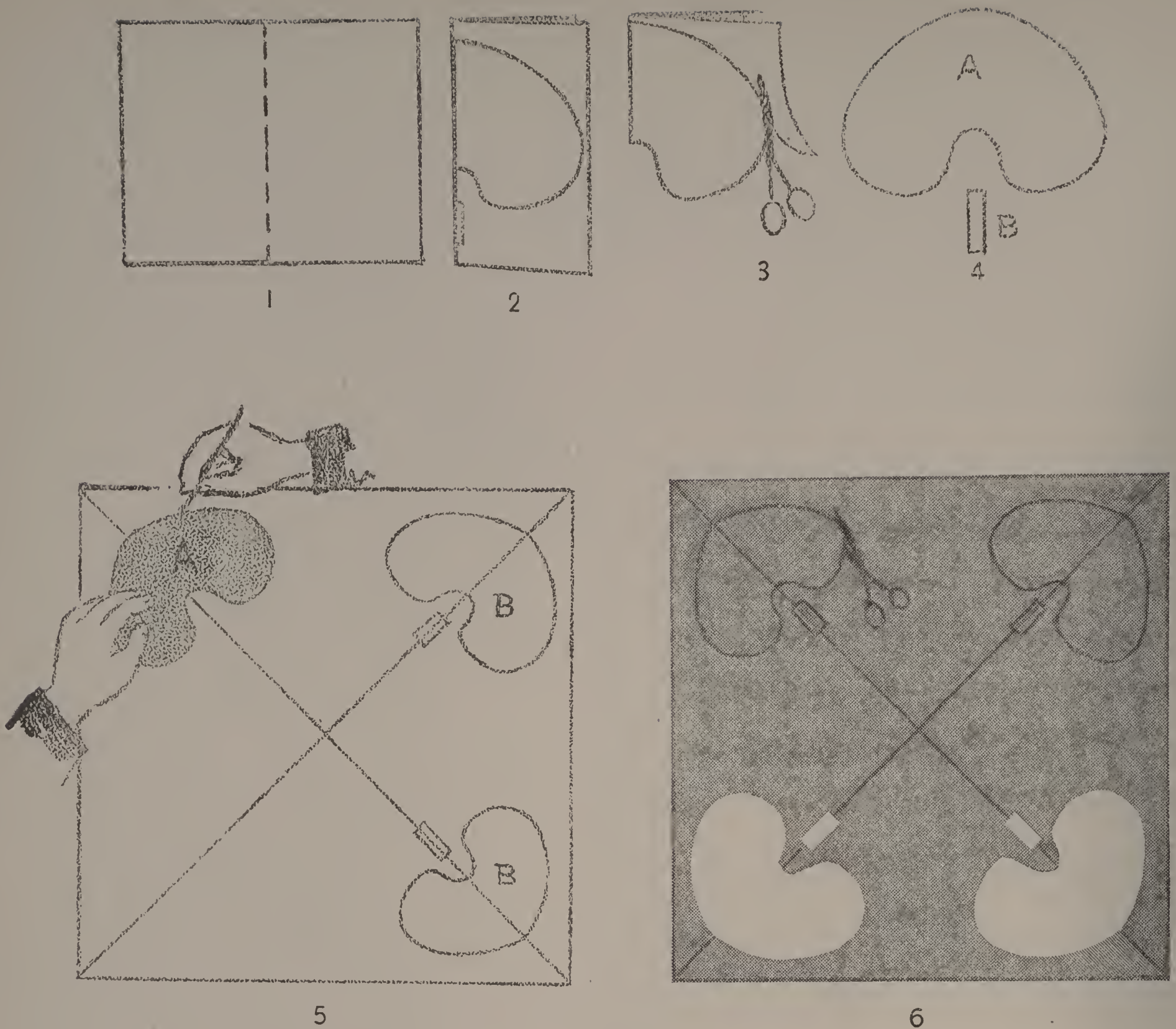


The bloodroot has a large, round leaf that folds about the flower buds until the snow-white blossoms open. This sketch was painted in values of neutral wash. First the flower was painted in very delicate gray. The petals were made with single brush strokes, and the yellow center indicated by a touch of darker gray. Then the shape of the folded leaf was very lightly sketched with brush lines, to get the drawing. The mass of the leaf was then painted in dark gray. The stems were added last,—drawn with a firm, direct stroke using the point of the brush.

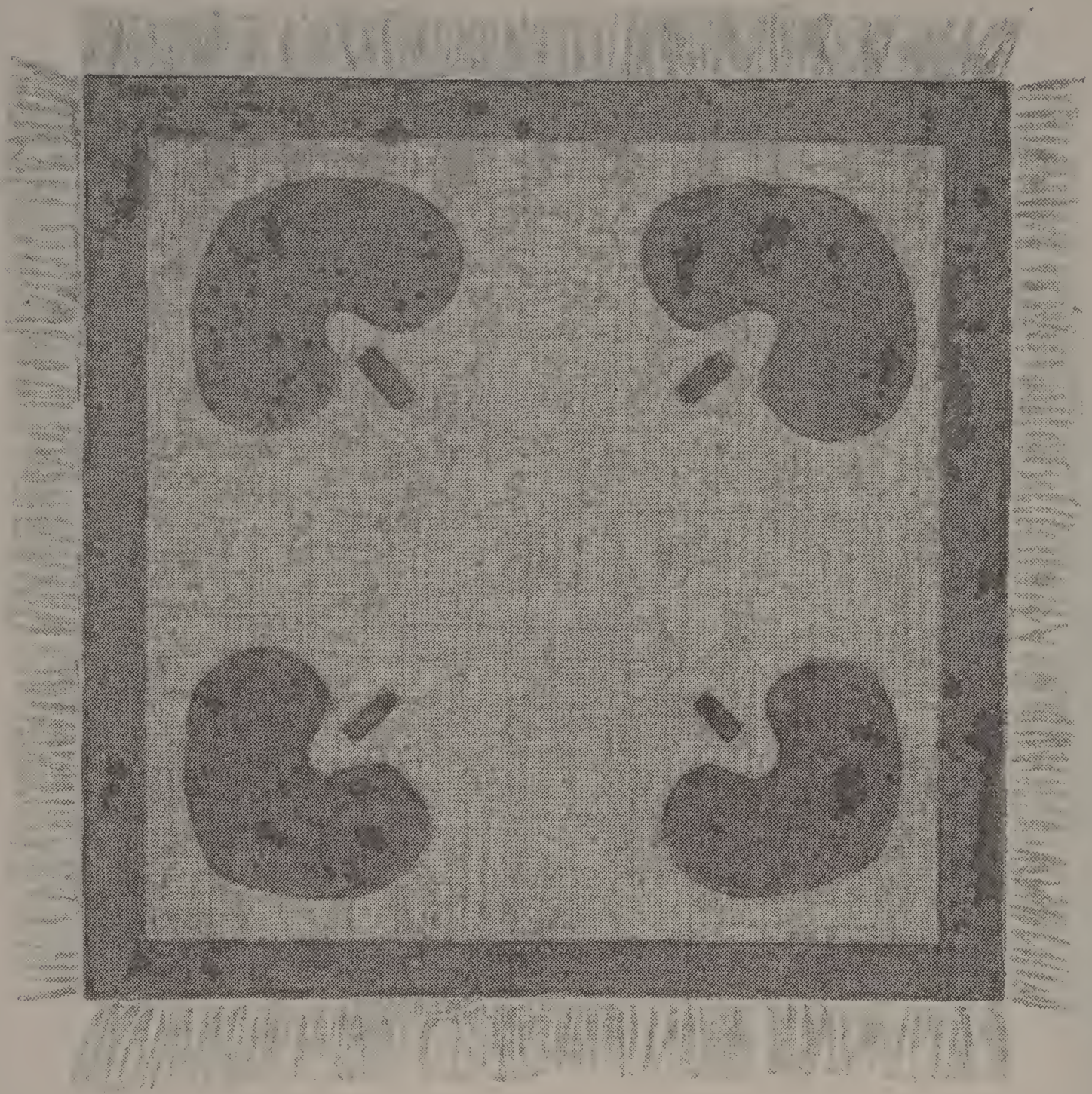
Paint from early spring flowers, using values of gray on white paper.



The marsh marigold is a welcome addition to our stock of spring material for design and color study. Make sketches in color, life size, from a stalk of this familiar plant. First indicate with brush strokes of very light gray, on dry paper, the main lines of growth, and the general shapes of the leaves. Then put in the center of the main flower with a touch of strong yellow, to which a bit of red is added. Next, paint in yellow wash the flower shapes, making each petal with one movement of the brush, and working from the center out. The leaves are painted with a yellow wash first, to which blue is added. The stems are put in with direct strokes of yellow-green.



The exercise chosen for the use of a stencil was the making of a table-mat. Lining canvas—the thin, open kind used by tailors—was the material selected. An eight-inch square of this was necessary for a mat. Three-fourths of an inch was allowed on all sides for fringing, and at this distance from the edge of the mat, a line was ruled, forming a square. To make a margin or border, another square was ruled one-half inch inside of this. Within this inner square the decorative design was to be placed. If a leaf-form is to be placed in each corner, its size must be decided upon; in this case the leaf measured about two and one-half inches across the widest part. An oblong of paper (Fig. 1) was folded in the middle, and upon the folded half was drawn the curve of one side of the marsh marigold leaf, and also a narrow oblong to represent the stem (Fig. 2). Cutting on these lines (Fig. 3), the shapes shown at A and B in Fig. 4 resulted. A square of paper was then cut to fit the inner square on the mat. The diagonals were sketched upon this square, to aid in placing the leaf and stem forms. Fig. 5 shows at A the leaf-form placed, ready to be traced. B and B in the same figure show tracings. Fig. 6 shows two units traced on the paper square, two forms cut out, and the scissors in process of cutting on the traced line. When all the units are traced and cut, the stencil is ready to be applied to the mat.



The center of the paper stencil was placed carefully over the center of the canvas mat, and its corners secured by pins. Thin water color in red, grayed by the addition of green or of charcoal gray, was then washed over the openings. (A clean mucilage brush is best for this purpose, although the ordinary water color brush will do.) The brush should be used rather dry, to prevent the color from running under the paper. When this was thoroughly dry, the leaf and stem forms and the margin lines were carefully outlined in diluted ink or charcoal gray. When this was dry, the mat was fringed.



A



B

A B C D E F G H I J K

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PROGRAM

LINCOLN SCHOOL



GRADE A 4



MERRY CHRISTMAS

WISHING YOU A HAPPY NEW YEAR

WITH EASTER GREETING

Simple Block Letters

On this page is a simple alphabet, planned on squared paper. Sketch the letters in lightly, making the thickness of each the width of a square, and leaving the same distance (the width of a square) between each letter. Be careful to keep uniform thickness in slanting lines and curves, as in K and C. Avoid angles in your curves. If you have more than one word in your line, leave two or three squares for the space between the words, and, if more than one line of printing is used, guard against too much space between the lines.

Initial letters at the beginning of a printed paragraph or quotation often add to the beauty of the page. The two initial letters B and E show an effective way of placing the letter in the middle of a square and adding a border of simple shapes. Sketch the letters first in pencil, and ink them in afterwards. Then, on another paper, plan and letter a quotation or text, using an initial letter.

PROGRESSIVE
LESSONS IN
ART EDUCATION



HUGO B FROEHLICH
BONNIE E SNOW



BOOK SEVEN

THE PRANG EDUCATIONAL COMPANY
NEW YORK CHICAGO DALLAS ATLANTA

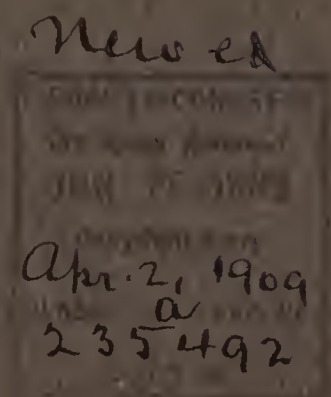
Materials Used with Progressive Lessons in Art Education

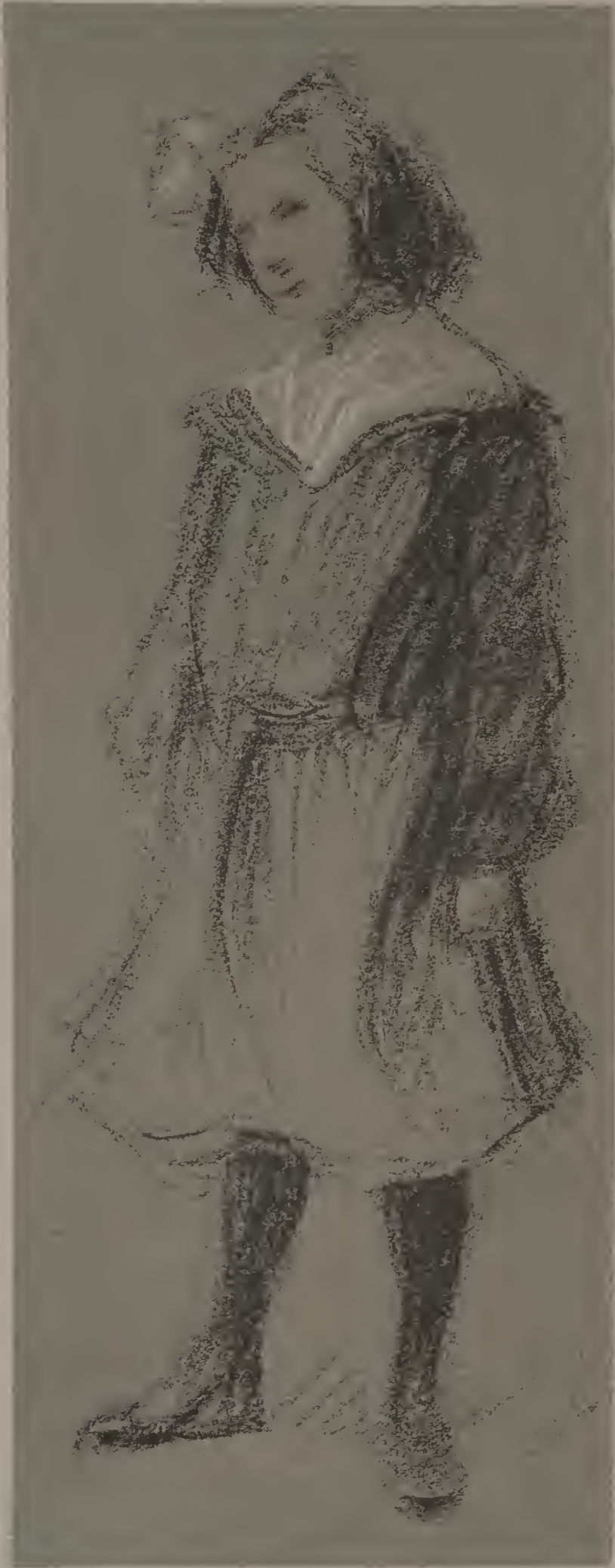
The use of color as a means of expression has come to be regarded by educators and psychologists as an important factor in the development of the child's mental powers. Of all the color mediums practicable within the limitations of the schoolroom, water color produces the largest and finest range of color possibilities. All the colors needed to produce the necessary hues accurately representing nature or design in their manifold tone variations can be produced by the combination of the three primary colors, red, yellow and blue. These three colors, however, must be of first quality. The unequalled purity of the Prang Primary Colors — Red, Yellow and Blue — has established a standard of excellence that has often been imitated but has never been reached.

A cake of black water color will be found convenient to use in connection with the three primaries, for producing deep shades, or used alone for producing pure neutral grays.

It should be borne in mind that an extended palette of eight, twelve, or even more colors is non-educational, because it prevents the very result that all color training should accomplish — the ability to detect, analyze and appreciate the constituent elements of a color.

Art Education Colored Crayons contain colors that are especially adapted to certain lines of work, such as design, free illustration, etc. These crayons used in connection with tinted papers for constructive exercises and for various decorative purposes are especially helpful and attractive in producing results of high artistic merit. These papers as well as the colors and crayons mentioned may be obtained of The Prang Educational Company at very moderate prices.



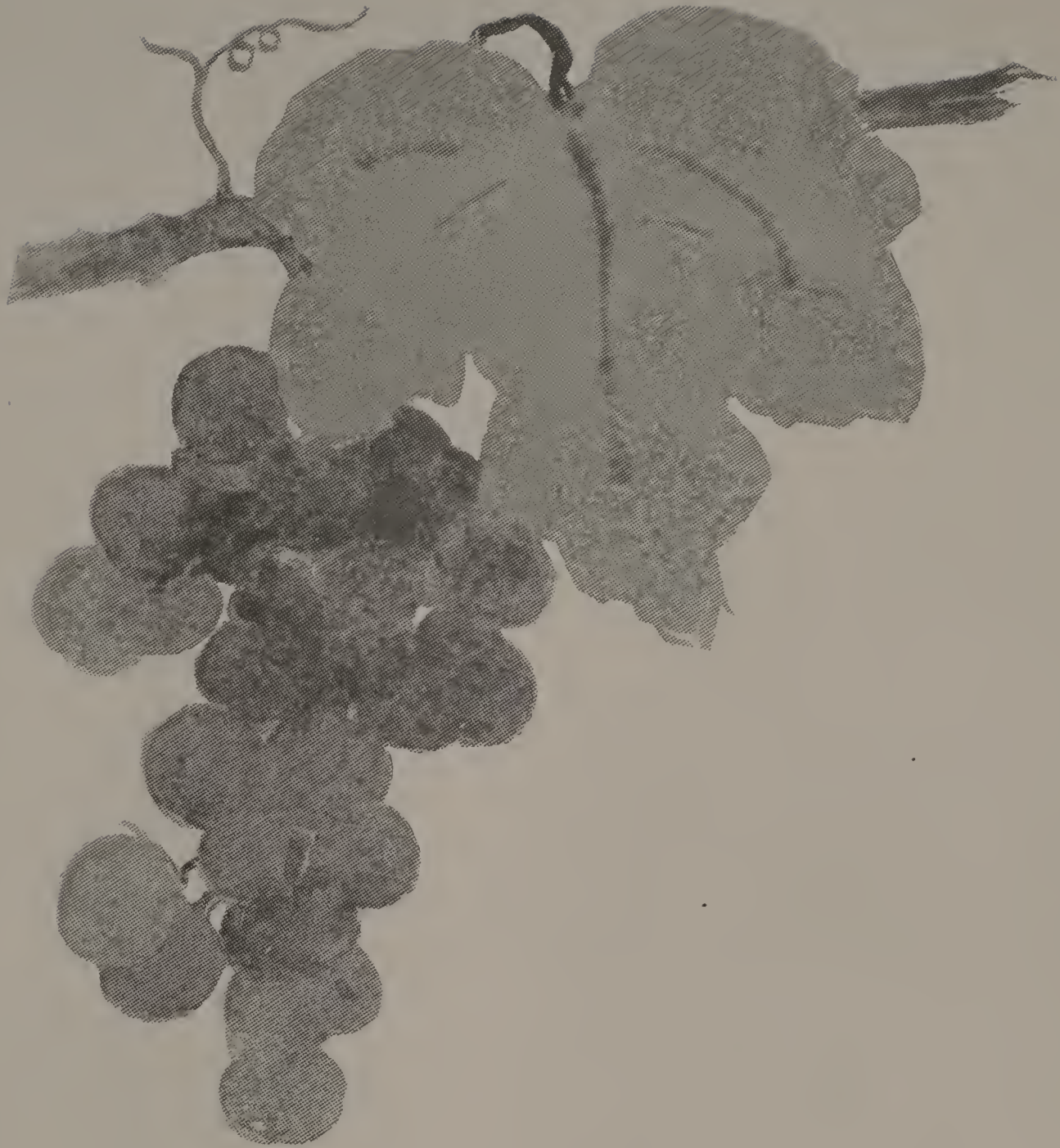


A

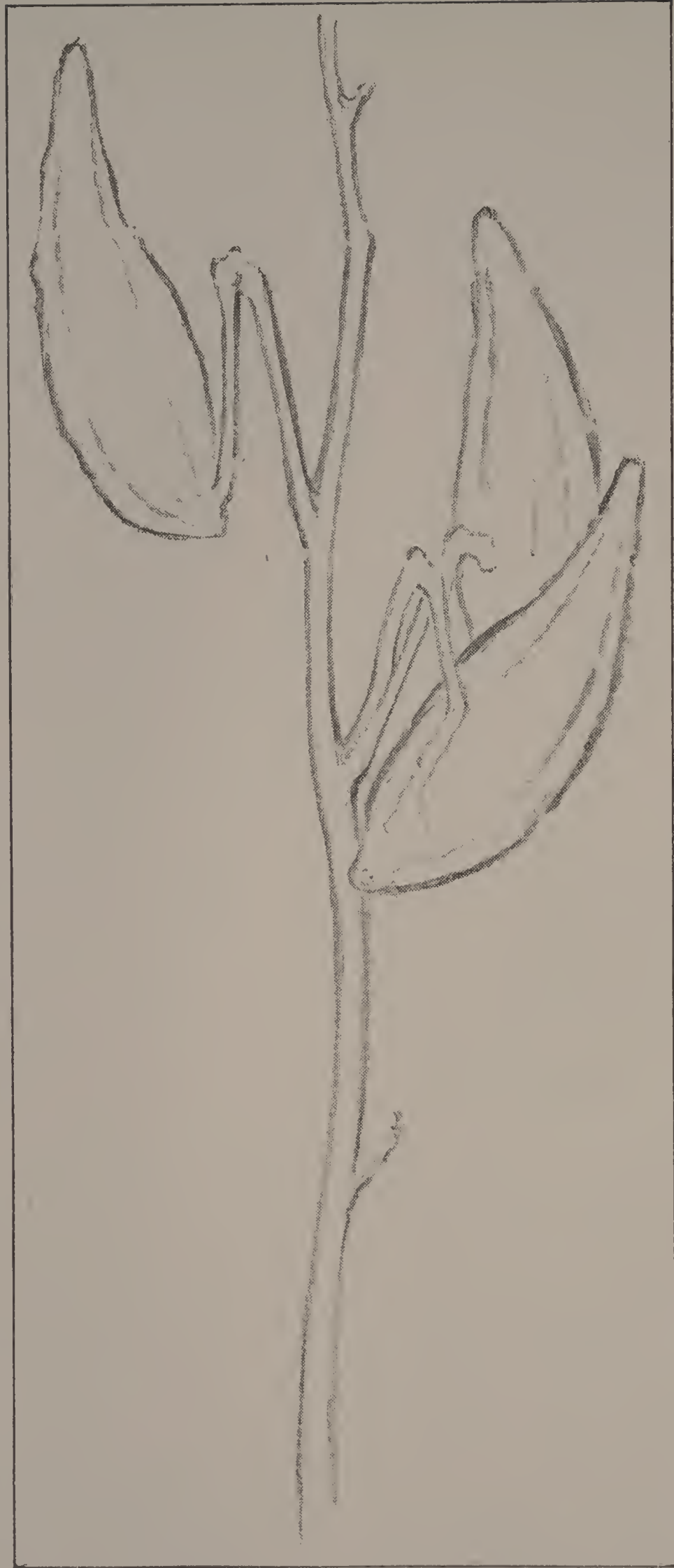


B

111

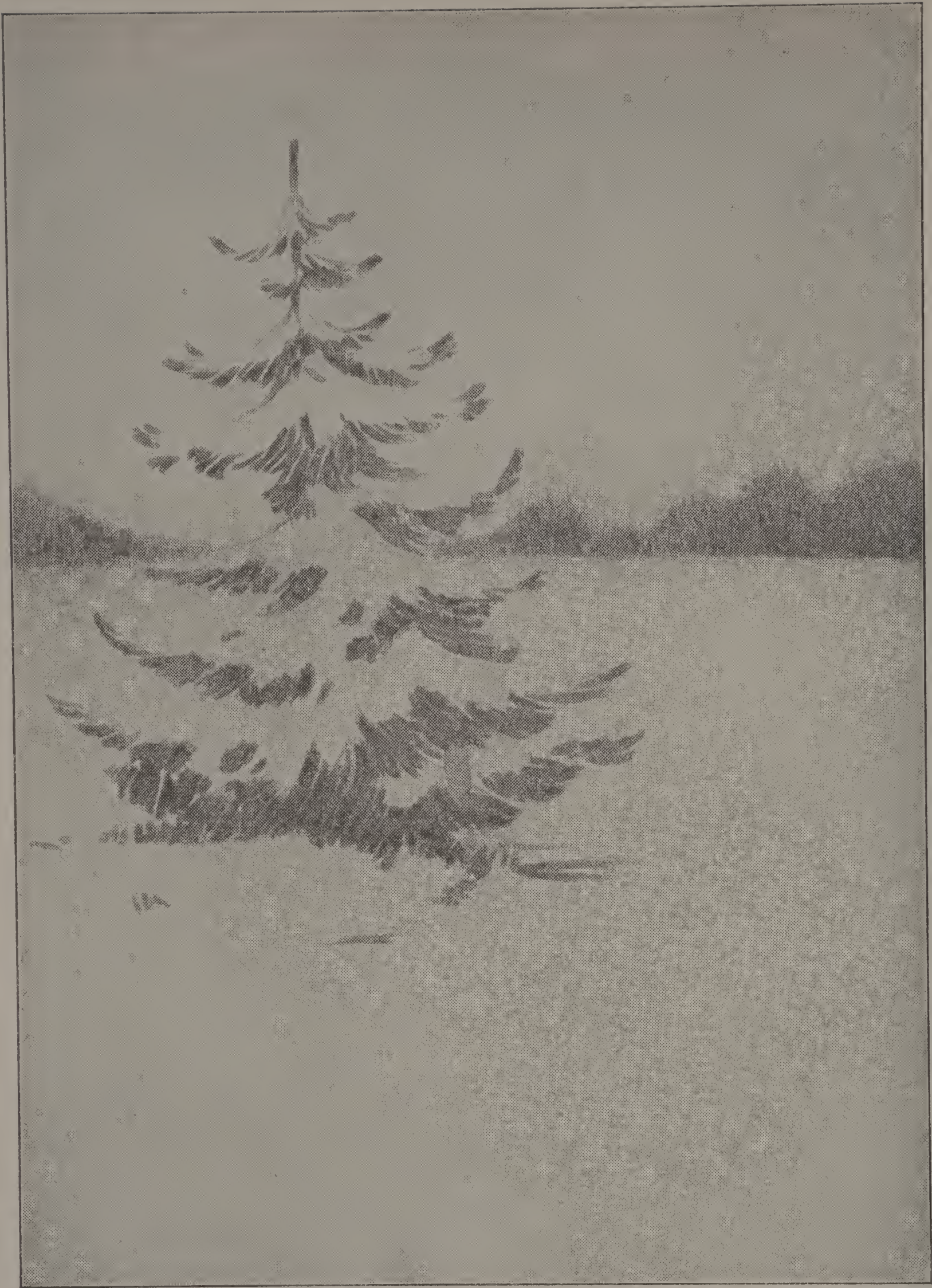


A bunch of grapes, with leaf, stem and tendrils is beautiful to paint, in colors or in gray values. Fasten a freshly gathered cluster to the upright board of a shadow-box, and lightly sketch its leading lines with a brush, on gray paper. Block in the cluster as one mass, studying its shape carefully. Then paint the light value of the leaf, adding the veins in darker tone, when the light wash is nearly dry. Paint the grapes in darker value. Do not try to make each grape stand out distinctly, but notice that parts of the outlines are lost, or merged into other outlines or masses. The shape of the cluster is important, rather than the shape of the individual grapes. Add the stems and tendrils with the point of the brush.

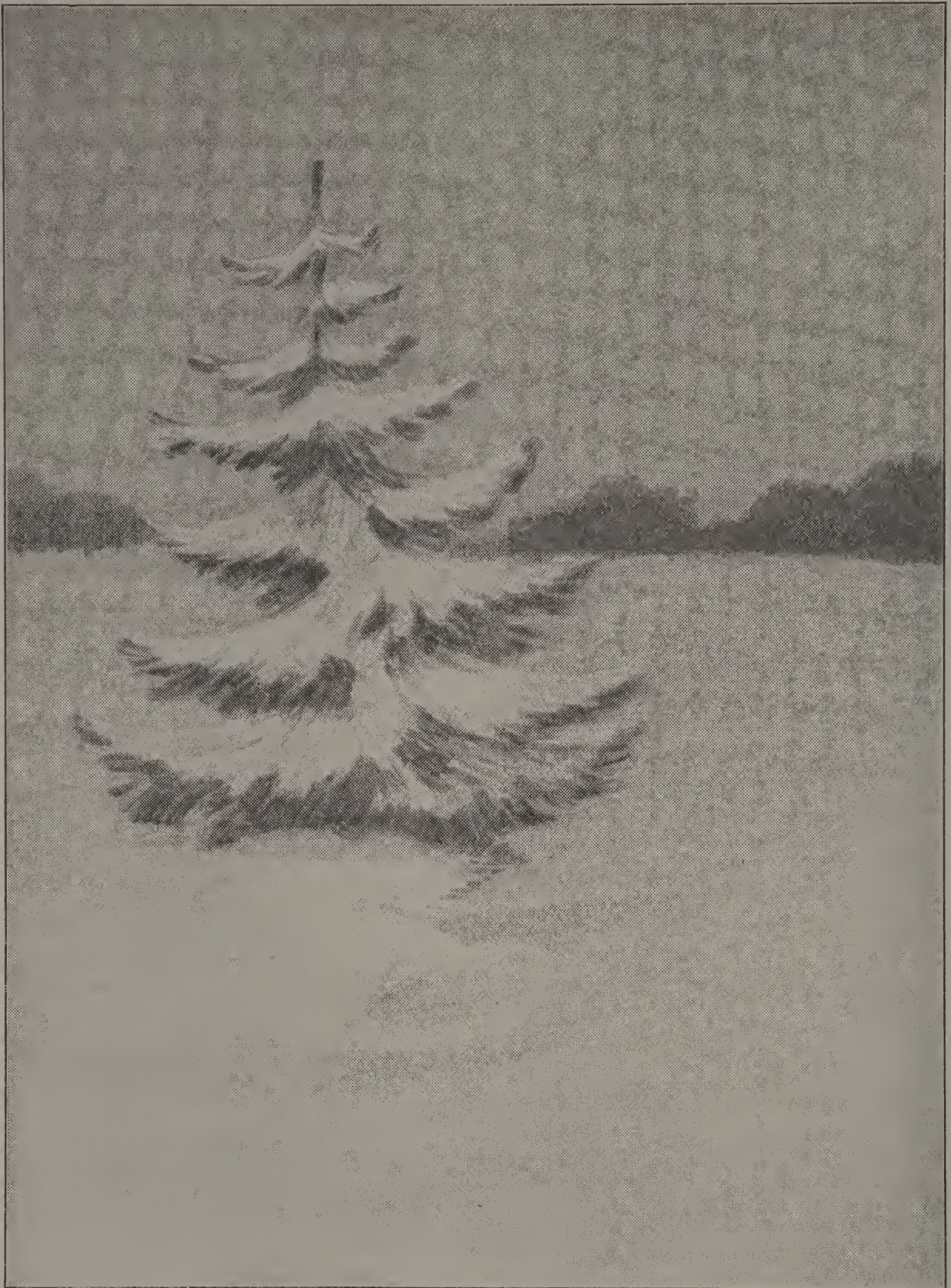


This pencil sketch was made from a stalk of milkweed, bearing ripened seed-pods. First the general direction lines were sketched in very lightly. Notice that it took several kinds of lines to represent the various parts of the plant. A broken, accented line was used to express the soft, spongy quality of the seed-pods, and a sharper and more definite line for the dry, brittle stems.

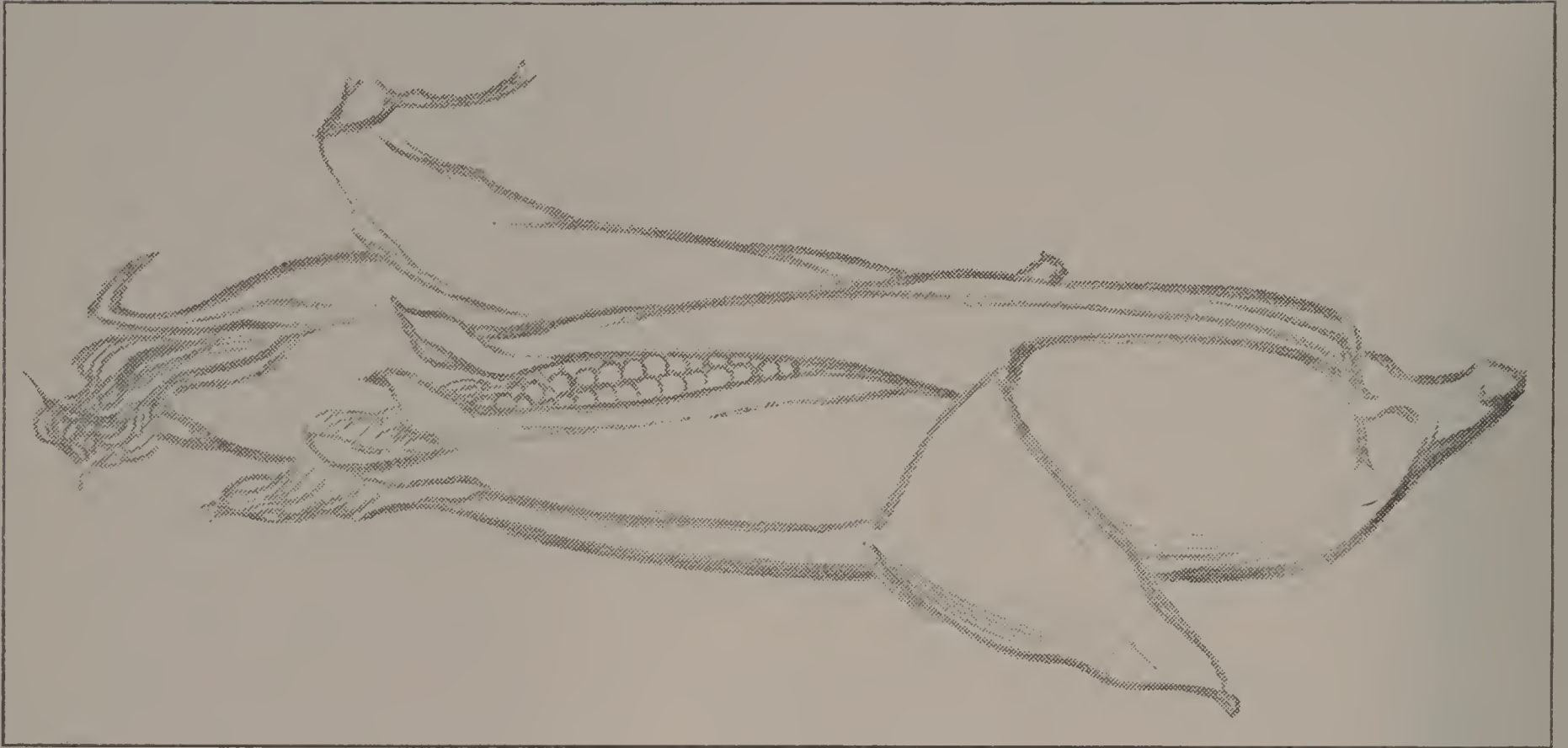
Select interesting growths of weeds and arrange studies against a background. Make a pencil sketch in accented outline.



In selecting gray or tinted paper for a pencil sketch of this kind, choose a tone that is light enough to show contrast with pencil strokes, and dark enough to show contrast with white chalk for snow effects. Study the shape of some particular evergreen tree, either from the actual tree or from a photograph. Sketch its principal lines of growth very lightly. Then lay in the masses with definite pencil strokes, their direction determined by the direction of growth or foliage. Study the sketch on this page. Copy it, for practice in handling. Then practice the same treatment in drawing from another tree.



The sketch of the tree may be developed into an attractive landscape effect by the placing of distance, and by the addition of a treatment of white chalk to suggest snow. Lay the strokes of chalk above the pencil masses of the tree, in order to represent the snow that lies upon the branches. Blend them somewhat, and carry the chalk strokes in the same direction as the underlying pencil strokes. Lay the chalk on the foreground in broad, loose strokes, rubbing it lightly with the finger tips, after it is on the paper. Do not try to hide entirely the gray paper, especially near the distance. More chalk added to the foreground will aid the effect of perspective.



Corn in the husk offers a fine study for the use of the accented line. The crumpled husk is well expressed by the rough, uneven, accented outline used in the sketch above, and the rows of kernels are suggested by a sharper, harder line. The crispness and sparkle of the sketch depends largely on the placing of the accents.

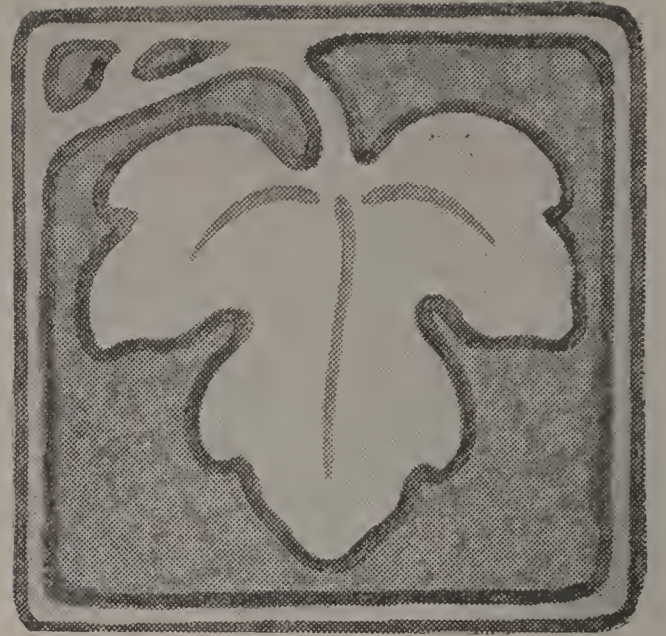
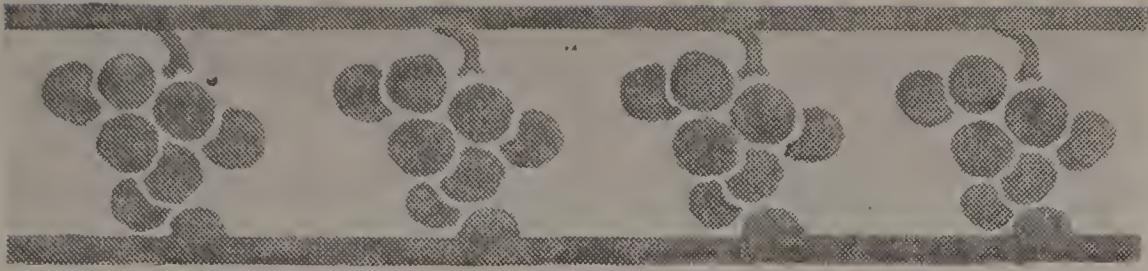
From another arrangement of corn, or from nuts in half opened shucks, make sketches in accented outline. Use a soft lead pencil or crayon, and work on paper of a light tint.



The group given on this page shows how two different kinds of surface may be expressed in different kinds of lines; you know that the surface of a pumpkin is smooth to the touch, and that the surface of a bushel basket is rough. These qualities are suggested in the drawing.

Notice that the ribs or divisions of the pumpkin all seem to spring from the hollow about the stem, and that they grow together again at the blossom end. It is not best to draw the whole outline of each rib, nor is it best to draw the entire outline of each splint in a basket.

Draw from a group of related objects, one with a rough surface, and one with a smooth surface. Try to express these different qualities with your pencil.



Plan a program cover or a Thanksgiving booklet on bogus paper, or on construction paper of some pleasing tint. Make a design on manila paper from some fruit or plant form. Mount your design upon the cover, thinking carefully of good placing and proportion. Add appropriate lettering.

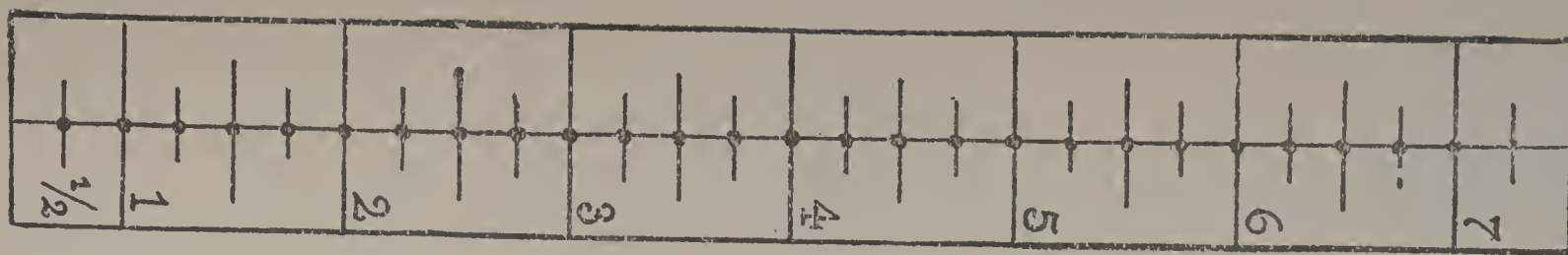
Some Simple Tools and their Uses

In sketches 1 and 2, on page 17, are shown some very simple tools that you can make yourself, and that you will find useful in many ways.

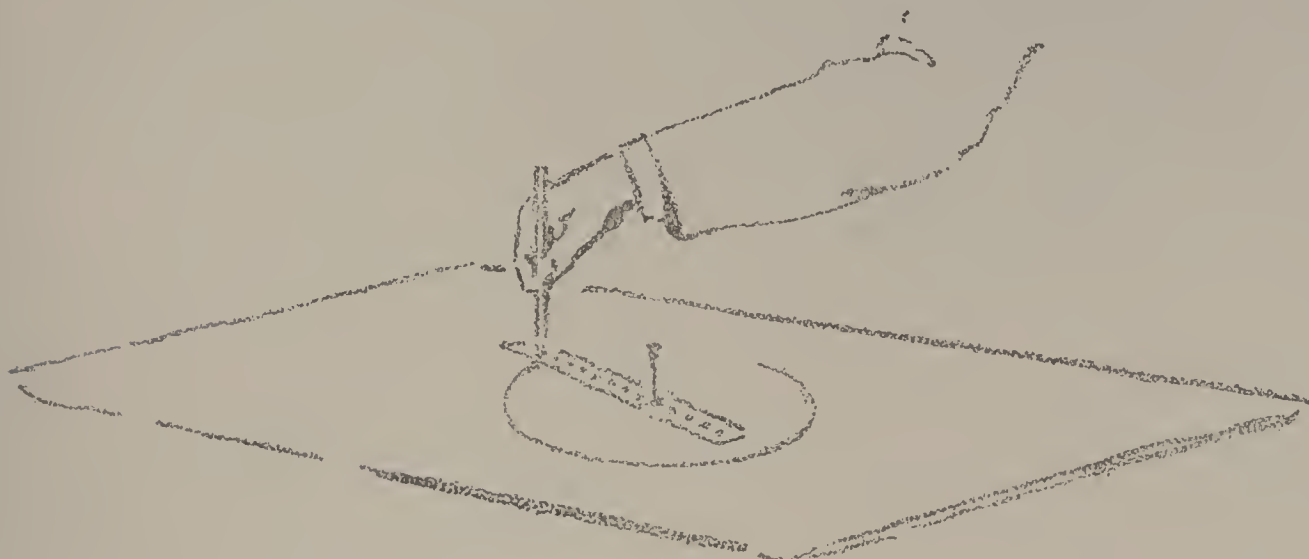
Sketch 1 shows a circle-maker. It can be used in place of compasses. To make it, take a strip of cardboard seven inches long and one inch wide. Bisect its short edges and rule a line connecting these points. Upon this line, mark off, by measuring with a ruler, inch, half-inch, and quarter-inch spaces. Through these points draw short lines, as shown in the sketch, and pierce holes with a pin where they cross the center line. A pin placed through the first hole will act as a pivot. Push the sharp point of a pencil through one of the other holes, just far enough to allow the lead to make a mark. The pin marks the center, and the pencil swings around it as shown in sketch 3. The line drawn by the pencil is the circumference of the circle (4). The distance, in a straight line, between the center and the circumference is the radius of a circle (4). We speak of one *radius*, and of two or more *radii* of a circle. The distance through the circle, measured by a straight line passing through the center, is called the diameter (4).

A circle may be divided into two equal parts by drawing one diameter (5). It may be divided into four equal parts by drawing two diameters at right angles to each other. In order to do this, you will need to use the little tool shown in sketch 2. A right angle is the same as a square corner. Take an envelope (a No. 9 envelope will be a good size for general use) and mark with a ruler upon an end and one side the spaces for inches, half inches and quarter inches. You will then have a right angle, with both of its sides marked like a ruler. This little tool will often serve as a ruler, as well as for a test of right angles. To draw two diameters of a circle at right angles to each other, place the angle of your test-square at the center of the circle, and rule two radii. Repeat to secure four right angles, as is shown in sketch 6. To divide a circle into six equal parts, set off the radius six times on the circumference, and draw diameters connecting these points (7). Thirds of a circle may be obtained by taking two sixths; erase every alternate radius shown in 7, and you will have a circle divided into thirds.

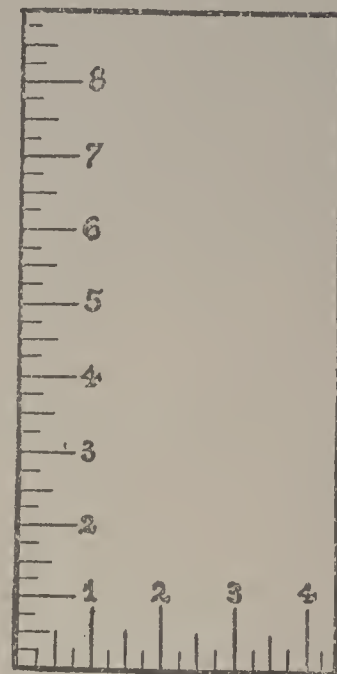
Make a circle-maker and a test-square, as described above. Then draw six circles, each two inches in diameter. In the first circle, write the word "circumference," following the line, as in 4. In the second circle, draw a diameter and a radius, writing their names in the proper place. In the third circle, draw one diameter, omitting the name. In the fourth circle, draw two diameters at right angles to each other. Divide the fifth circle into sixths, and the sixth circle into thirds.



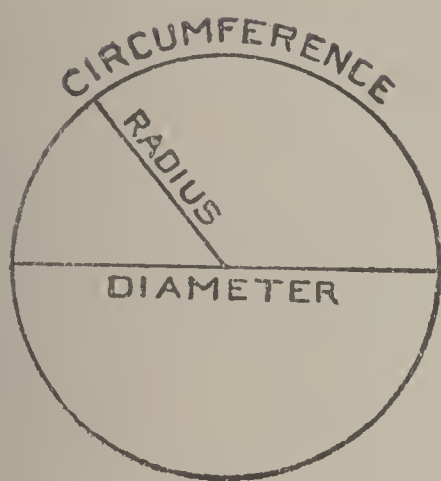
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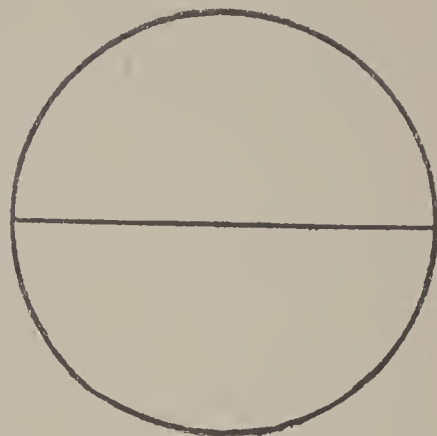
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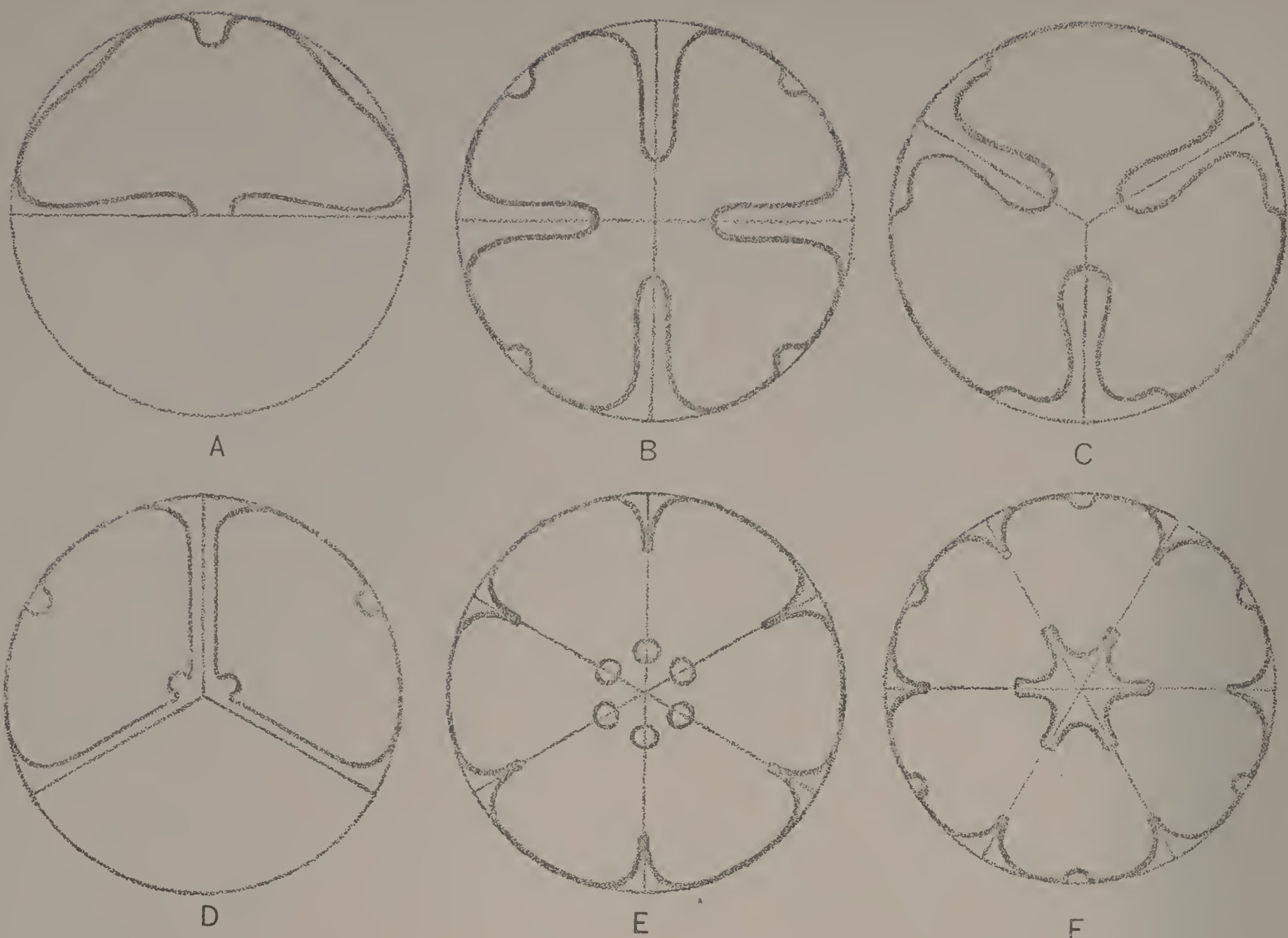
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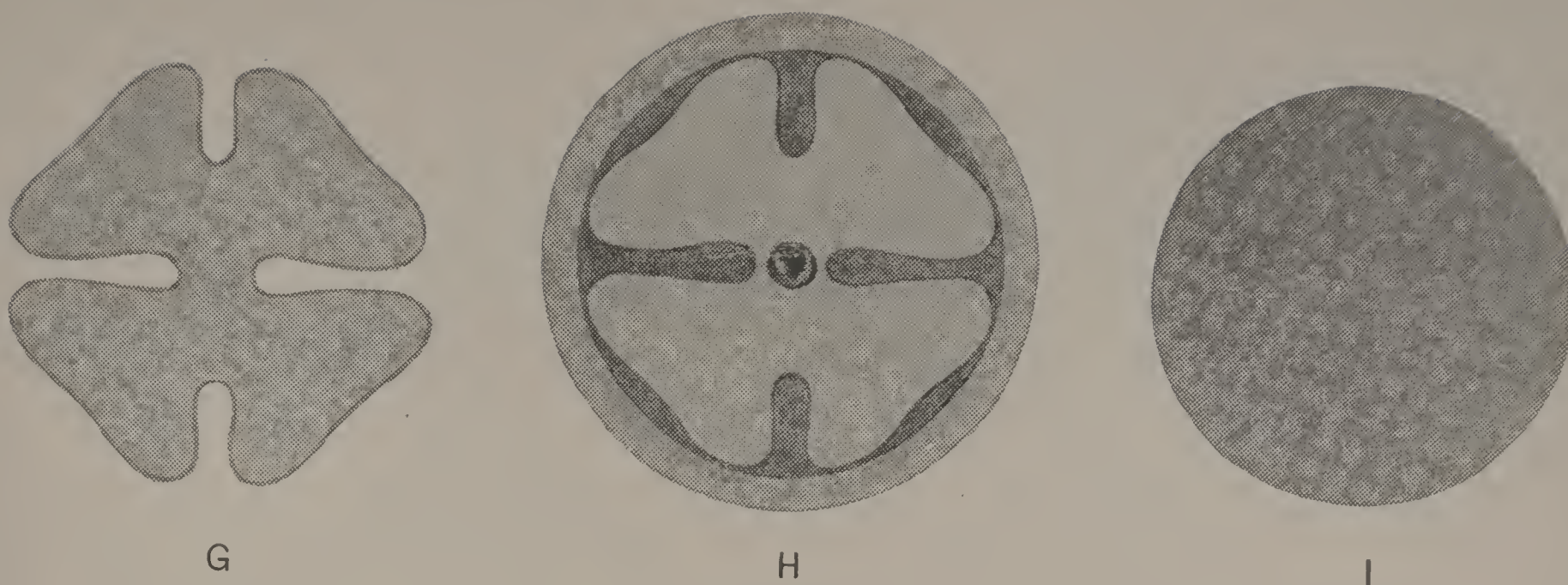


7



There are many ways in which a circular space may be decorated. Six designs are given on this page. A shows a circle divided by a horizontal diameter into two equal parts. The upper space was modified and varied by the addition of curved lines drawn to follow rather closely the outline of the semicircle. The same idea — that of modifying the general outline of a shape — was carried out in sketch B, where the circle was divided into fourths; in sketches C and D, where the circles were divided into thirds; and in sketches E and F, where the circles were divided into sixths.

Draw with your circle-maker four circles, each three inches in diameter. Divide the first circle into two equal parts, and draw a design similar to that shown in sketch A, but not just like it. Divide the second circle into four equal parts, and make a simple modification that can be repeated four times about the center. The third circle is to be divided into sixths, and the fourth into thirds. Place a simple design in each, made by modifying the outlines of the shapes of the divisions. Tracing paper may be used in repeating these designs.

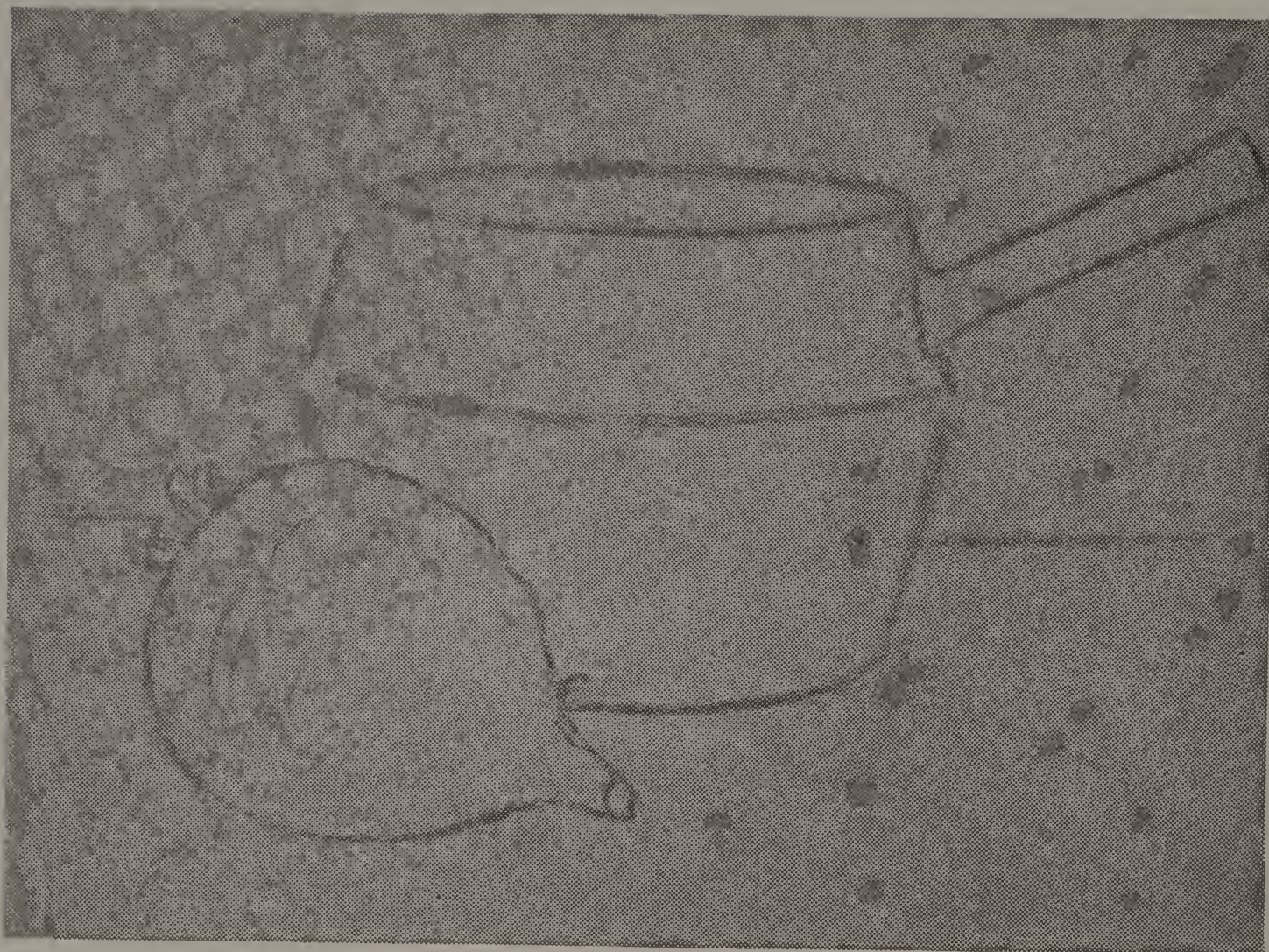


A pretty penwiper (sketch H) may be made by cutting out one of the designs given on page 18, and using it as a pattern. Cut such a design from a piece of felt or broadcloth (sketch G). Cut another circle from the same kind of cloth, of darker or lighter value (sketch I). Cut several circles of the same size as this last one, from soft flannel. Then cut a larger circle of felt or broadcloth, of the same color as the ornamental top. Now fasten the various circles together by sewing a strong cross-stitch in the middle: the big circle at the bottom, the flannel circles next, then the underlying felt circle, and last, the ornamental top. A button may be added to hide the stitch that holds all the circles together. Such a penwiper may be worked out in tones of brown, gray, blue, green, red or violet. Or, black and one color could be used.

Plan and cut from tinted paper a design for a penwiper and mount it in the space below.

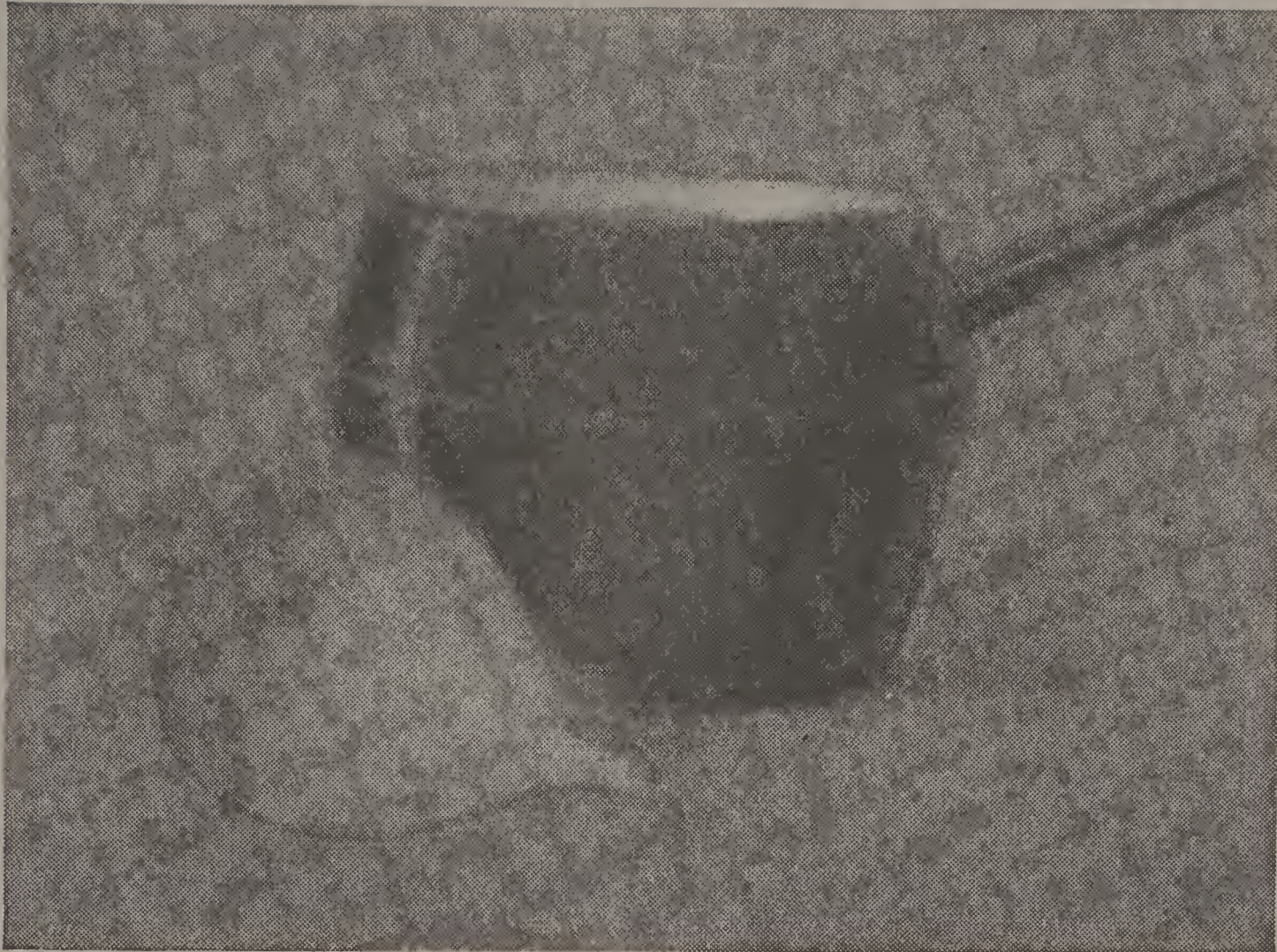






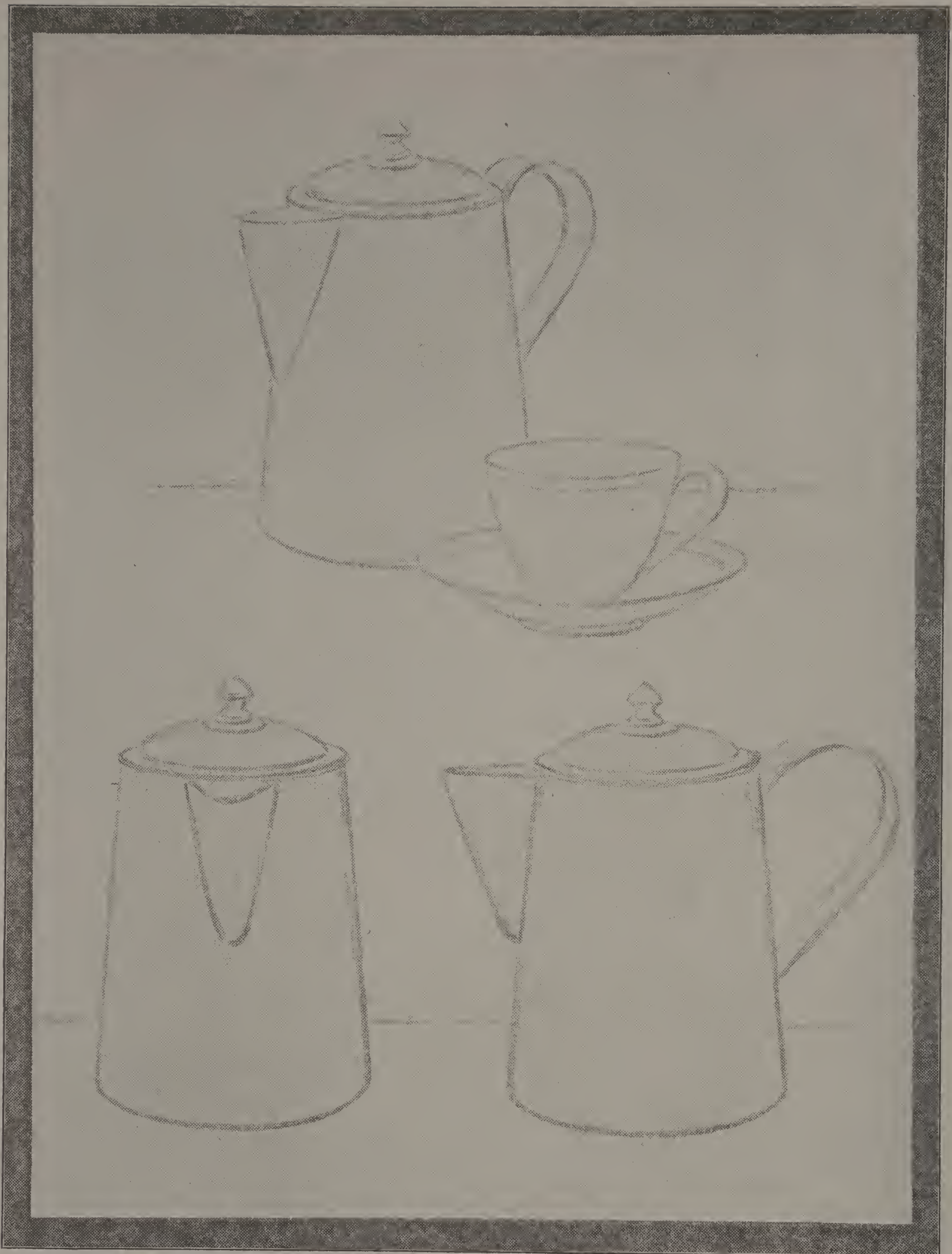
In this illustration we have an example of a group simple in outline, strong in dark and light contrasts, and interesting in its association with household occupations. The porcelain-lined iron pot is plain and solid, while the turnip supplies variety in form and texture, and in addition supplies a good color note.

Bogus paper was chosen for the drawing, and the group was blocked in with soft black crayon. The size of the group, the position of the drawing on the paper, and the shapes and proportions of the two objects were carefully studied at this stage. Corrections were made until these essential points were satisfactory.



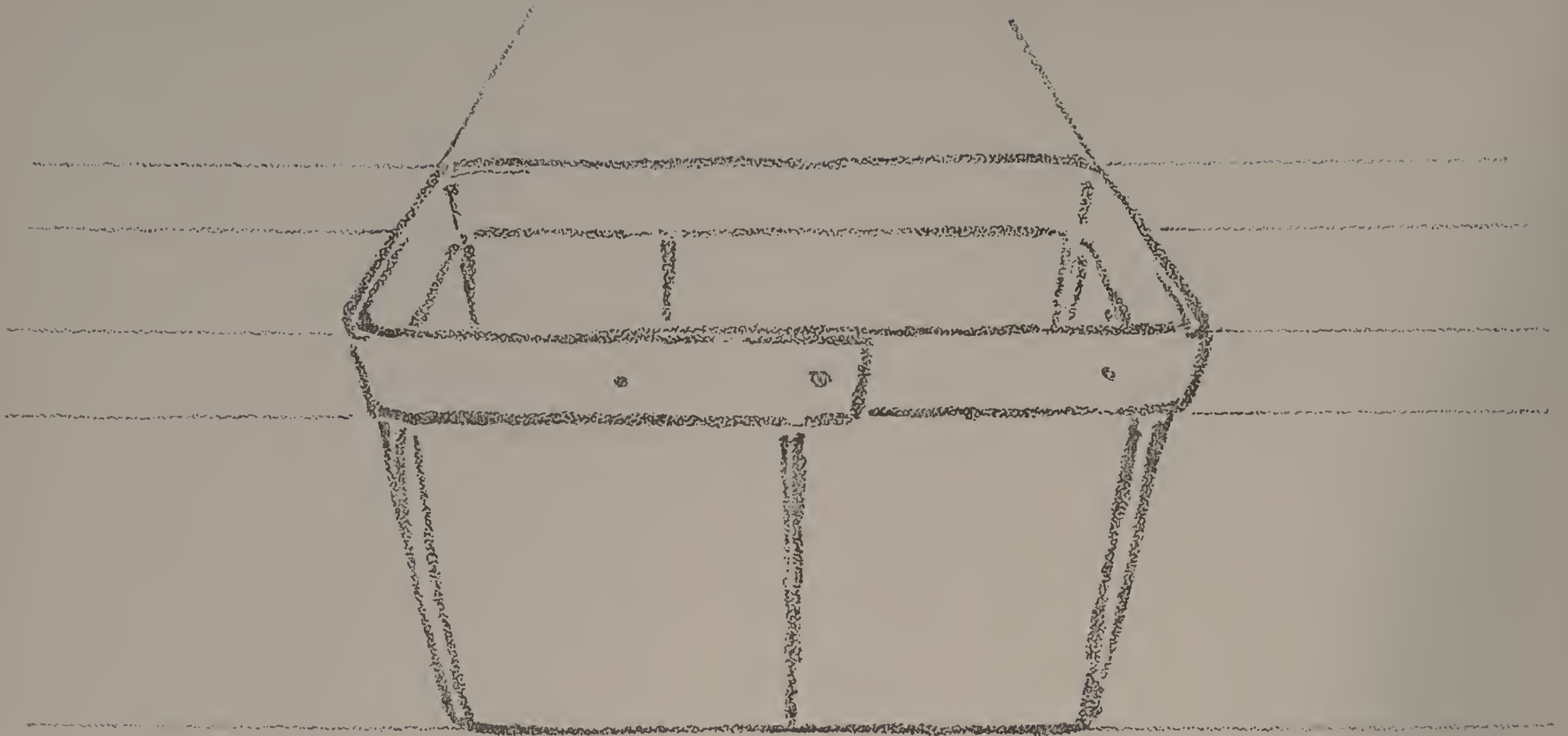
When the group shown on page 22 was blocked in correctly, it was ready for the addition of values. Direct, vigorous strokes of black crayon were placed so as to suggest the blackness of the iron surface, yet not so as to entirely hide the warm gray paper underneath. In placing this dark mass, the shape of the high light was faithfully indicated, thus helping to express the hard, reflecting surface of the iron. The darker value of the turnip was laid on in a gray tone, lighter than the tone of the kettle, and white chalk was added to the lower part. The porcelain lining of the kettle was put in with strokes of white chalk that expressed by their direction the curved inner surface and at the same time gave a slight effect of light and shade. The full strength of the chalk was used to indicate the high light of the porcelain.

Make a similar study in values from a different group. Work on gray paper with black crayon and white chalk.

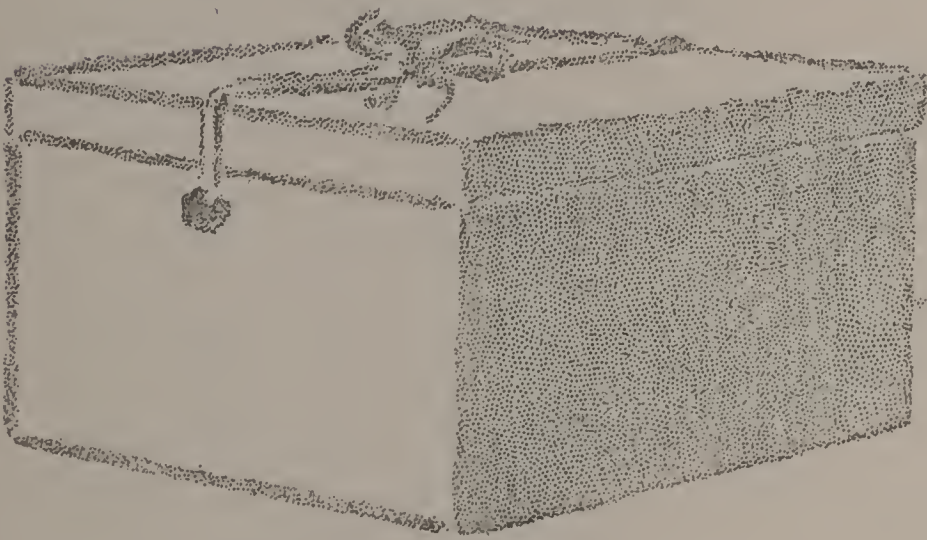


The sketches on this page show the handle and the spout of the coffee-pot in three different positions. It is well to make a particular study of such features as handles and spouts, making detail sketches to show them in profile, turned toward and away from you, and directly facing you.

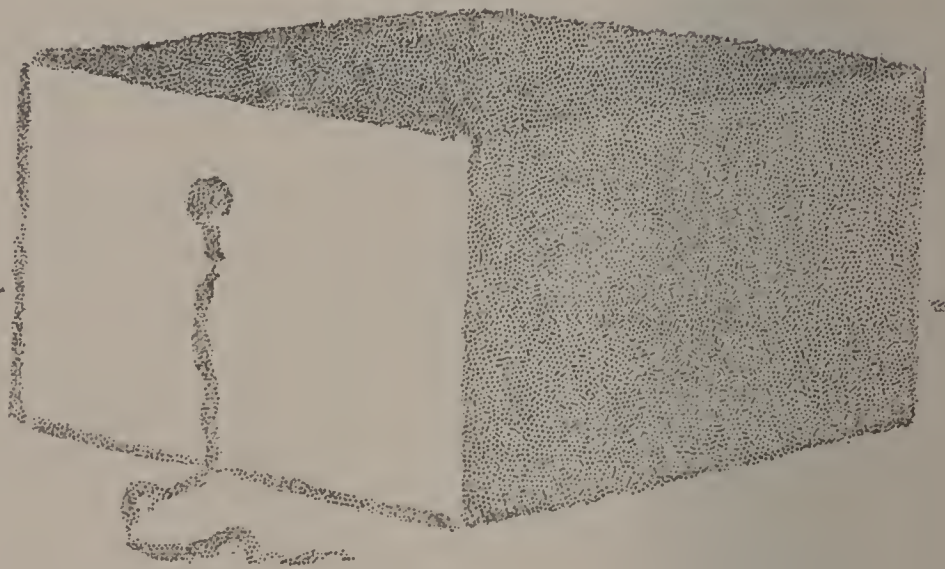
Arrange an interesting group of common objects, presenting spouts and handles, and make careful outline drawings, both of details and of the whole group.



1

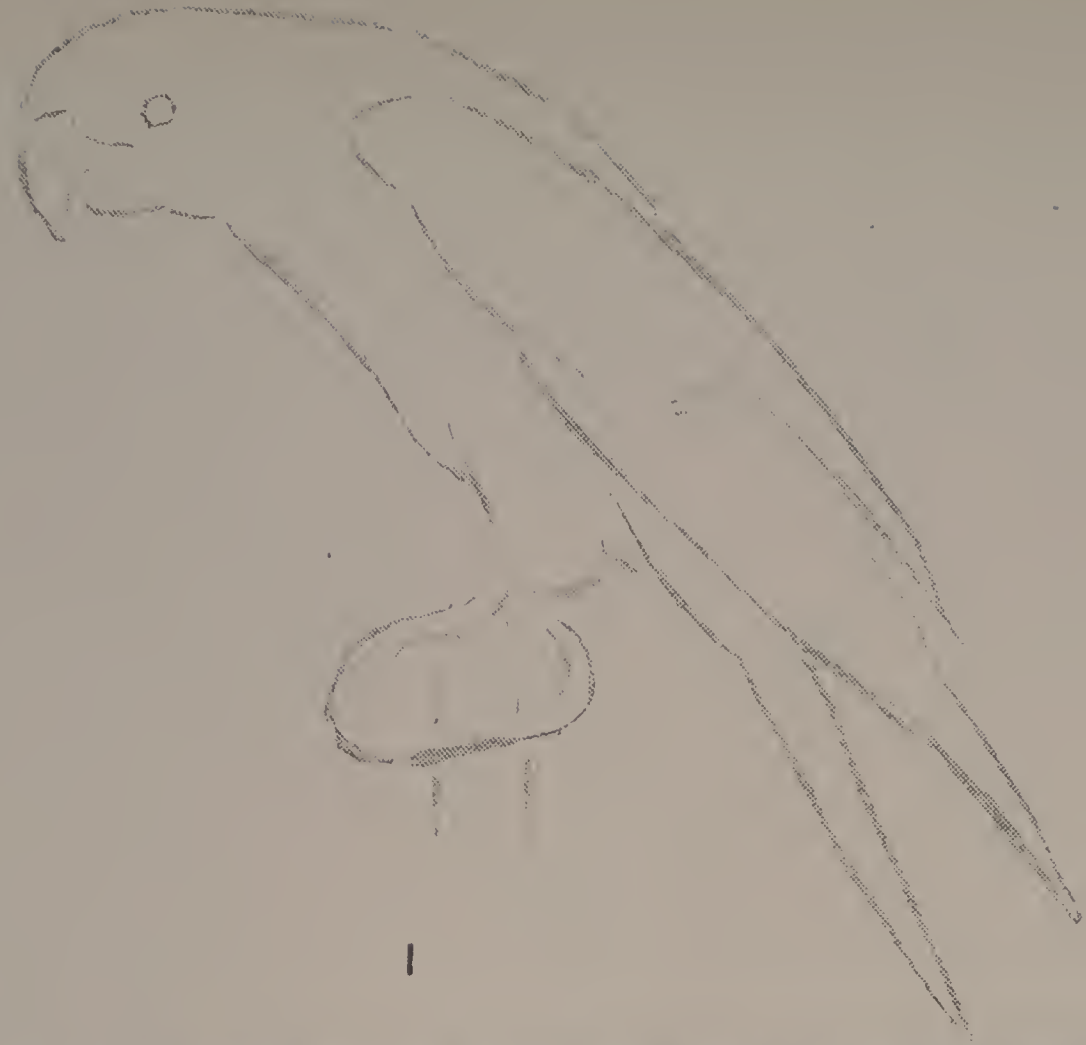


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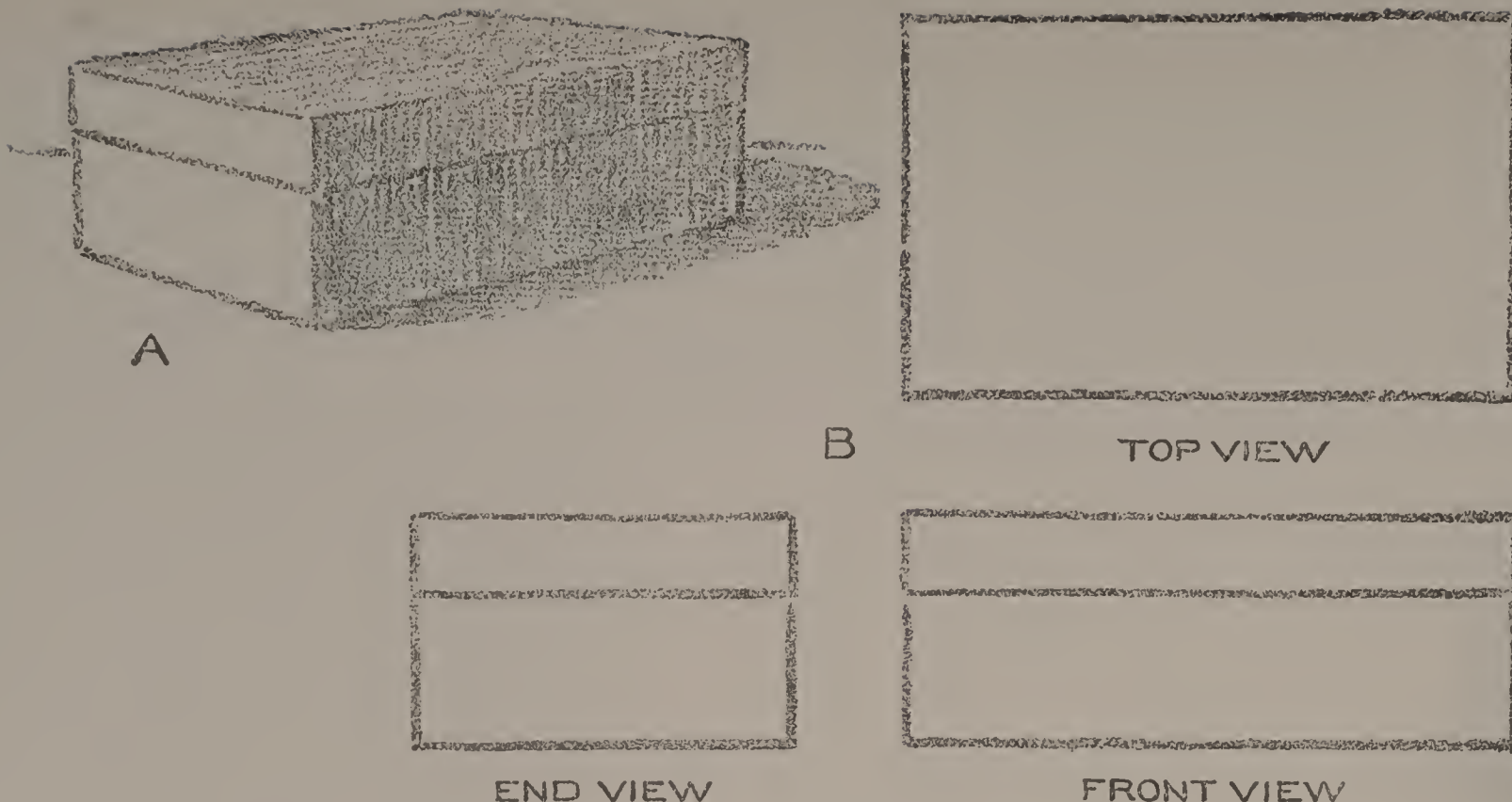


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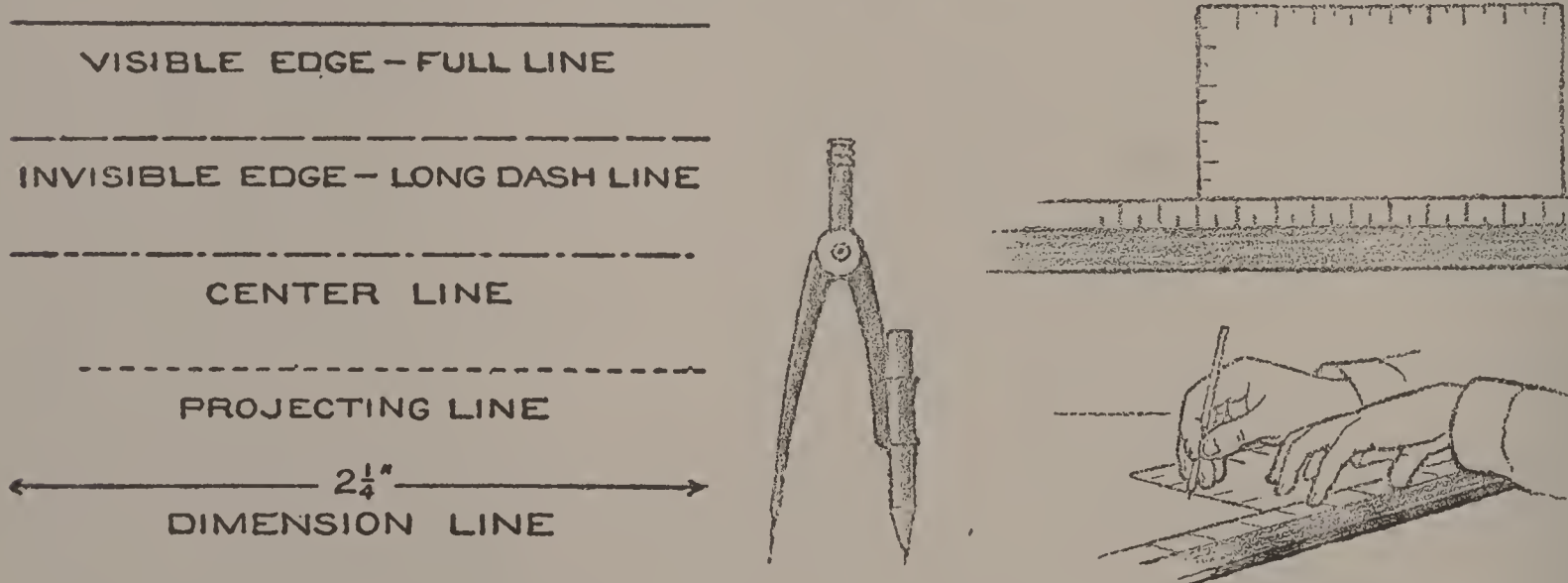
Place a large square box on a table before you, so that one side is facing you, with the top slightly below the level of your eyes. Draw its appearance in this position. Then place the same box with its cover on, so that one corner is directly in front of you. Draw its appearance. Remove its cover and draw its appearance. Make careful tests and measurements with your pencil, in studying these appearances.



Study a parrot, or a pet pigeon that some one will bring to school. Notice the oval shape of the body, the curve or cut of the wings and the spotting of light and dark values. Draw the leading lines with brush strokes of light gray (Fig. 1). Study carefully the proportions of head, body, wings, tail, legs and feet. When all these parts are correctly sketched in, add the dark and light masses, painting the light masses first.



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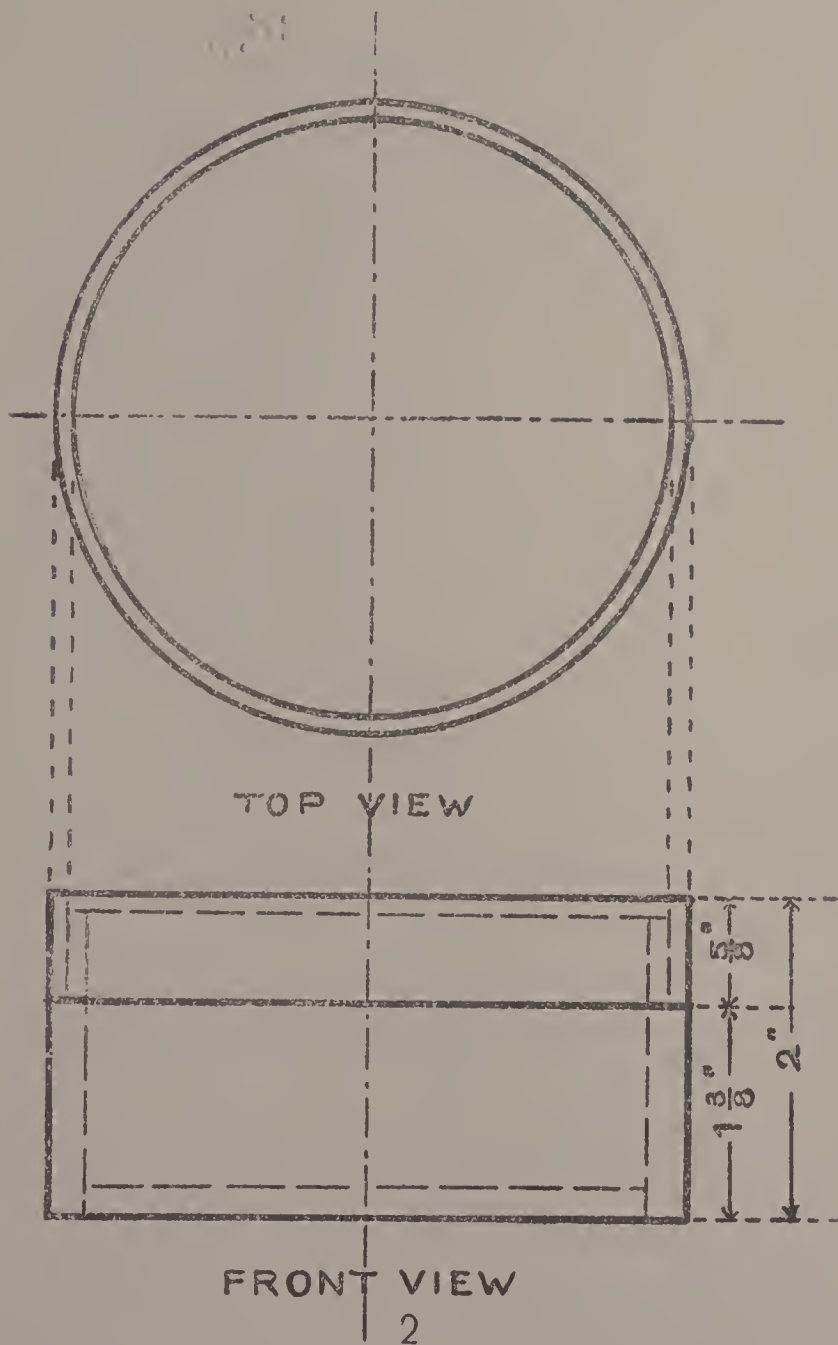
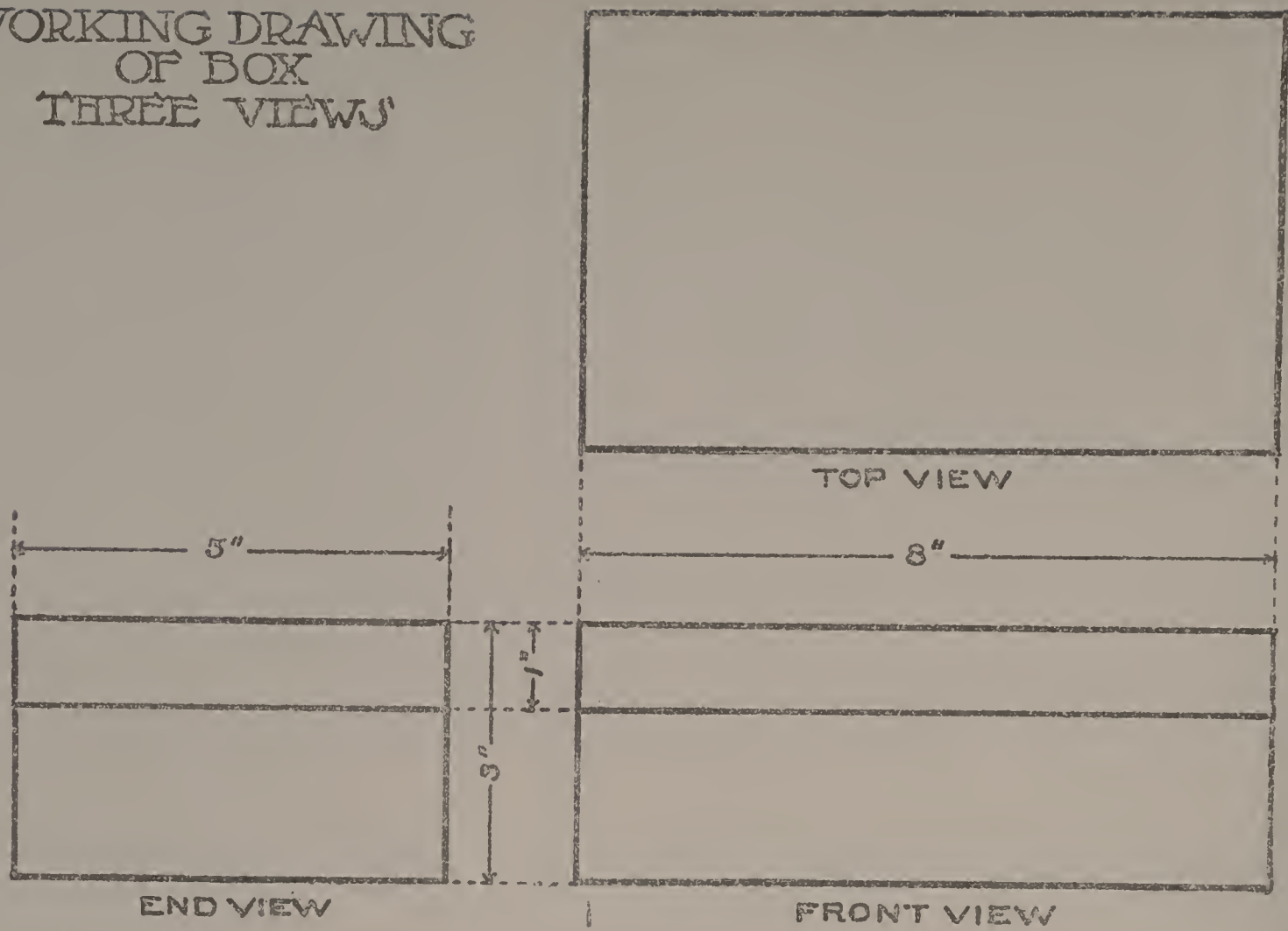


Sketch A is a perspective drawing that gives a general idea of the three dimensions of a box, but it does not give the facts you must know if you wish to make a box like this. An arrangement of views that gives all the information needed to make the object is called a working drawing. In a working drawing the top view is placed above the front view and the end views at the right and left of the front view (sketch B). The conventions or kinds of lines used in working drawings are given above.

From pencil or chalk boxes, make freehand working drawings containing three views. Draw the views the actual size that they measure.

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WORKING DRAWING
OF BOX
'THREE VIEWS'



With your ruler and test-square make a mechanical drawing from one of the boxes used in the preceding lesson. Place dimension lines, connecting lines and figuring lines, as illustrated in sketch 1. Make also a working drawing of two views from a small round wooden box, such as that shown in sketch 2. Notice the kind of lines used to indicate invisible edges. Figure all dimensions from your own model. Sketch 3 shows how a decoration for a circular box may be planned.



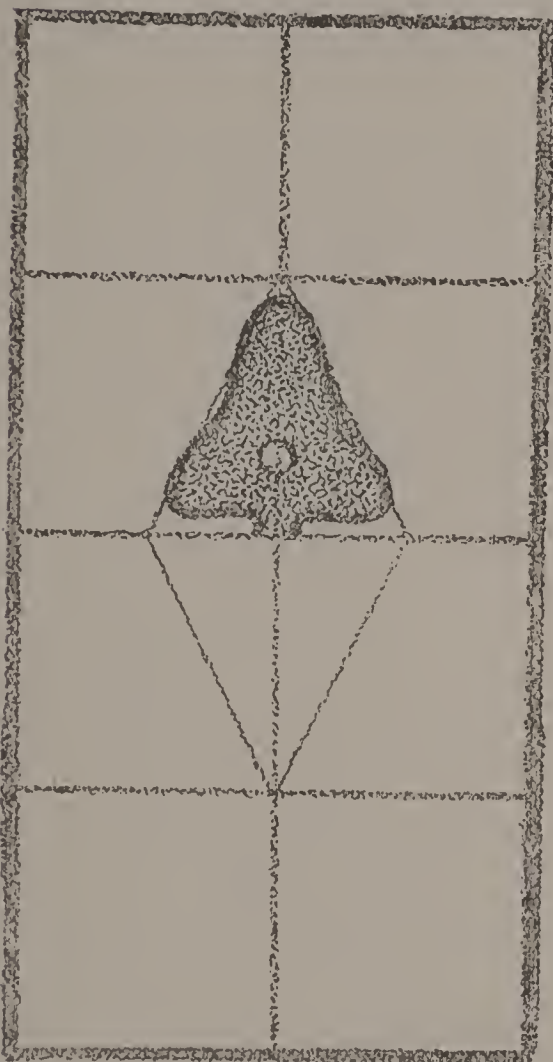
A



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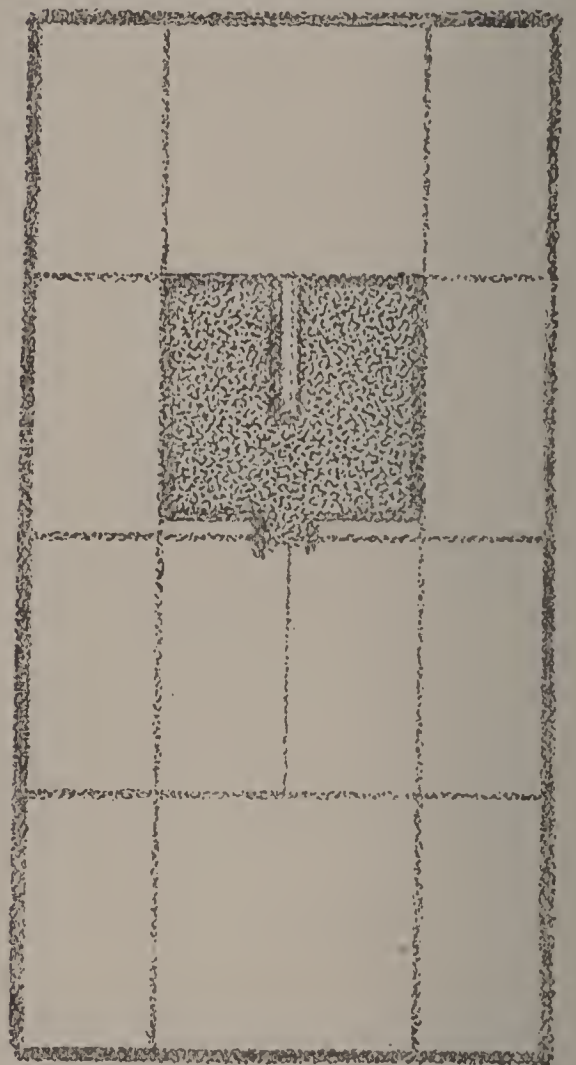
C



E



D

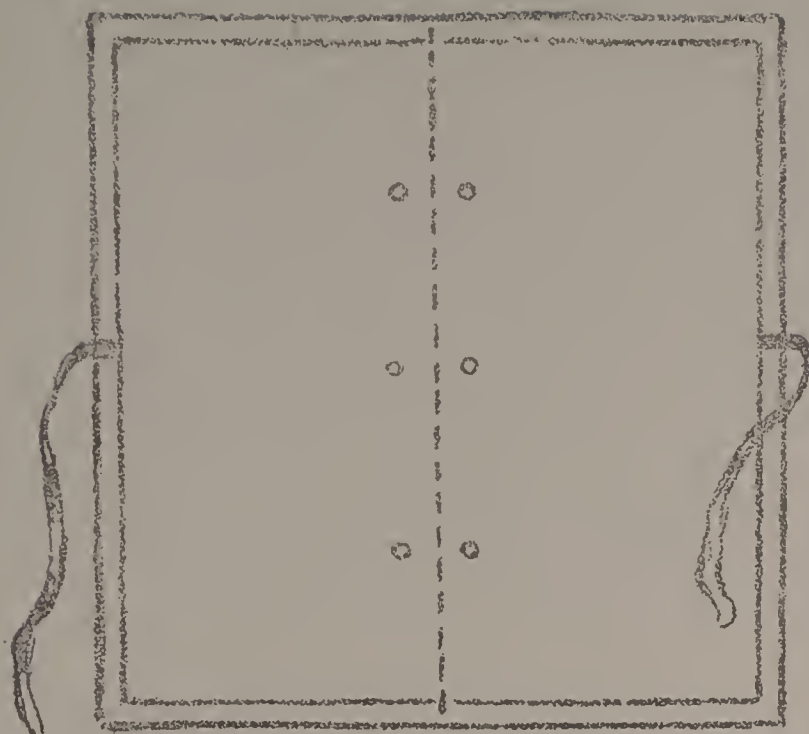


F

On page 18 you learned how to divide certain shapes by slightly modifying the direction and character of structural lines. This method has been used again in the sketches on this page. In A, the four sides of the square and the horizontal diameter were taken as structural lines. By following these lines with a narrow pathway and slightly changing the direction of parts of them, a decorative design was made. In B both diameters were drawn and the structural lines were modified into curved lines, suggesting a leaf or petal shape. In C, diameters were drawn and a small square on its diagonals was used as a central form. Little pathways lead from the sides of the square to the center. In D, a similar treatment was used, based upon the diagonals.

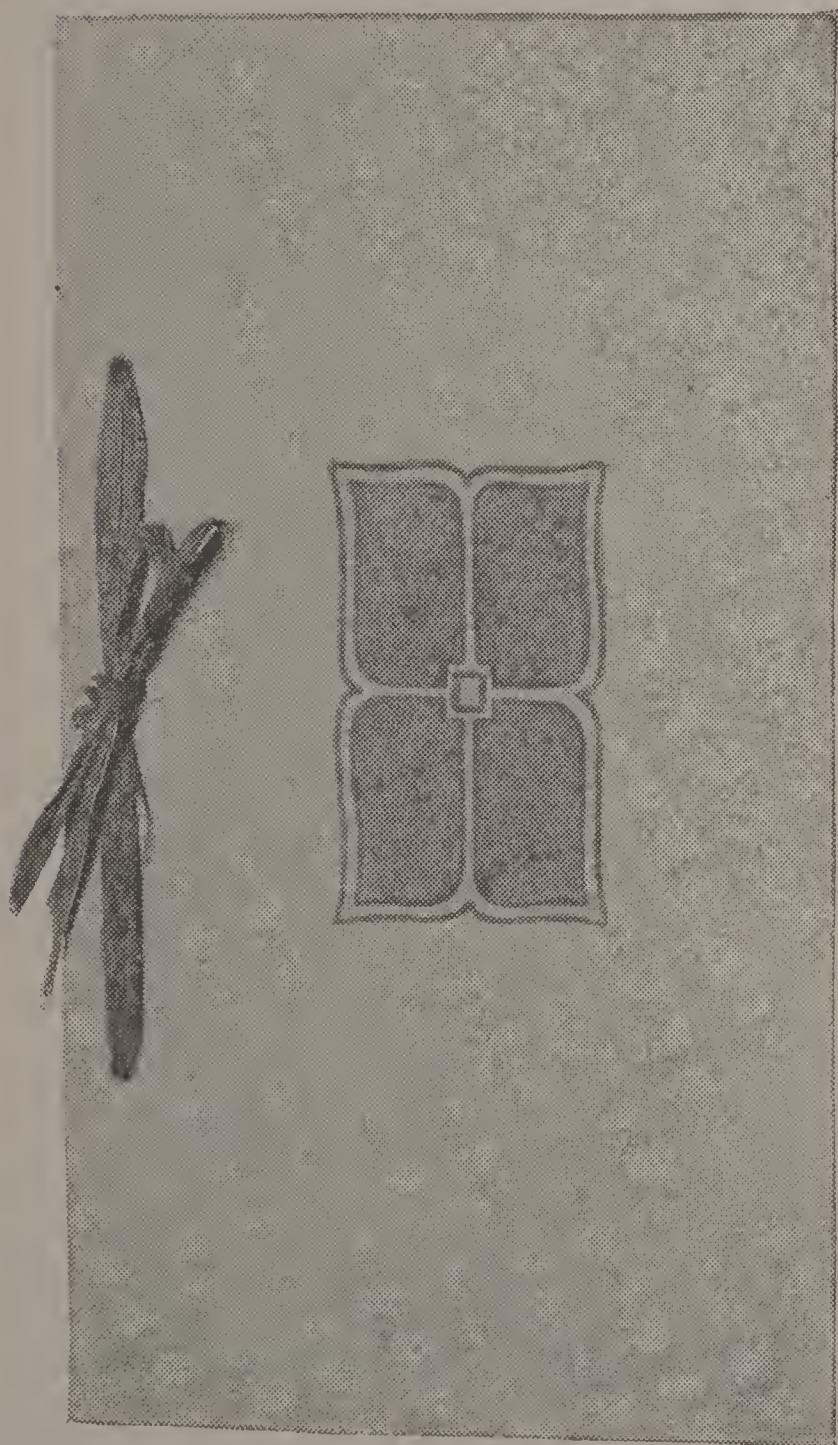
The oblong is a favorite shape for book-covers, envelopes, card-cases, portfolios, etc. You can see how structural lines have been used in planning the two decorative designs given in E and F.

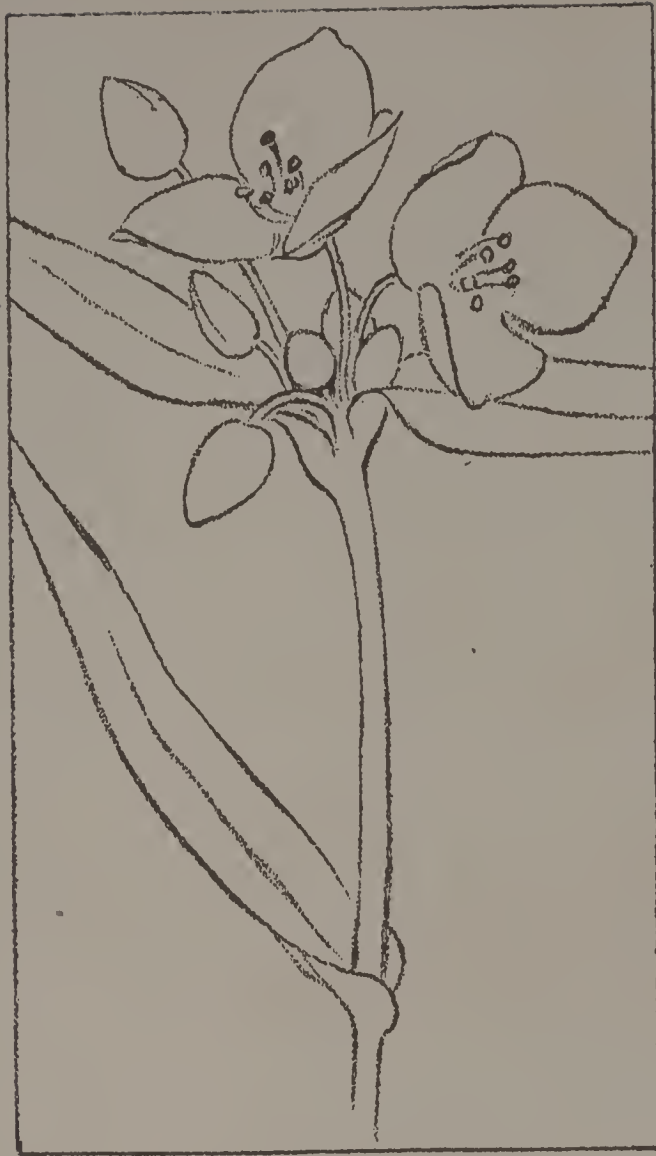
Copy one of the squares and one of the oblongs on this page, enlarging them to twice this size. Finish the designs. Then make two arrangements of your own, one in a square, the other in an oblong.



A Case for Newspaper Clippings

To make the case for newspaper clippings shown on this page, cut an oblong of stiff manila paper, $8\frac{1}{2} \times 9\frac{1}{2}$ inches. Use your test-square in measuring all corners, to get right angles. Then cut an oblong $9\frac{1}{2} \times 10\frac{1}{2}$ inches of cover paper, of some good color. Fit the manila oblong within this, in such a way as to leave an inch margin of colored paper all around it. Fold over this margin, pasting it down neatly. Cut an oblong $8\frac{1}{4} \times 9\frac{1}{4}$ inches, of tinted paper of lighter weight. Lay this oblong as an inside lining to the cover, pasting to leave a narrow margin of the dark cover paper around the lining. Place the cover on your desk, with the long edges from left to right. Fold the nearer edge to meet the farther edge. Crease well. Bisect the crease, and place a point three-eighths of an inch up from the crease. Measure three inches from each end, and place points at these distances, three-eighths of an inch up from the crease. Within the folded cover, place six or eight No. 9 envelopes, the bottom edges of the envelopes touching the crease. Fit the envelopes within the cover, to leave an equal margin around the front and ends of the case. Holding the envelopes firmly within the cover, make holes with an eyelet punch at the points placed for them. Tie the envelopes in the case with raffia, tape, or cord.





A



B

1 A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

2 A B C D E F G H I J K L M

3 M N O P R S

4 2 3 4 5 6 7 8 9 0

5
THEY MIGHT NOT NEED ME YET THEY MIGHT!
I'LL LET MY HEART BE JUST IN SIGHT;
A SMILE SO SMALL AS MINE MIGHT BE
PRECISELY THEIR NECESSITY.

EMILY DICKINSON

5 A B C D E H

PROGRESSIVE
LESSONS IN
ART EDUCATION



HUGO B FROELICH
BONNIE E SNOW



BOOK EIGHT

THE PRANG EDUCATIONAL COMPANY
NEW YORK CHICAGO DALLAS ATLANTA

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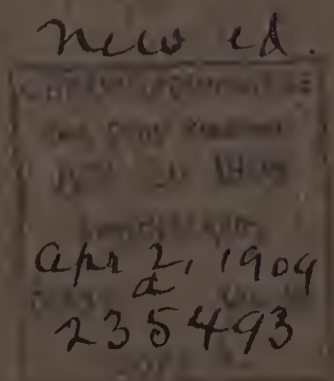
Materials Used with Progressive Lessons in Art Education

The use of color as a means of expression has come to be regarded by educators and psychologists as an important factor in the development of the child's mental powers. Of all the color mediums practicable within the limitations of the schoolroom, water color produces the largest and finest range of color possibilities. All the colors needed to produce the necessary hues accurately representing nature or design in their manifold tone variations can be produced by the combination of the three primary colors, red, yellow and blue. These three colors, however, must be of first quality. The unequalled purity of the Prang Primary Colors — Red, Yellow and Blue — has established a standard of excellence that has often been imitated but has never been reached.

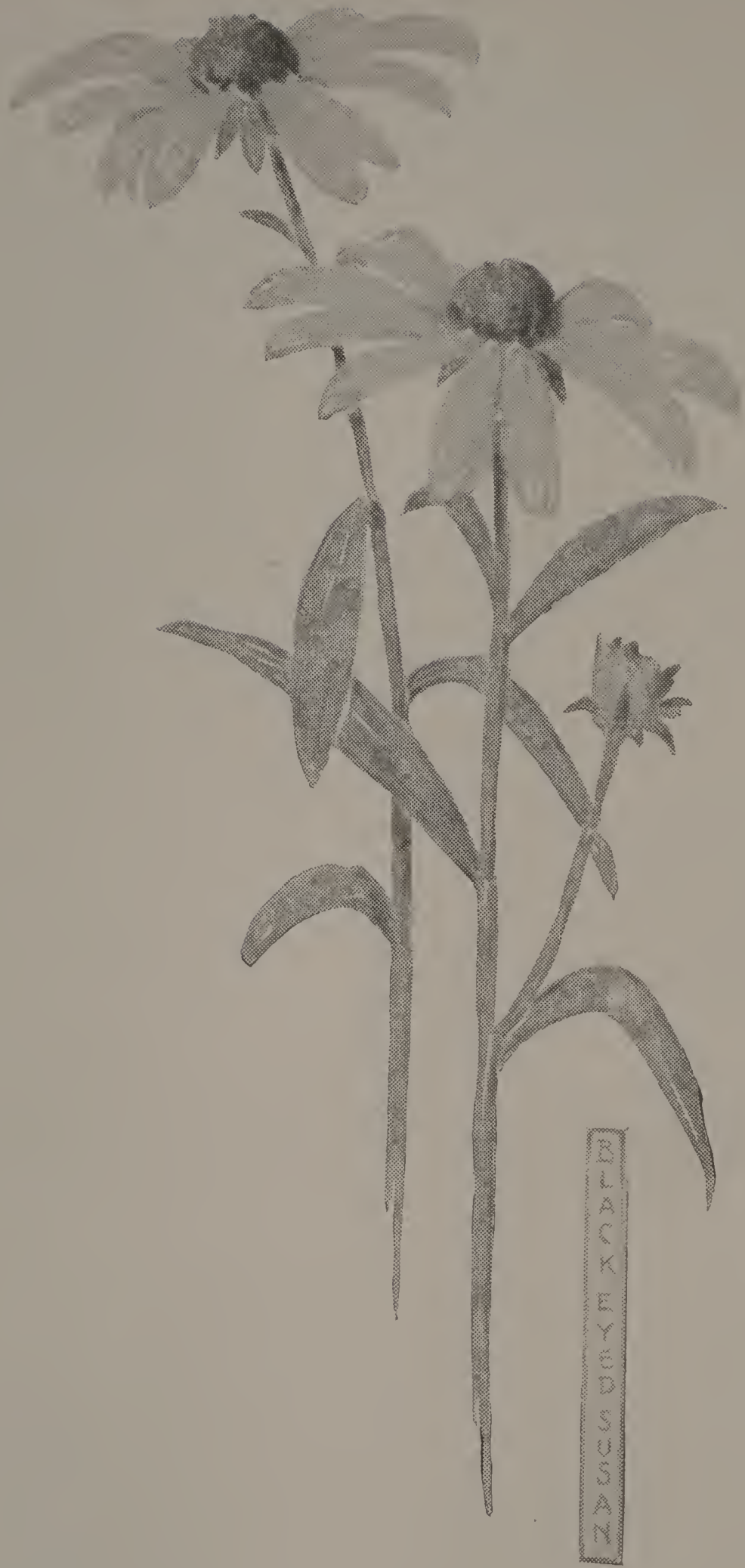
A case of black water color will be found convenient to use in connection with the three primaries, for producing deep shades, or used alone for producing pure neutral grays.

It should be borne in mind that an extended palette of eight, twelve, or even more colors is non-educational, because it prevents the very result that all color training should accomplish — the ability to detect, analyze and appreciate the constituent elements of a color.

Art Education Colored Crayons contain colors that are especially adapted to certain lines of work, such as design, free illustration, etc. These crayons used in connection with tinted papers for constructive exercises and for various decorative purposes are especially helpful and attractive in producing results of high artistic merit. These papers as well as the colors and crayons mentioned may be obtained of The Prang Educational Company at very moderate prices.







The sketch on this page was done in pencil. First the general direction of the stems was indicated by light, broken lines. The cone-shaped centers of the flowers were then laid on with direct strokes in an oblique direction. Then the rays or petals of the flowers were pencil-painted, the direction of the strokes following the growth of the rays. The leaves were placed next, the pencil stroke again indicating the direction of their surfaces, and changing if an angle or bend occurred in the leaf. Darker accents were then placed where they were needed.

The clover, the marigold, the zinnia and the salvia are good specimens for pencil study.



In the sketch above, the growth of the trunk and boughs of the tree was first lightly indicated. Not all of the branches seen in the real tree or in the photograph were drawn, but only those that were necessary to show its shape, size and character. The mass of foliage was then added, in strokes that followed the general direction of the growth. The darker accented lines were placed later, to suggest the shadows, the color of boughs, trunk, etc.

Copy this sketch very carefully to gain practice in technique, or handling. Use a sketching crayon or a soft pencil, sharpened to give a broad stroke. Then try an original sketch, working from a growing tree, or from a good photograph of a tree.



A very little material — in this case merely a clump of bushes, a bit of surrounding country and some distant trees — can be so arranged and so treated as to make an interesting picture. It is best for you to find these or similar elements out of doors, but if you cannot do this, you can select some simple arrangement of shapes from a photograph of the landscape. The illustration above shows you a pencil sketch to which color was afterward added, as shown on page 1. Keep your sketch as simple as possible, drawing only the big masses, and giving little or no attention to unimportant objects or shapes. In putting in the distance lay the pencil strokes closely together, keeping the effect very flat, so that the mass will appear to be back in the picture. The more forceful definite strokes with which the nearer objects should be drawn serve to bring them forward. In this little sketch, the rolling land is indicated by long, swinging strokes, drawn in a slightly curved direction.

If color is added the sketch is to be finished exactly as though it were to be left in pencil handling only. Then the desired washes are applied with quick, definite brush strokes, allowing the paper to show between some of the strokes. Keep the quality of the color very thin, so that the pencil handling may show through. Gray paper is much more desirable than white for work of this kind.



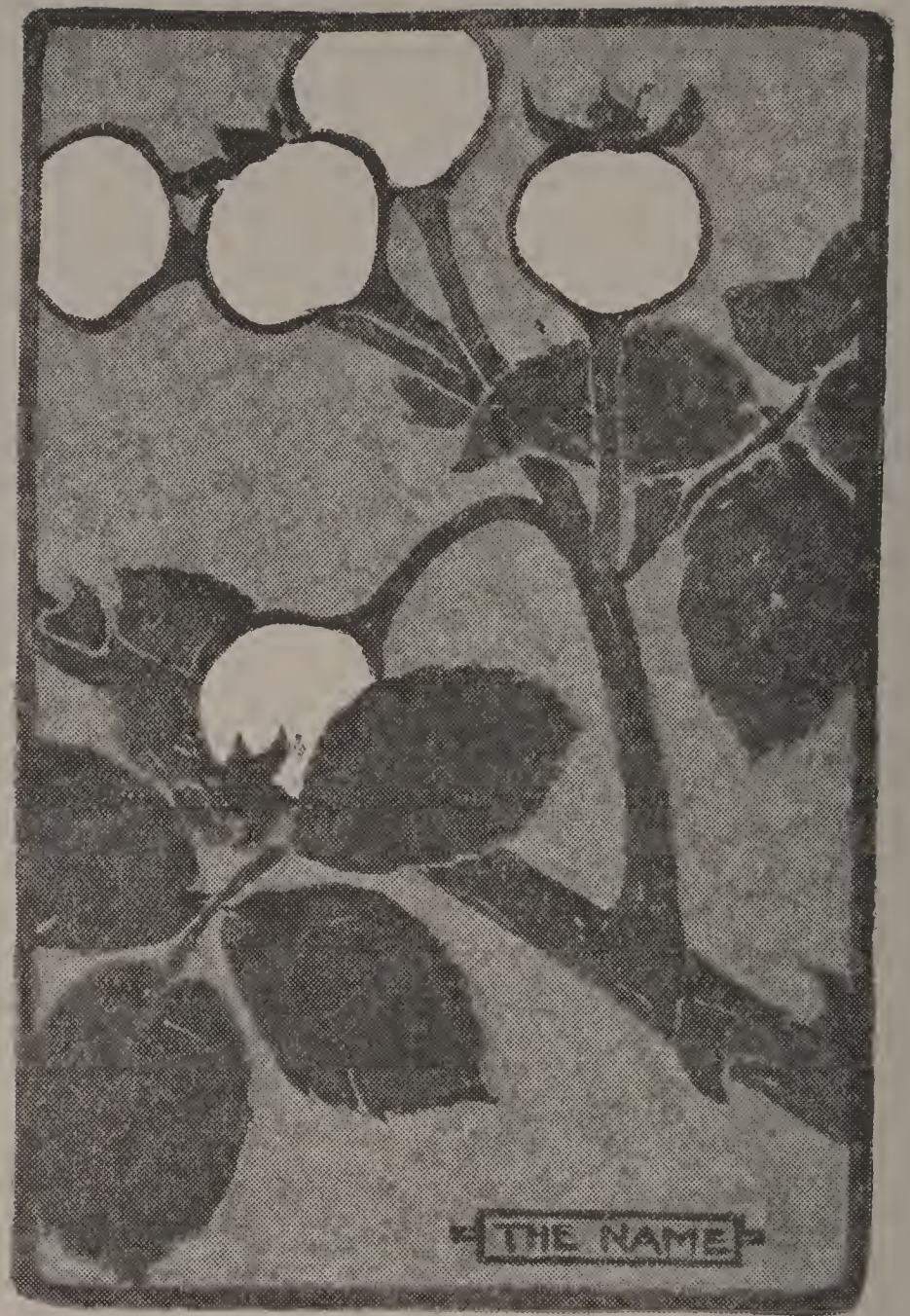
The sketch of the onions on this page has been drawn in accented outline,—that is, with a line that is varied in strength, in order to express certain qualities of a form. Sometimes an accented line is broken off altogether, and yet the eye seems to continue the outline of the shape. Notice how the different qualities of the line have suggested the round, shining surfaces of the onions, the tender sprouts and the curly, hair-like roots. These characteristics have been expressed by a line drawing without the use of gray masses or color.

Make sketches of a simple group of two potatoes, carrots, or beets, using an accented outline.



The group of objects shown in this sketch was drawn upon tinted paper of a warm gray tone, and the few values used were expressed in pencil. First, the shapes were blocked in with light lines. Then the dark value of the inside of the baking-dish was put on with strong, direct strokes that followed in direction the upper curve of the ellipse. Notice how the thickness of the rim was indicated. Next an effect of shade and modeling was suggested on the outside of the dish and on the handle. The dark value of the onions was then put on, the strokes following the contour of the form. A background was added, with vertical pencil strokes in one value. Cast shadows were suggested by horizontal strokes. Then a finder was used to select the most interesting arrangement of shapes, and a strong enclosing line was drawn. The effect of such a group with the addition of color washes is seen on page 36.

Make a similar study from a group of interesting objects.



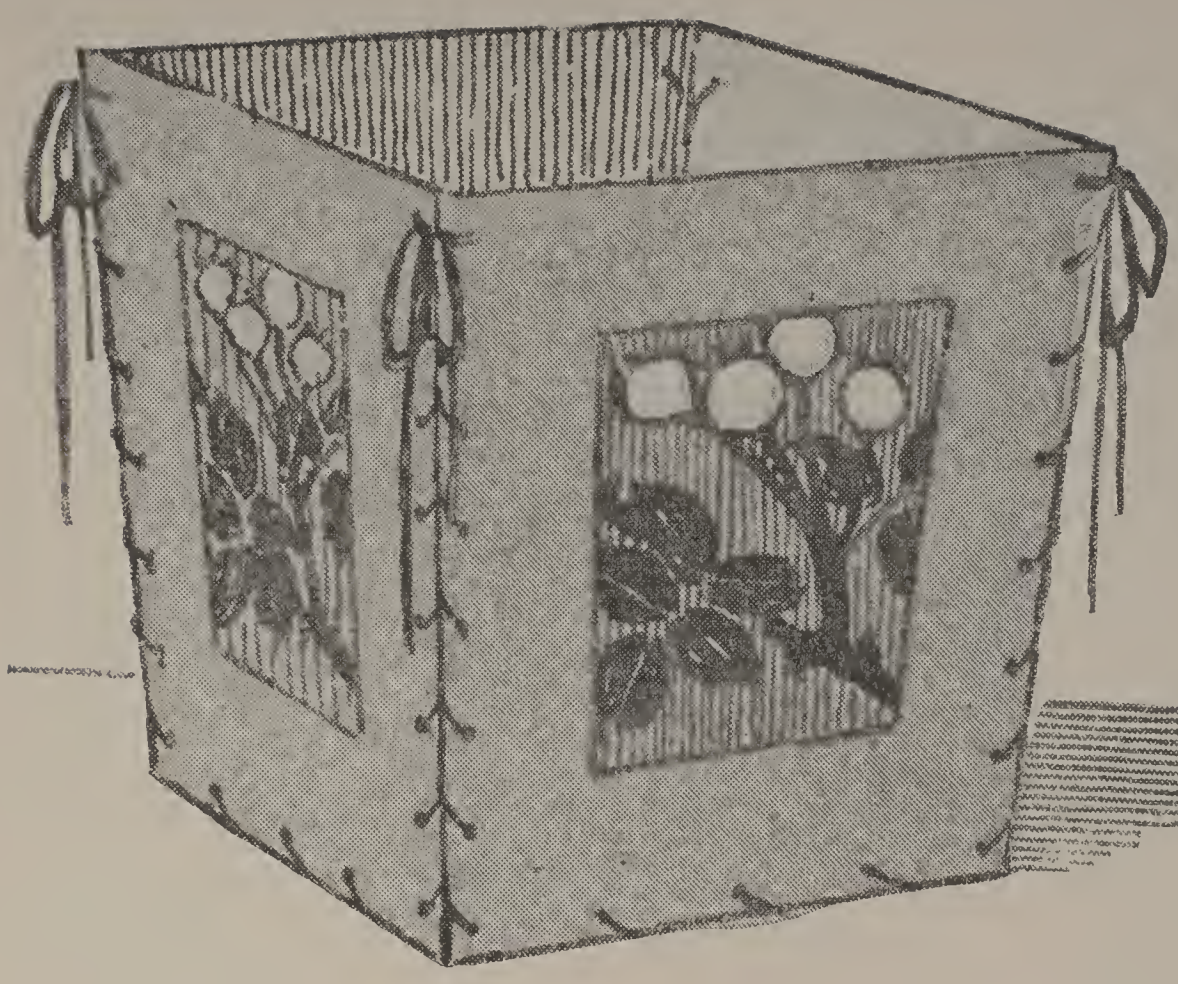
The composition on this page is not intended for a picture of rose-hips and leaves; it is a decorative arrangement for which the growth of rose-hips formed the suggestion. In work of this kind, we may use any values or colors we like; we are not obliged to use those found in the plant as it grows. All values or colors used in such exercises should be flat, — they should not suggest roundness, or modeling.

From some growth of berries, vegetables or fruit, make a good line composition. When you are sure that your arrangement of shapes is the best you can secure, fill in the shapes with three values of gray — a light, a dark and a medium gray. Or, use two values of gray and one color; as red, orange or green, keeping all values and colors flat.

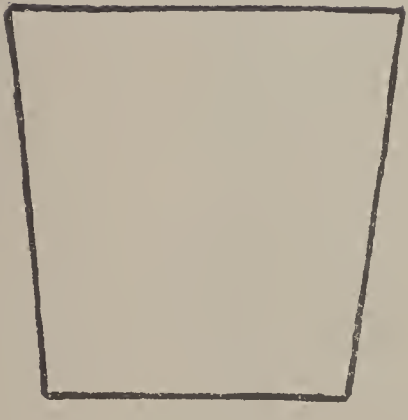
Design for a Small Scrap-Basket

The scrap-basket shown in sketch 1 is very attractive when carried out in brown lining canvas, with the decoration painted in gray-green and gray-red water colors, and with lacing cord in either color. Its construction is very simple; the basket can easily be made in school, and may be used as a gift for some one at home.

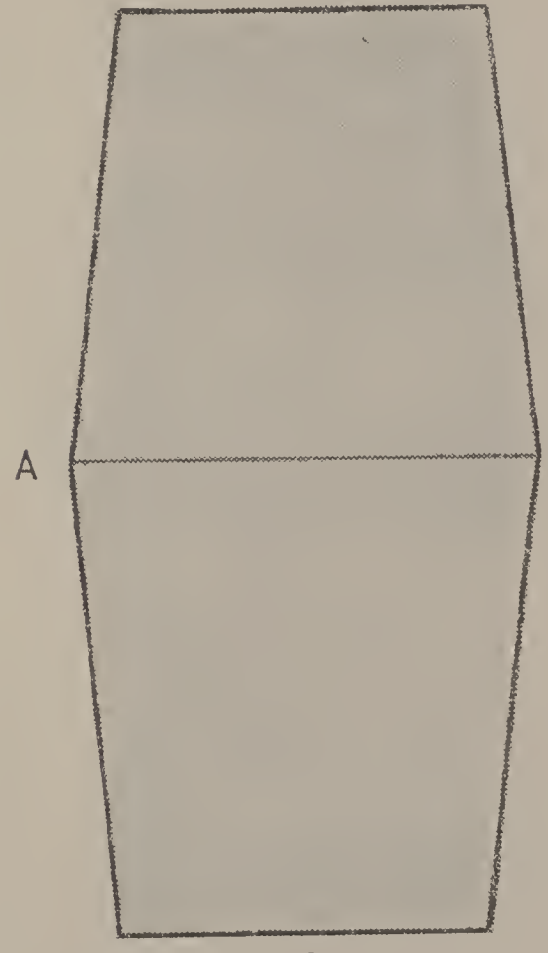
Cut four pieces of pasteboard of the shape shown in sketch 2. They should be seven inches wide at the top, five inches wide at the bottom, and seven inches high. Fold a piece of lining canvas double and lay one of the pieces of pasteboard upon it, so that the upper edge of the board meets the creased or folded edge of the canvas. Draw upon the double thickness of cloth, lines parallel to the three remaining sides of the pasteboard and one-fourth of an inch from them. Cut the cloth upon these lines. This will give you a covering for the pasteboard, shaped like sketch 3. You will need four pieces like this. Lay a piece of the pasteboard upon the canvas so that the top edge of the pasteboard coincides with the crease A-B, sketch 3. Bring the upper part of the canvas smoothly over the face of the pasteboard, turn in the edges on three sides, and paste them down. The canvas should be pulled tightly over the pasteboard, so that it fits perfectly. Cover the other pieces in the same way. The edges of the canvas should be turned in so that the covered pieces of pasteboard are exactly alike on both sides. The bottom of the basket should be made of pasteboard cut three and three-quarters inches square, and covered with canvas, the same as the sides. Before lacing the sides and bottom together, the decoration should be applied. Sketch 4 shows how the design from rose-hips (page 12) has been adapted to suit the shape of the side of the basket. You would better cut from paper a shape exactly like one of the sides, and plan a decoration upon that, afterwards transferring it by means of tracing paper to the canvas-covered pasteboard. Use water colors in flat washes to color your panel. With an eyelet punch make eight holes in each of the slanting sides of the pasteboard, and three additional holes across the bottom of each side. Punch holes in each corner of the square, and make three additional holes on each side. Lace the sides of the basket together first, using small silk or cotton cord. Then lace the bottom to the sides. If your work is neatly done, you will have a strong and very serviceable work or scrap-basket.



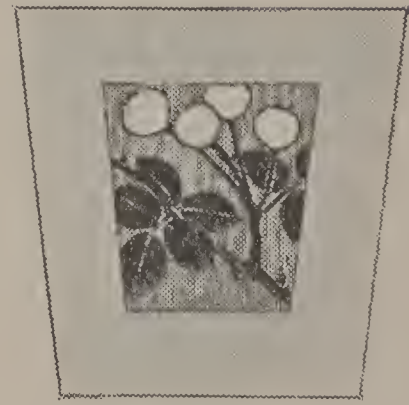
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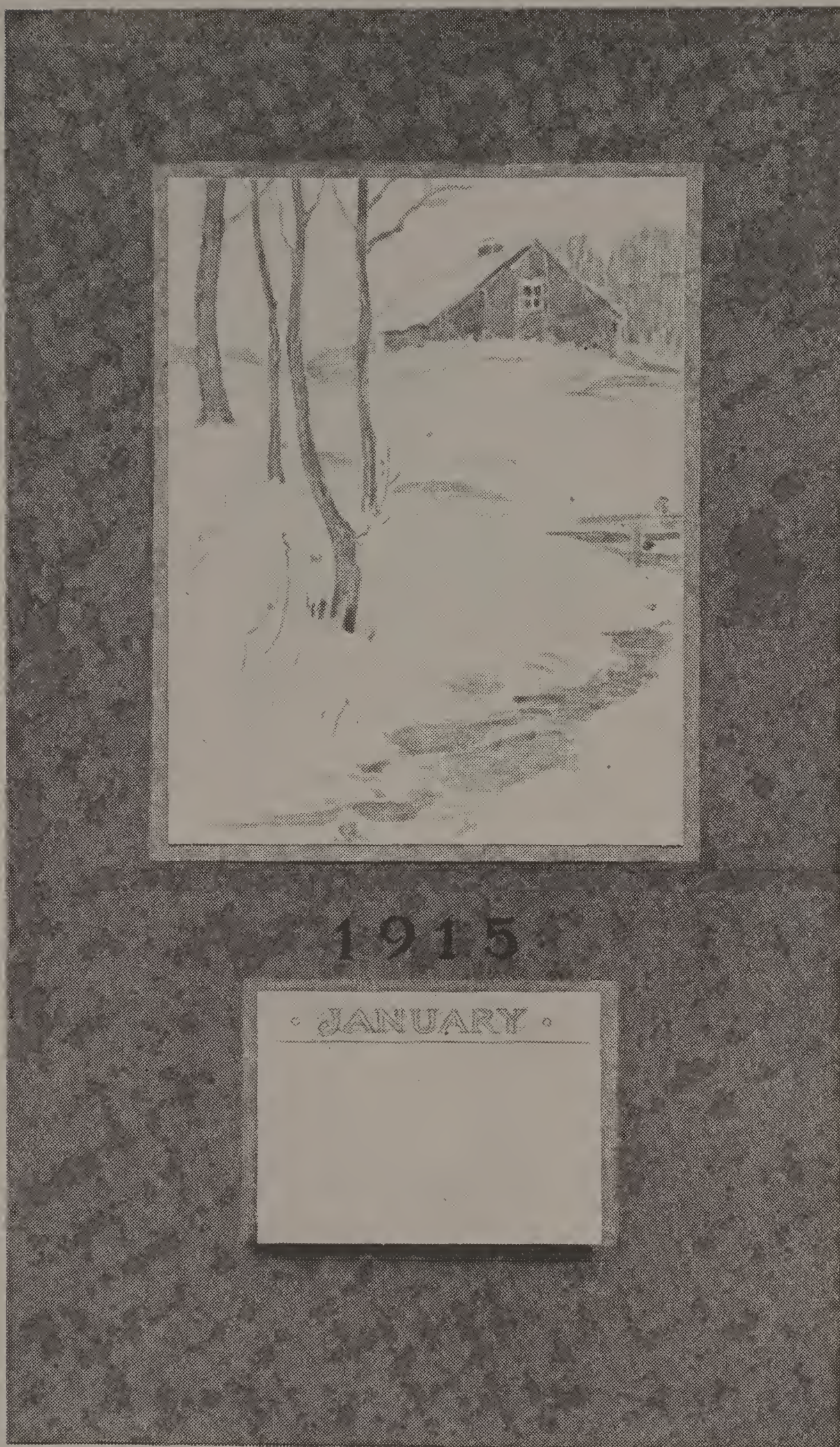
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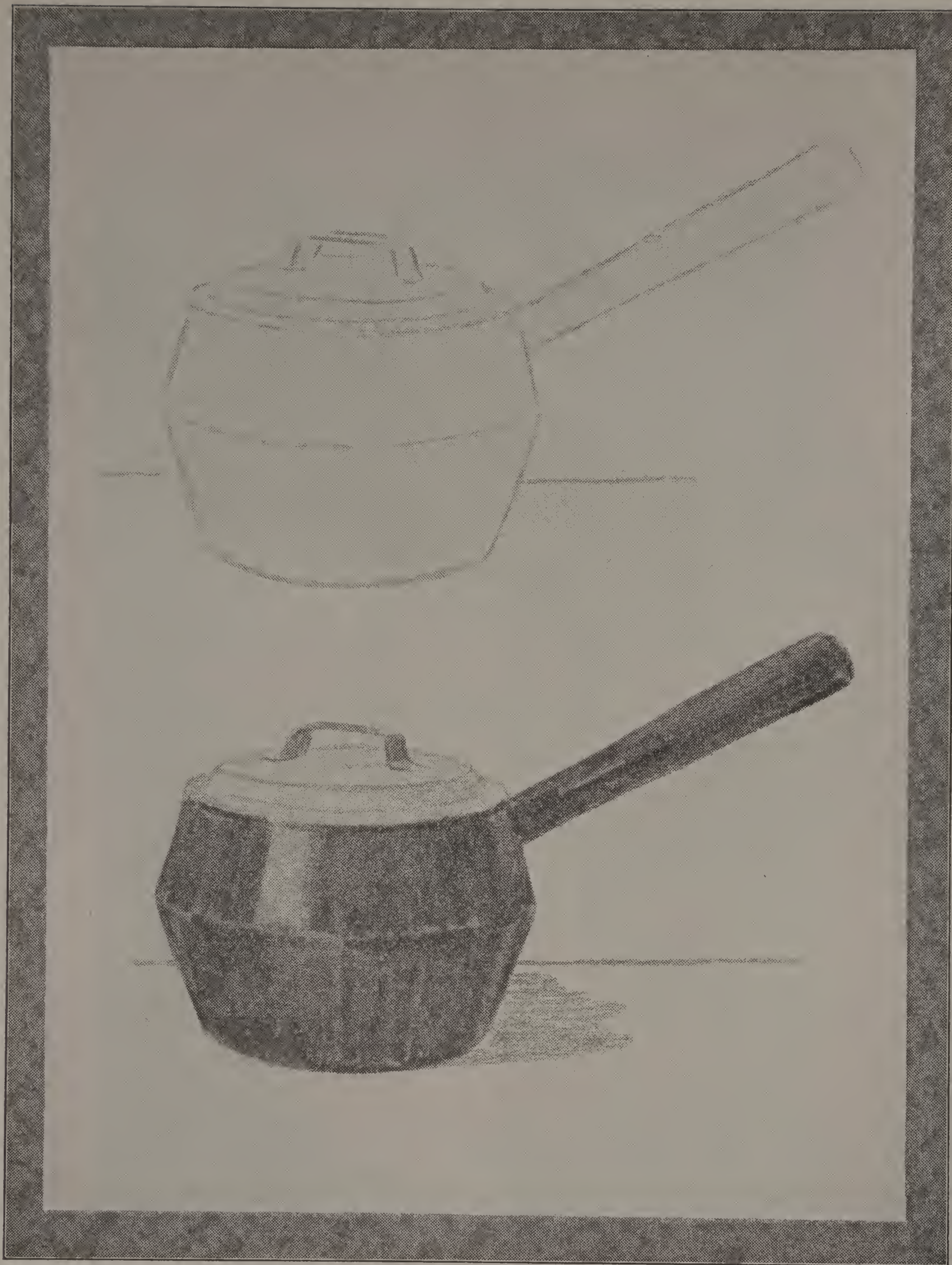
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4



A pencil sketch of a landscape was used for the decoration of this tasteful calendar. The sketch was made upon buff paper and was trimmed and mounted upon a slightly larger piece of gray-orange paper. The calendar pad, (printed upon buff paper) was also mounted upon a mat of gray-orange. The sketch and the pad were then carefully placed upon a panel of gray-olive paper, the arrangement making a very effective color scheme. Above the calendar pad the year number was neatly lettered.



The iron kettle with its tin cover shown above is a good subject for a sketch for several reasons: it is a common household utensil of appropriate proportions and material; it is simple in construction and finish; and it presents strong contrasts of light and dark value.

The study was first lightly outlined on gray paper. Then the dark value of the iron was laid on with vigorous pencil strokes, their direction being determined by the direction of the surface represented. The shape of the high light was carefully left uncovered. Very simple treatment was used for the tin cover, the light value of the gray paper being left to suggest the material. A table-line and a slight suggestion of cast shadow completed the sketch. Make a similar study of some suitable object brought from home.

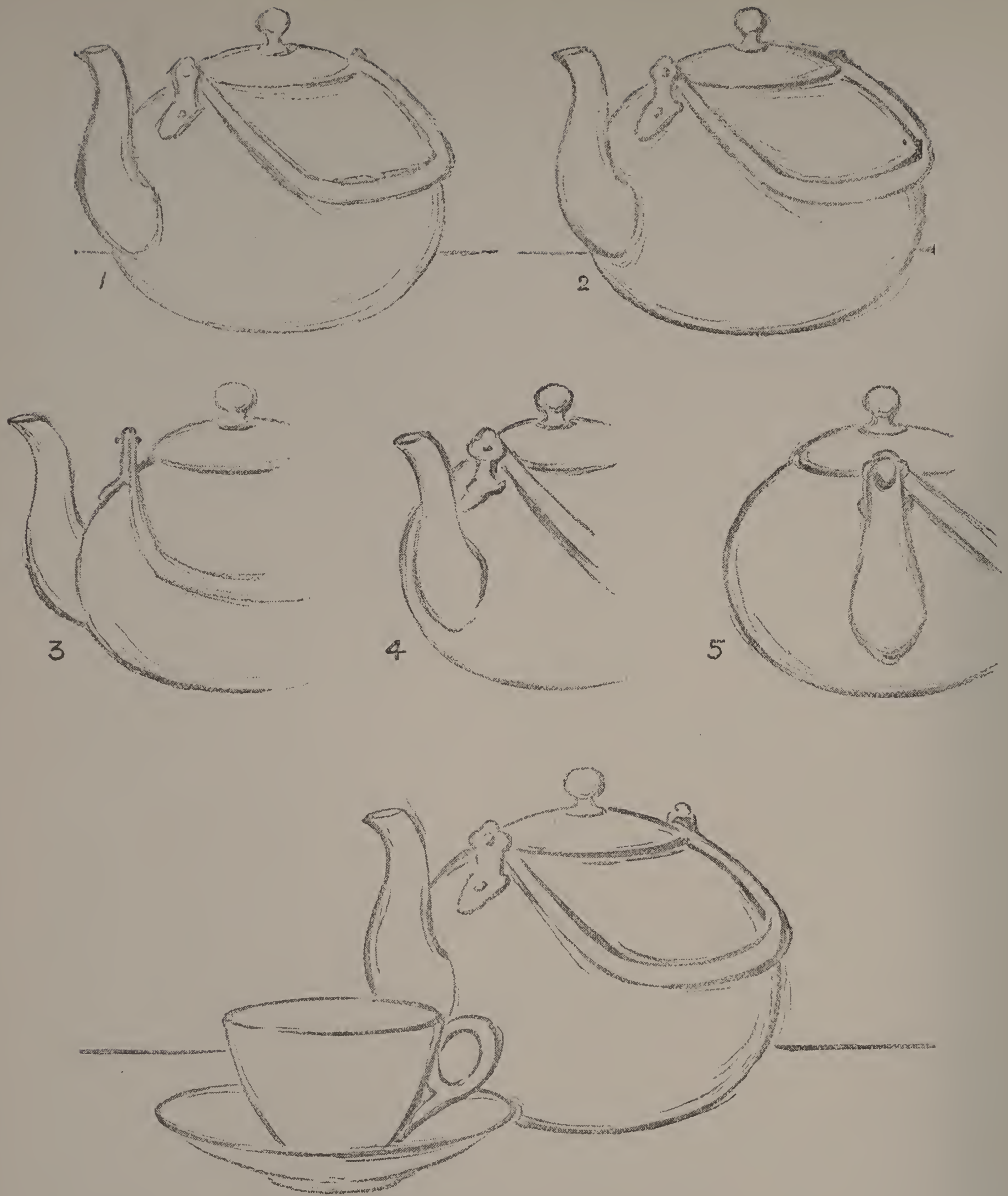


Fig. 1 shows the loose, sketchy lines that indicate the proportions and general shape of an object. It is better to swing in a number of light lines than to draw one positive line. The eye is soon trained to select the curve that is most nearly correct, and this line can be strengthened a little to indicate the outline of the object (Fig. 2).

Figs. 3, 4 and 5 show the spout of the teapot in three different positions.

Arrange an interesting group, containing such features as spouts, handles, etc., and draw it in accented outline. Make detail drawings of a spout or a handle in several different positions.

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3
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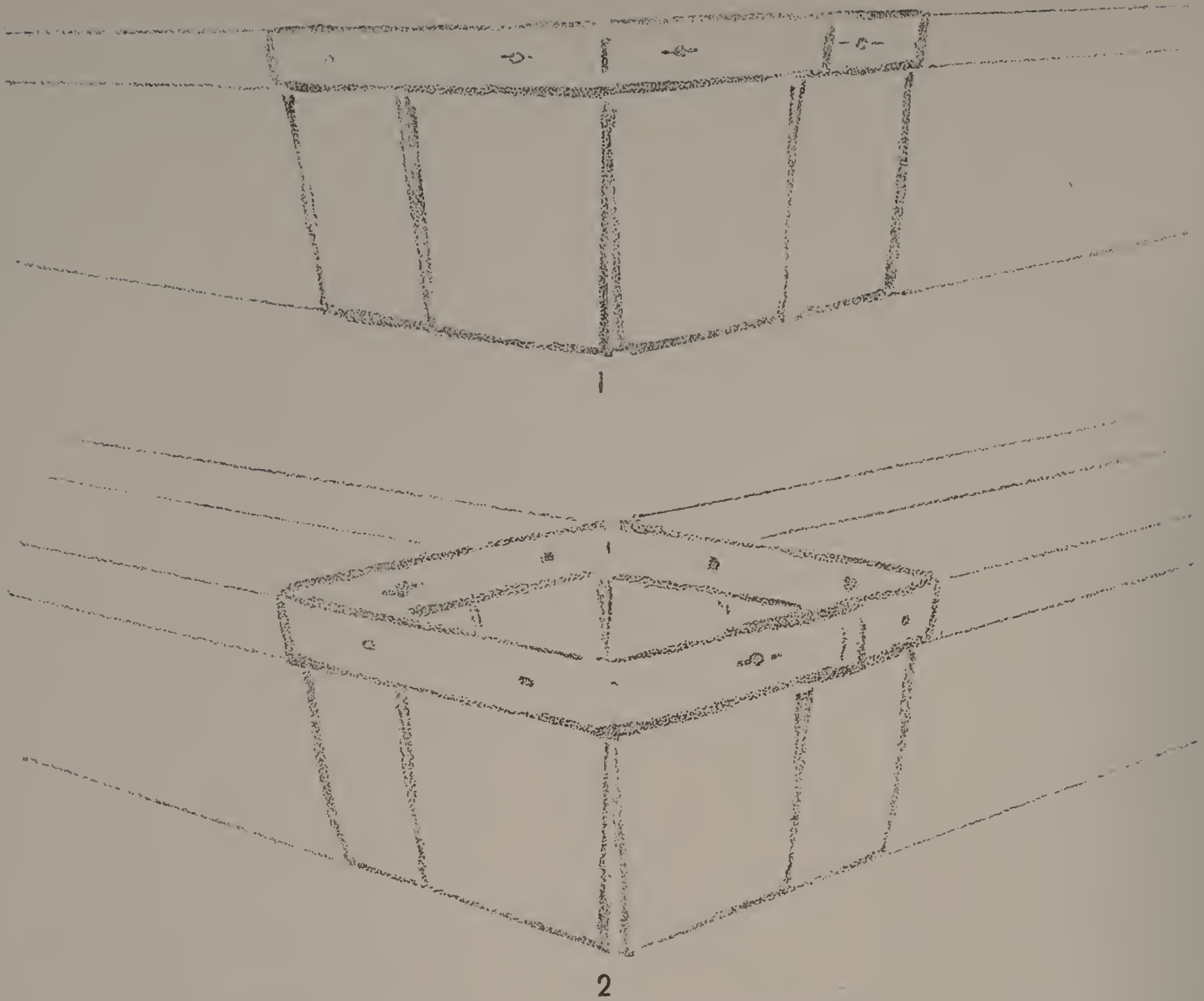
In the study on this page, all parts have been expressed by the simplest and most direct means. After the proportions of the figure had been blocked in, the shape of the blouse was indicated by a sketchy, suggestive outline. Then the dark mass of the skirt was laid on in one value. The watering-pot, in silvery value, was next put in. Then the values of hair, stockings and shoes were decided upon and applied in the same direct way. The values of the belt, collar and ribbon gave a few dark accents to the sketch.

Make a pencil sketch in values, from one of your schoolmates, whose costume shows a strong contrast of light and dark effects.



Our friend the dog is an excellent subject for snapshot sketches. Observe him closely; notice the length of his body compared with his height; the shape of the head; the kind of ears he has; the shape of his nose. He is apt to change his position often, and you must therefore work rapidly, and try only for small pencil sketches.

From one of your best snapshots make an enlarged sketch, giving closer attention to the drawing of all parts, and expressing the different qualities by means of the accented line. For sketches of this kind, tinted paper of some light grayed tone is most effective.



When a rectangular object is placed so that each of the two sides seen shows the same degree of foreshortening, the object is turned at an angle of forty-five degrees.

In sketch 1, the basket was placed at this angle, and so that the top of the basket was exactly opposite the level of the eye. You know that any horizontal shape or surface seen on a level with the eye appears as a horizontal edge. The lower edges of the band, however, being slightly below the eye, appear to slant up; so do the edges of the bottom of the basket, and, because they are farther below the eye, their slant is greater.

Sketch 2 shows the basket at an angle of forty-five degrees, slightly below the level of the eye. Here all parallel, horizontal edges appear to slant up. They seek the eye level, and will meet at points to the left and right of the object.

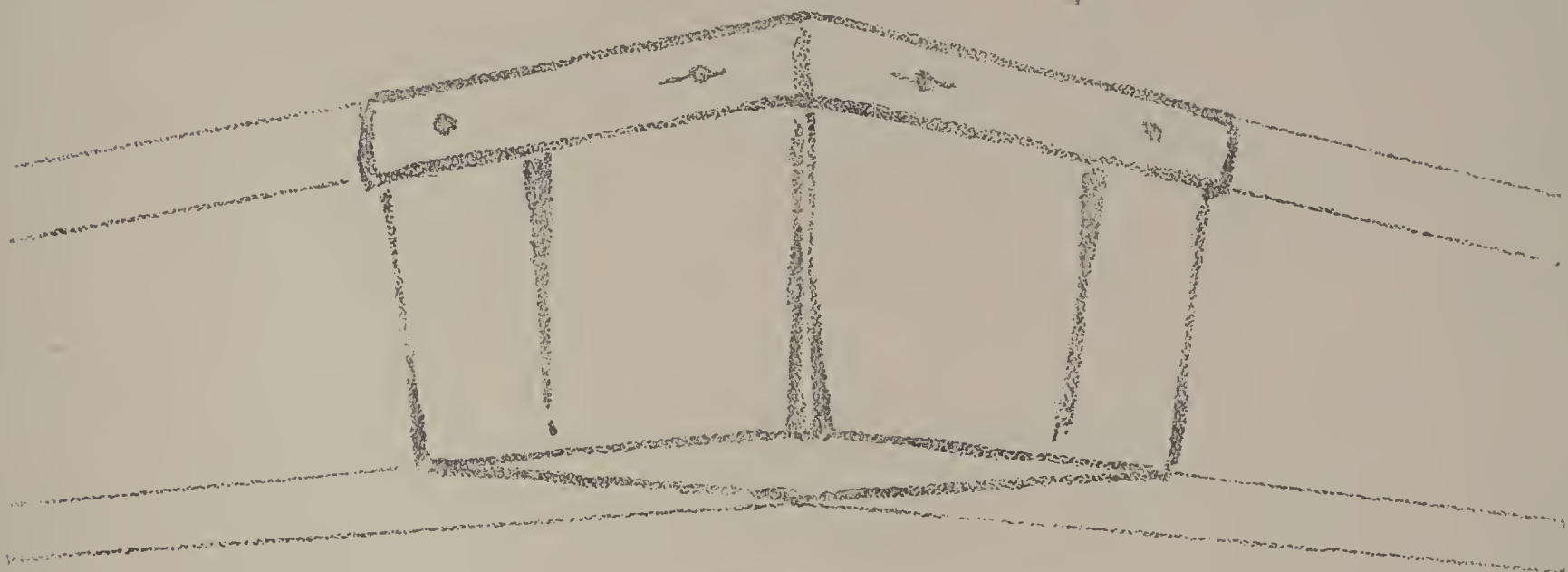
In sketch 3, on page 27, the basket turned at the same angle was held so that the bottom was on a level with the eye, and appeared as a horizontal edge. The upper and lower edges of the band appeared to slant downward; they were seeking the level of the eye.

In sketch 4, the basket was held a little higher, so that the bottom appeared as a narrow diamond shape. The higher the basket is held, the wider from front to back will this diamond appear.

From a square box or basket, make drawings showing these four positions.



3



4



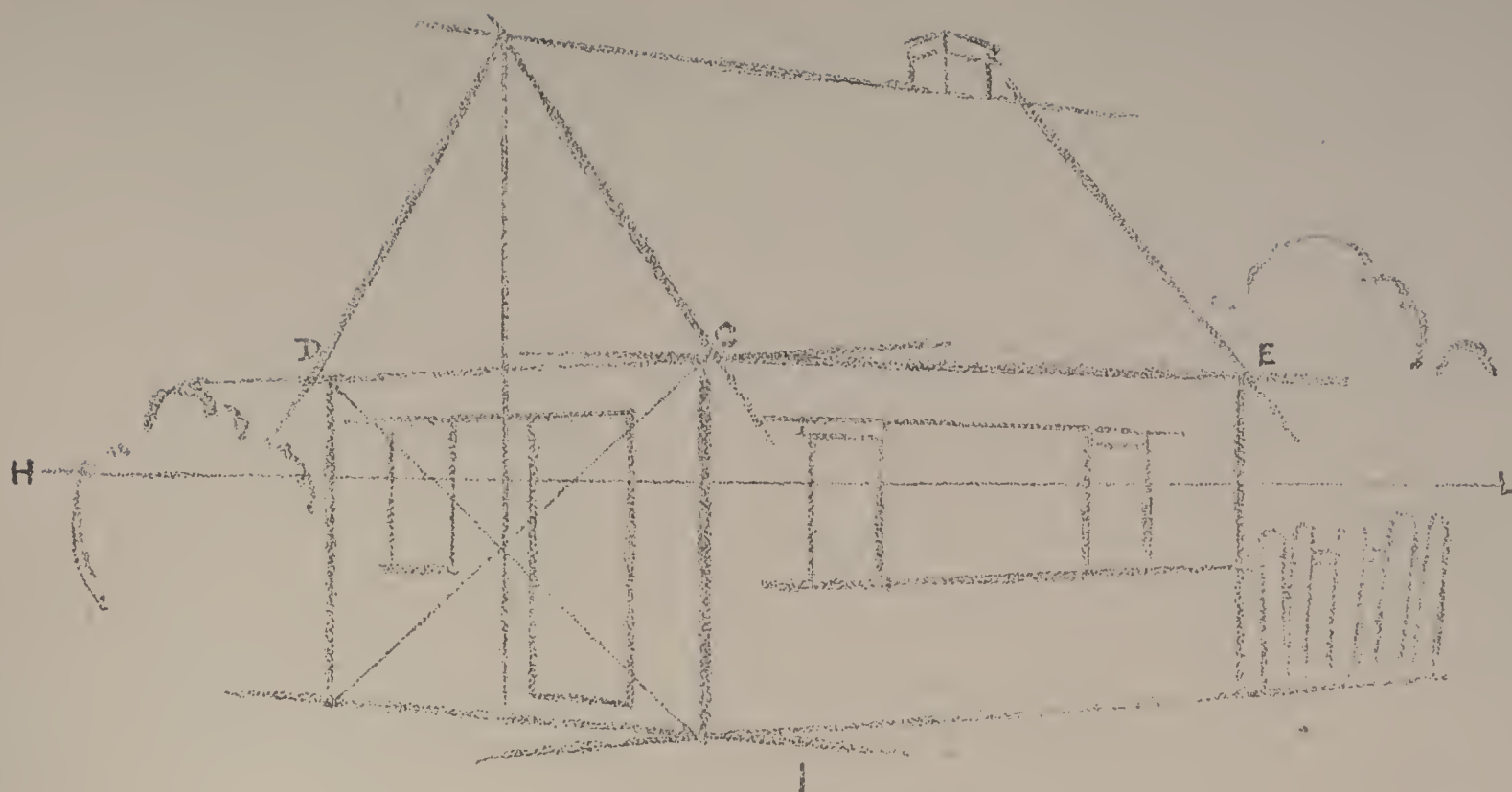
If you have ever sat in the last coach of a railway train, with your back to the engine, looking out upon a straight run of three or four miles of track that the train has just passed over, you have seen an effect similar to that represented in the sketch on this page. The lines of the track, as they receded from you, seemed to grow closer and closer together, until they apparently met at a point. You know that this point was exactly opposite the level of your eyes, and that it was located on a level line, called the horizon, where the earth and sky seemed to meet.

In the sketch on this page, you can easily locate the horizon line, as seen by the person who made the drawing, and you will notice a certain point in the middle of the picture where all the receding lines seem to meet. This point is called the vanishing point. The lines of the tracks, of the embankment, of the fence, the lines upon which the telegraph poles and the row of trees are set, — all seem to slant up, as they converge to the vanishing point; while the telegraph wires, and the imaginary lines touching the tops of the poles and the tops of the trees, all seem to slant down as they converge toward the vanishing point.

There are other horizontal lines in the picture, such as the long edges of the sleepers and the cross-bars that support the wires, and these do not recede from the observer, but are parallel to his horizon. They are not affected by perspective and are drawn in their true direction.

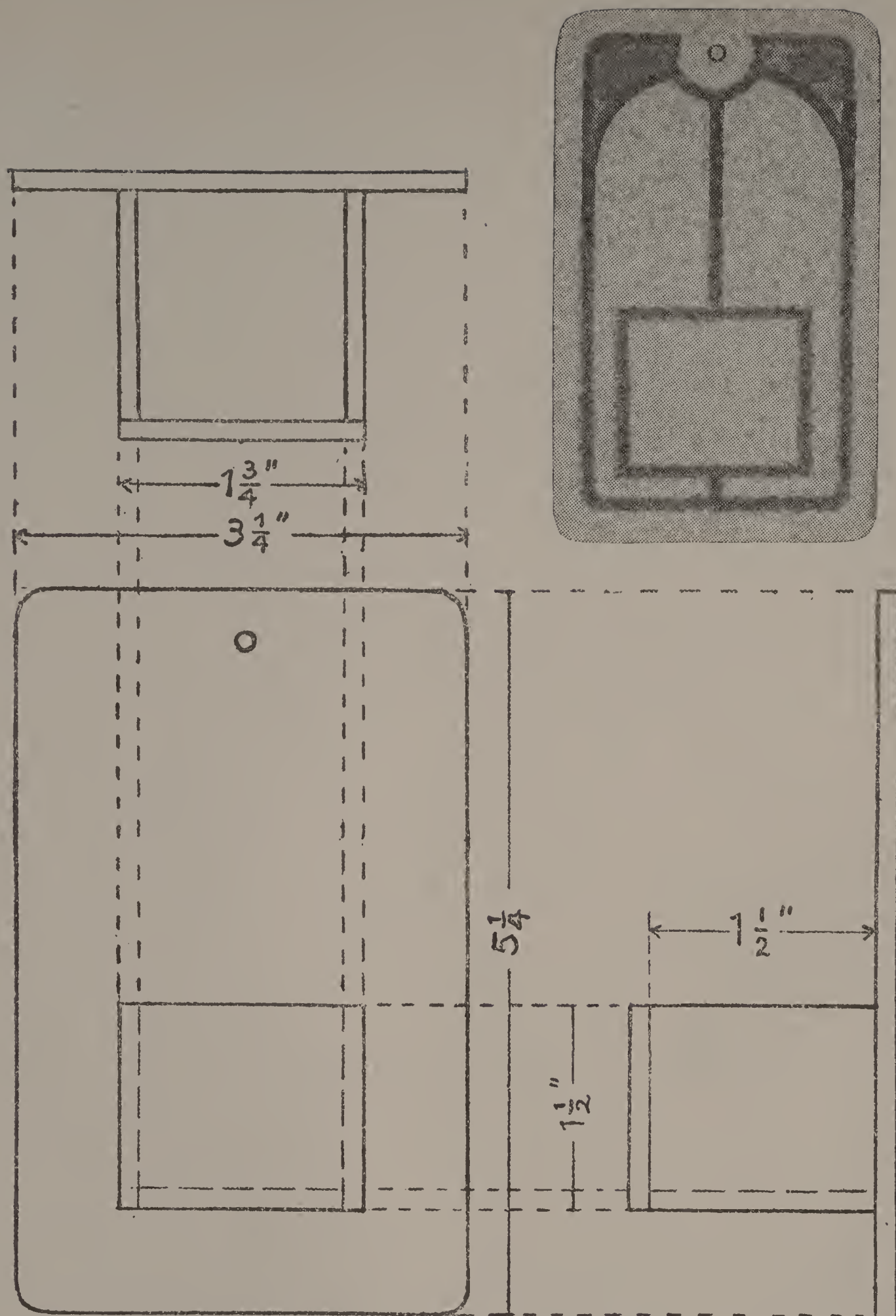
The sketch is a fine illustration of the effect of foreshortening upon a horizontal surface. The country through which the train passed is supposed to be perfectly level, like a great horizontal surface, and its appearance is affected in the same way that the appearance of the top of a box, held horizontally, is affected. In drawing any horizontal plane, be sure to measure carefully, with your pencil held vertically, the apparent width from front to back. The eye must be assisted by the pencil test.

From a point of view in the middle of a street or roadway, make a careful observation and test the apparent direction of the main lines. Then from memory, make a very simple line sketch, locating in your drawing the horizon line and the vanishing point.



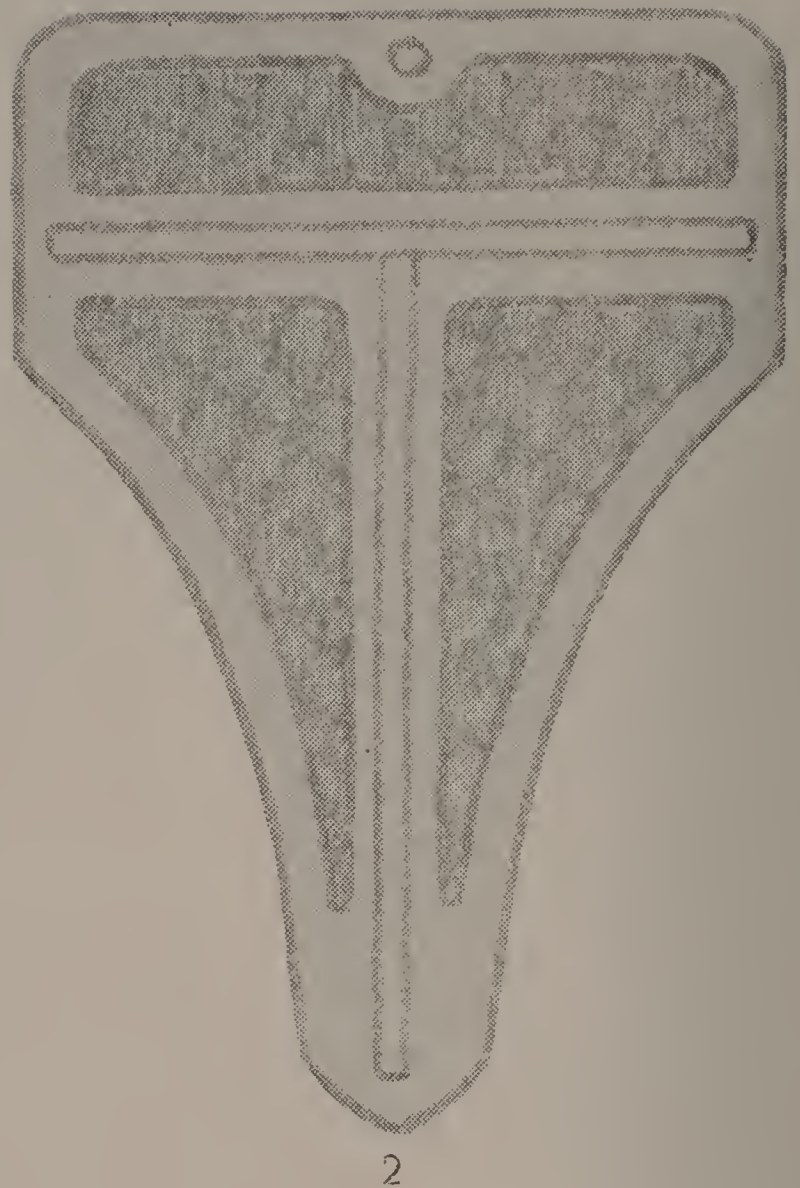
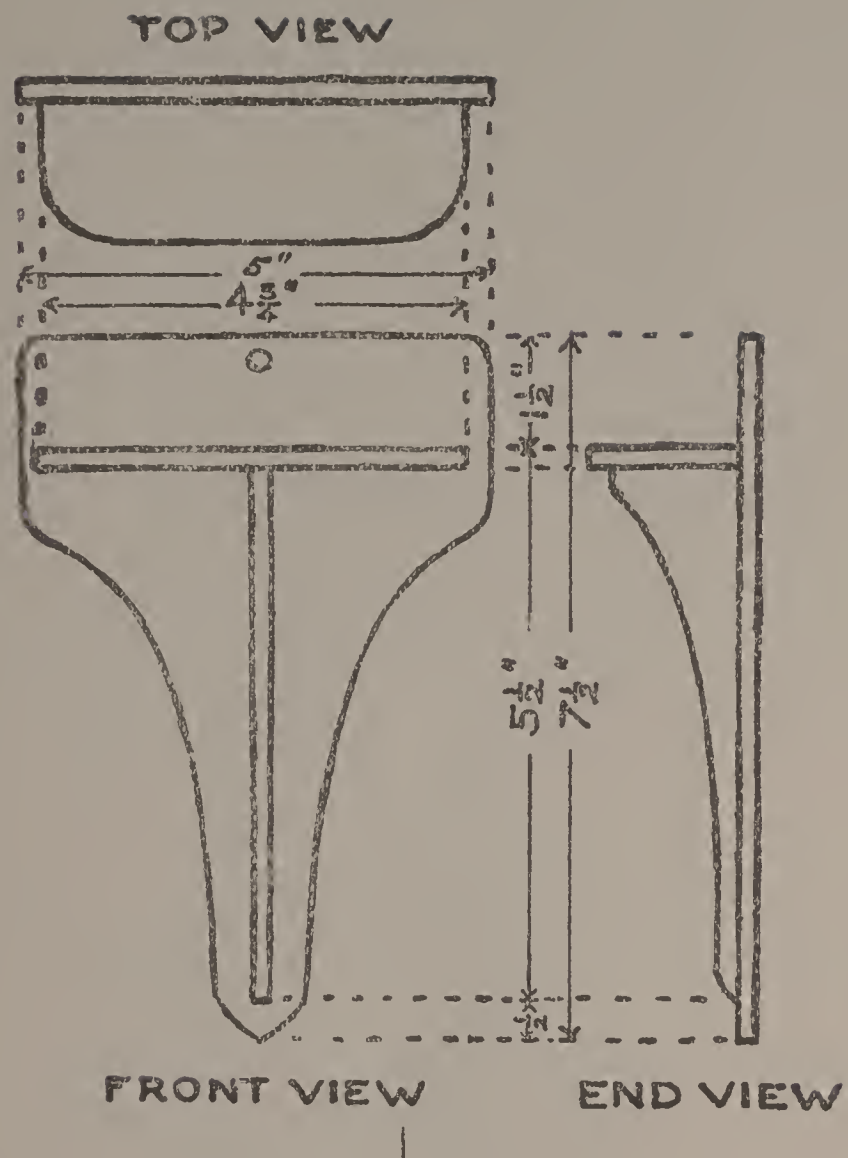
2

In sketching from a house in this position, locate and draw the nearest vertical edge. The placing of this line will determine the placing of your sketch. Then locate the level of your eye, in relation to the vertical edge just drawn, and sketch a faint line across the paper to represent the horizon line. Next decide upon the apparent direction and slant of the two upper edges nearest you. In the case of the house in sketch 1, the two lines D C and C E were drawn, and were erased in the finished sketch. They were necessary in getting correct perspective, although these actual edges did not show in the house. The next step is to draw the two lower edges, remembering that they must slant more than the two upper edges just drawn, because they are farther below the level of the eye than the upper edges are above it. Then, with a pencil held horizontally, measure the width of the right and left faces, both foreshortened, and draw the two remaining vertical lines. Finish in pencil as shown in sketch 2.



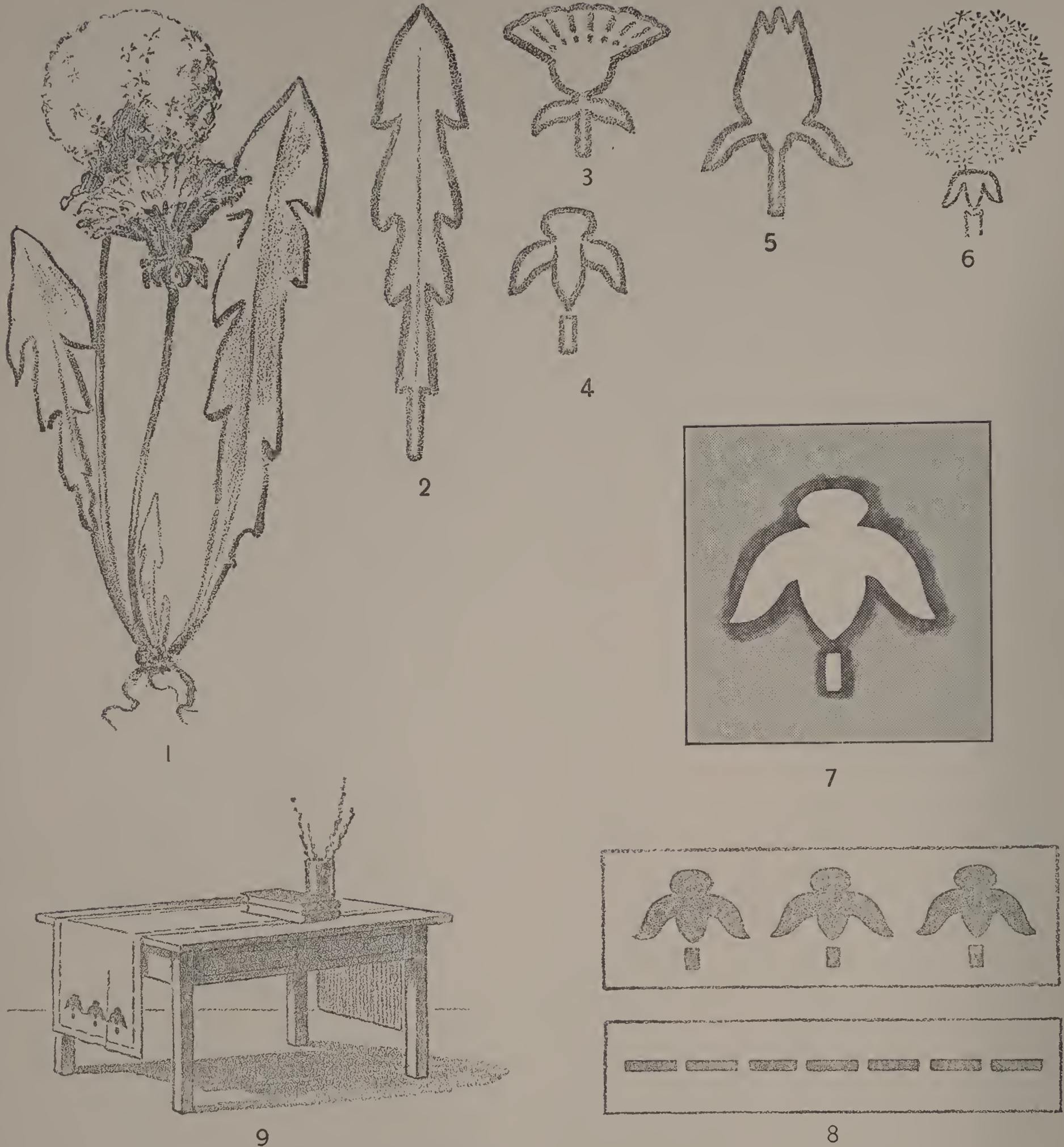
In planning designs for simple objects to be used about the house, the first thing to be decided upon is the proper material; the next, the proportions of the different parts. In this design for a match-safe, the relation of width to height, and the relative proportions of the box and the back were carefully thought out. Three views were necessary to show clearly all parts of the construction. It was best to show the plan of ornament in a separate drawing.

Plan a match-safe similar to the above but differing in proportion, making the longest dimension horizontal. Draw three views, using all conventions. Make a plan for the decoration.



If we wish to make a design for a bracket the first question that we must decide is as to its use, — whether it is to hold books, a vase, or some other object. We must next decide upon the placing of the shelf, — whether it shall be placed low, so that the back of the bracket will form a background, or high, so that the vase will be seen against the wall. Sketch 1 is a working drawing of a bracket with a high shelf designed to hold a small piece of pottery. Sketch 2 shows a simple design for the decoration of the bracket.

Make a design for a bracket, with the shelf placed low on the back. Plan a working drawing that shall give dimensions, and make another sketch showing the plan of decoration.



A stencil is made by drawing upon stiff paper a unit or a design that is to be repeated upon some surface. The unit is cut out with a sharp knife, leaving an opening or hole in the shape of the form to be repeated. This stencil is fastened in place by means of pins, stitches, or tacks, upon the surface to be decorated. With a stiff brush the desired color is rubbed thinly and evenly over the opening. The stencil is then lifted and placed in position to repeat the design.

Make a stencil of some simple unit taken from the growth of a dandelion. Choose one that differs from sketch 7.



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NOPQRSTUVWXYZ

2 ABCDEFGHIJKLM

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THEY MIGHT NOT NEED ME-YET THEY MIGHT!
ILL LET MY HEART BE JUST IN SIGHT;
A SMILE SO SMALL AS MINE MIGHT BE
PRECISELY THEIR NECESSITY.

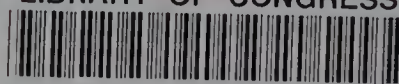
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