Intro:

As a Classical Conversations Tutor, we're reminded over and over how we're there to teach the parents by modeling Classical techniques. In this module, I've added a few items to last year's scripts to try to help my (and I hope, you and your) parents do just that.

During the last two years, I've found with my chapter, as well as talking to other tutors and parents, that understanding WHY drawing is a critical tool, not just a nice add-on, has helped them understand why it's part of a classical education. Until the 20th century, accurate drawing skills were held on par with clear writing and effective public speaking skills as critical communication skills. Even if you and your students never intend to be artists, being able to visually communicate will add a skill to your communication toolbox, the same way being able to write (even if you never intend to be an author) or speak publicly (even if you never intend to be a teacher or pastor or public speaker) give you more flexibility in trying to communicate in any medium at any time in the future.

The "Additional Resources"

These are just that—additional. You can use it or not, as you need it. One of the things CC has asked us to avoid is spending so much time teaching our students don't have time to draw. As a result, I've tried to keep the Presentation/Instruction part short. The additional resources you can read during drawing time, if that helps you, or simply leave out for students and their parents to read when they have a moment. "Additional Resources" may include additional quotes, helpful hints, or statistics about drawing.

The "Take Home" suggestions

One thing I've come up against time and again is frustration about what to do during the week, especially if drawing is not something a parent (or tutor!) feels comfortable or confident with. These suggestions will include books, videos, ideas and other resources a parent could use to practice the week's technique at home. All of these are completely voluntary, and you can use them, or not, as you and your director see fit. But if you have a parent who says, "I just don't know how to do this at home", here are options they may find helpful.

"Take Home" may also include titles and links for watching other artists draw things step-by-step, public domain resources, book suggestions, or even TED Talks and other lectures about the integration of drawing and memory, drawing and learning, drawing and science.

You are the tutor, you are the parent, you know your class best. Use what works, ignore what doesn't, and if you have any questions, feel free to e-mail me at
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Script for Week 1: Introduction to OiLS

Contents:

Pg:

Materials Needed:

- Paper
- Pencils
- Visual Sources for your children to draw from, either from this packet or your own selections
- Optional Materials can include: Colored Pencils, Markers Crayons, ect.

Is drawing a talent you are born with, or is it a skill which can be learned?

<See if class has any answers, but don't let it go too long!>

Believe it or not, drawing is a skill-something which you can improve and even master with some guidance and practice. There are lots of resources for guidance, including these next six weeks-but only you can practice.

Art has always been part of a classical education, and was part of every child's schooling until the early 1900s.

But why, with photographs, and printers, and scanners, should we learn how to draw at all?

<see if the class has any ideas>

This is the opinion of an American founding father, Benjamin Franklin:

<You can show the Quote Board (Pg 11) if you want>

> *"Drawing is a kind of universal language, understood by all Nations…a Man may often express his ideas…more clearly with a lead pencil or piece of chalk, than with his Tongue."*

Ben Franklin even believed learning to draw was vital. Only learning to write, and write clearly, was considered more important. [1]

Another, more recent creative person, Ed Catmull, co-founder of Pixar, also put it this way:

<Show the quote board, (Pg 12) if desired>

> *"…[There is] a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see." [2]*

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[1] Learning maths, (in the order of Arithmatic, Accounting, Geometry and Astronomy)was third, followed by English Education (including Grammar and Literature, among other things) and History, (with lots of sub-headings here too). Just in case anyone was interested.

You can read his proposal for Schools by searching "Proposals Relating to the Education of Youth in Pensilvania" (yes, that's how he spelled it). Published in 1749, the University of Pennsylvania website has a great transcription of it.

[2] Here is that particular quote more in context: "I want to add an important side note: that artists have learned to employ these ways of seeing doesn't mean they don't also see what we [people untrained in drawing and visual arts] see. They do. They just see *more* because they have turned off their minds' tendency to jump to conclusions.

Note to the Tutor. The Following activity within the box is optional. However, if you want to make the final project a baseline-progress drawing pair, this is where you can put it.

Tutor: Before we start, we need to take a baseline drawing. A baseline drawing is a drawing taken now, and we'll do it again in six weeks to see the difference.

{Show or distribute one of the drawings from this module or provide one of your own. Remember and retain the original drawing for Week 6, as well as the student's initial drawing. Alternatively, you can bring in some objects from home for a still life, just be sure to bring it back in six weeks!)

After 5-7 minutes, collect drawings and store them for the next six weeks.

So, if drawing helps us become better communicators and more observant, how can we learn to draw, and draw better?

All drawings break down to simple shapes; you can draw anything you can see using a combination of OiLS.

What are OiLS?

<Show the OiLS Diagram (Pg 13) >

They Are:

Ovals -Any open, enclosed curved shape

Dots-Any filled in, enclosed, shape

(Straight) Lines

Angled Lines

Curves-

Let's look at this picture of a peacock and the drawing made from it.

<Show the Peacock example on Pg. 14>

You can see the building blocks the artist used to make the peacock. What do you see?

<a few seconds to see what they say >

They've added some observational skills to their toolboxes. (This is why it is so frustrating that funding for arts programs in schools has been decimated. And those cuts stem from a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see.)

"Whether or not you ever pick up a sketchpad or dream of being an animator, I hope you understand how it is possible, with practice, to teach your brain to observe something clearly without letting your preconceptions kick in."—Creativity inc., Chapter 6: Learning to See

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How about this painting of prehistoric cave paintings in France?

<Show Chauvet Cave Painting, Pg. 15>

Can you see how the Rhinos can be broken down into OiLS?

<You can Substitute the Greek Orthodox Church on Pg 16 or the Lion with a two-stage drawing (Pg. 17) here, or add them in too…the idea to this section is simply to get the students (and parents!) to start seeing how you can break down a complex thing, like a building, or a living thing, into simpler "building blocks".>

So Let's look at some pictures and see if you can spot the OiLS in them and draw. And don't get discouraged. If you've ever seen any of these characters, you've met the works of this artist: Chuck Jones. He said: *"Every Artist has bad drawings within them. The only way to get rid of them is to draw them out!"*

<This Quote board is on Page 18>

So don't get discouraged; if you don't like what you draw at first, you're just drawing your bad drawings out! Drawing is about the PROCESS, not the PRODUCT.

Exercise Suggestions

Option 1: OVALS and more:

This exercise helps younger students to practice deliberate hand-eye coordination. It doesn't help asking them to draw simple shapes if they are having trouble controlling their pencil!

1.) Fold a paper in quarters. In the first quarter, have the children draw various types of Ovals: small ones, big ones, kidney shaped ones, it doesn't matter the particular kind. The aim is to practice drawing a curvy shape and re-enclosing it carefully.

2.)In the second Quarter, fill the space with straight lines: thick ones, thin ones, long ones, short ones. In the spaces between, draw dots, large ones, small ones, again, the point is to practice drawing with control.

3.) Third quarter would be angled lines: right angles, zig-zags, ect.

4.)And the fourth quarter would be curves. Be careful to not loop your curves, as this turns them into "Ovals" with curved ends.

OVALS

LINES & DOTS

ANGLED LINES

CURVES
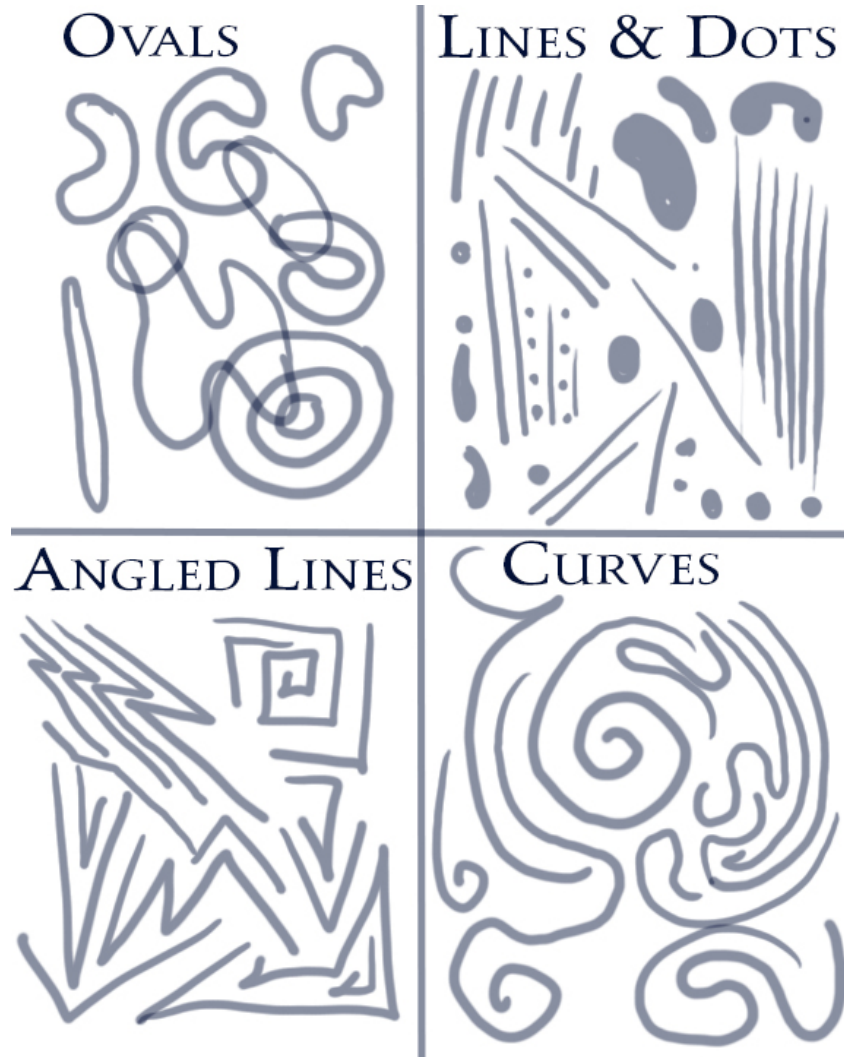
There are a lot of variations of these exercises you can find on CC Connected and others, so don't be afraid to try something different based on the abilities of your students and your own creativity.

The goal here is to practice hand-eye coordination and deliberate line-making. This will help later, when you ask your student to copy something.

Exercise Suggestion #2: Draw the Nina

The goal to this exercise is to help students and parents begin to see how to mentally "take apart" an object, (in this case, a replica of the Columbus Ship, The Nina, but any object would do) and "put it back together" on their own paper.

This exercise (See pages 19 – 25) can be done in different ways:

1.) Use the Step by Step instructions (Pgs 19-21), demonstrate how to the draw the Nina (either on a board, or on another sheet of paper). Once you're done, show the students the photo of the Nina this is based on (Page 22). THEN, pass out the other photos of various Columbus Ship Replicas (PAGES 23-25) or the NC Wyeth paintings of Columbus's Ships (Pgs 28-29 and encourage the students to use the techniques they just used step-by-step, to draw a second similar, but different, image. Remind them to use their observational skills to compare lines and OiLS they see on the original image. *(the deck line curves about here just past this mast…the third mast is about ¼ the distance from the back of the ship (the stern)…the sail billow starts behind the main mast, curves up in front of the main mast, then meets the cross-mast behind the main mast again…)*

6

2.) You could pass out the step-by-step instructions, along with the photos of the ship replicas. Tell the students to try to draw the ship using the step-by-step as a guideline.

3.) Simply pass out the photos, and see how the students do on their own and use the step-by-step as a back up or take home if the students are having difficulty.

Exercise Suggestion #3: Copy N.C. Wyeth's Paintings of Columbus and his ships

Directly copying a master's work is an ancient technique for students and artists alike. When you copy a master's work, you really delve into how they worked, and how they saw the world. These images of Columbus come from the brush of Newell Convers Wyeth, known professionally as N.C. Wyeth. (1882 – 1945) (See N.C. Wyeth in "Additional Resources", pg 9—and yes, he is related to (father of) Andrew Wyeth, who we will be studying on Week 16.[3])

I've included several selections from NC Wyeth's various "Columbus" themed paintings. I've included a few sketches I did, showing different ways to break down the OiLS within. That being said, there are LOTS of ways to copy a masterwork and each student will be slightly different. Where one might see an Oval, someone else might see a curved line, or an angled one, or even a column, or something different. The point is to break down the complex image you are looking at (whether in real life or on another reproduction) down into the simpler building blocks of that thing so you can re-create it on paper.

One more note: this is not meant to encourage the students to reproduce Wyeth's work as a painting or even in color. Rather, look at Wyeth's work and find the simple shapes which would allow you to re-draw a portion or the whole image on another sheet of paper. Find the overall shapes that make up the master, and add details after you've gotten the size and shape you want.

Exercise #4: Draw Cartoon animals and/or photos of real animals

My first year, I used a "Go Fish" card deck which featured animals in a cartoon form. Since the animals were simplified in an illustration, it was easier for some kids to see the OiLS within. Warner Bros. Cartoon characters are on the Chuck Jones quote board, or you could bring in favorite children's books, or other sources with cartoon-like or simplified drawings.

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[3] Since NC Wyeth died in 1945, his works are in the public domain in countries whose copyright remains in force for the term of the author's life, plus 70 years. Most countries adhere to this standard, including the United States and its territories. Canada's copyright appears to be (as a general rule) 50 years after publication (if the work was originally subject to crown copyright) or 50 years after the death of the creator, which makes NC Wyeth's work public domain there too. !

Whether you use photographs or simple illustrations from cards or children's books, the goal is to help the students (and parents!) really LOOK at what they want to draw and COPY as much as possible.

REVIEW (last 2- 3 minutes, just before (or during) clean up)

"What are the building blocks of all drawings?"

OiLS

Ovals, Dots, Lines, Angled Lines, Curves

Additional Resources:

Tips:

- Use the Simple shapes (OiLS) to get the basic shape, size and proportion of your drawing the way you want it first. Before adding details and decoration to a ship, or the details of a face or clothes of a person, make sure the overall shape and proportion are what you want.
- Don't be afraid to use your eraser. If a line bugs you, erase it and try again. Mistakes happen in art and drawing, even to professionals.
- Really LOOK at your subject. Don't just guess, or assume, how it fits together, study it. Look at how lines connect in relation to each other. Where do they cross? Where to they start and end in relation to earlier lines? (This will also come in useful in the next two weeks!)
- Tracing can sometimes help find OiLS, so if you want to trace, try it-but after you trace once, draw the thing again freehand. Even if you don't like the result, you'll learn better through freehand than tracing.

Newell Convers (N.C.) Wyeth (1882 – 1945)

NC was born in Massachusetts to a family who had deep roots in US History. He spent his childhood surrounded by the historical events of New England, including the oral histories of his own family which his parents told him and his brothers.

Wyeth's mother loved literature and art (she was friends with Henry David Thoreau and Henry Wadsworth Longfellow) and encouraged her son to peruse his art when his father encouraged him to become a mechanical draftsman. His professors noticed NC's talent, and suggested he become a professional illustrator.

NC Wyeth ended up becoming one of the most popular illustrators of the early 20th century. He painted for magazines, advertisers and books. His illustrations for Treasure Island, King Arthur, and Robin Hood became some of the most iconic images of classic stories in the 20th century.

Sir Mador's Spear Brake all to pieces" From the "Boy's King Arthur" , 1922

Wyeth encouraged his children to follow their talents, whatever they were.

- Son Nathaniel became an inventor and engineer for DuPont and helped invent the plastic soda bottle, among other things.
- Son Andrew became another prominent painter (and we'll study him later this year)
- Daughter Henriette is widely considered to be "one of the great women painters of the 20th century"
- Daughter Carolyn became another professional artist and art teacher
- Daughter Ann became a musician and composer.

"One More Step, Mr. Hands," Illustration for Treasure Island, 1911

Ideas for the week...

Books
- If you have it, don't forget to read and use Mona Brookes's "Drawing with Children"
- Other suggested books include drawing books by Ed Emberly, or E.G. Lutz. (Lutz's books are in public domain. If you have internet, but cannot find his books in a library, check out "What do Draw and how to draw it (1913)" by E.G. Lutz on publicdomainreview.org)

Videos
If you and your student prefer following along with an artist as they draw, check out youtube videos done by:

Children's Book Author and Illustrator Jan Brett
> Jan Brett has a number of youtube videos showing you how to draw various animals, many of which have featured in her books. She uses OiLS or a variation thereof. To start, try her "How to draw Cinders, a Chicken Cinderella" video
>> - YouTube Channel: "janbrettchannel"
>> - Website: janbrett.com

Disney Animator Videos:
Practice, Practice, Practice...drawing consistently well takes practice, and animators practice over and over! Disney has an official YouTube channel, including the playlist: "Animation Academy". Here, you'll see how to draw various characters from different movies—and as you watch (and possibly follow along!) notice how they too use OiLS to draw these characters. ("...if you can draw a stick figure, you can draw Joy [from the movie Inside Out]")

- Youtube Channel: "Disney Parks"
- Playlist: "Animation Academy"

Or you can just...Copy, Copy, Copy!
COMPLETE MYTH ALERT!!!! Artists rarely draw straight from their imagination. They almost always have reference photos, sketches, or draw from a real-life object. Even when an artist draws from imagination, (say, a unicorn, dragon, or griffon) an artist will almost draw practice sketches from similar animals, like horses, lizards, eagles and lions. So pick a photo, drawing, or still life, and practice drawing, using the OiLS to first form the basic shape, then add details after you like the general shape and proportion.

"Art is a kind of universal language understood by all nations. A man may more clearly express his ideas, even to his own countryman, more clearly with a lead pencil or a bit of chalk, than with his tongue."
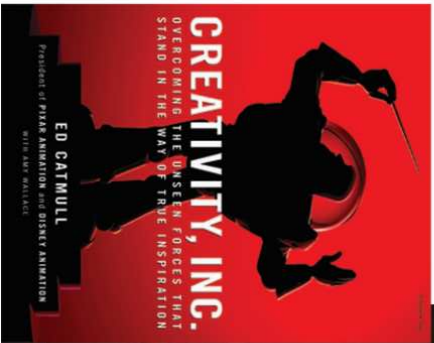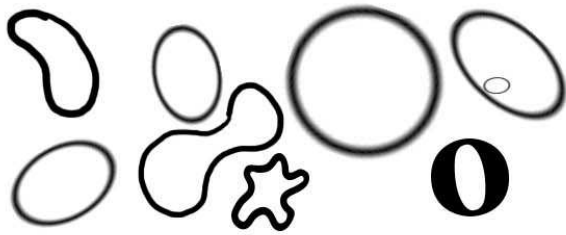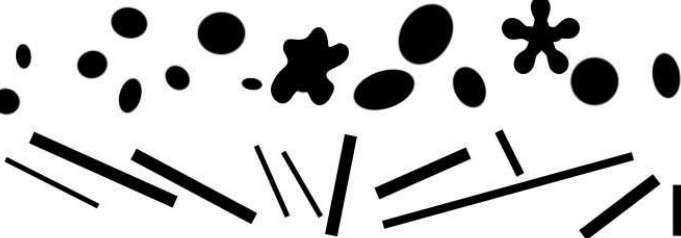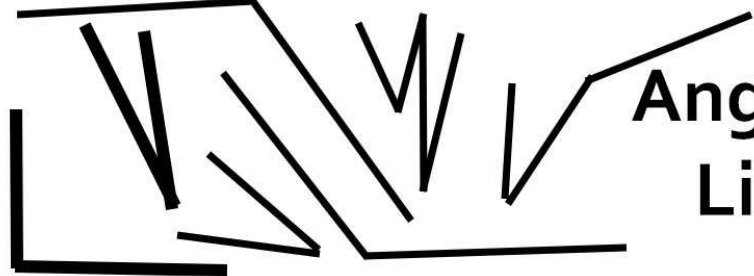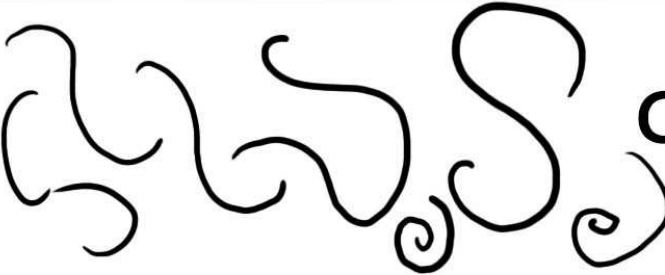
-Benjamin Franklin
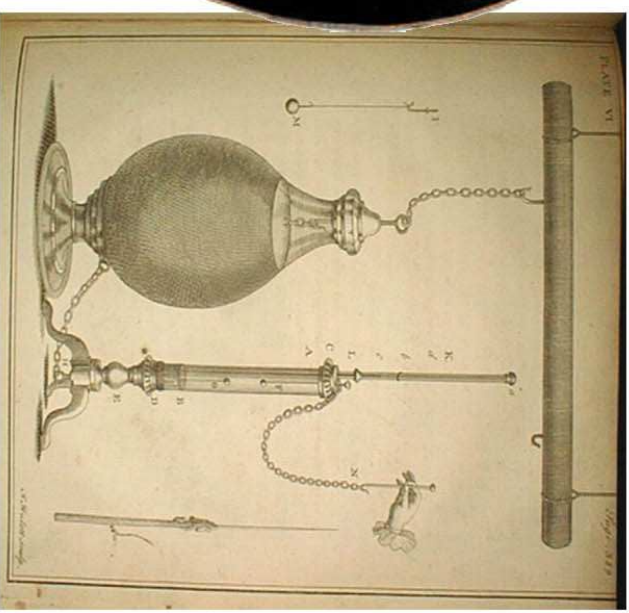
"...[there is] a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see."

-Ed Catmull, Computer Scientist

President and co-founder of Pixar

Quote from his book, Creativity, Inc.

The "Parts" of Art

O	Ovals & Circles
i	Dots & Lines
L	Angled Lines
S	Curved Lines

Peacock
Broken down into simple forms.

Many natural forms are build on spheres and columns. Some columns, like the peacock's next, can be curved, while others, like the leg segments, can be largely straight.

http://www.publicdomainpictures.net/view-image.php?image=124571&picture=peacock
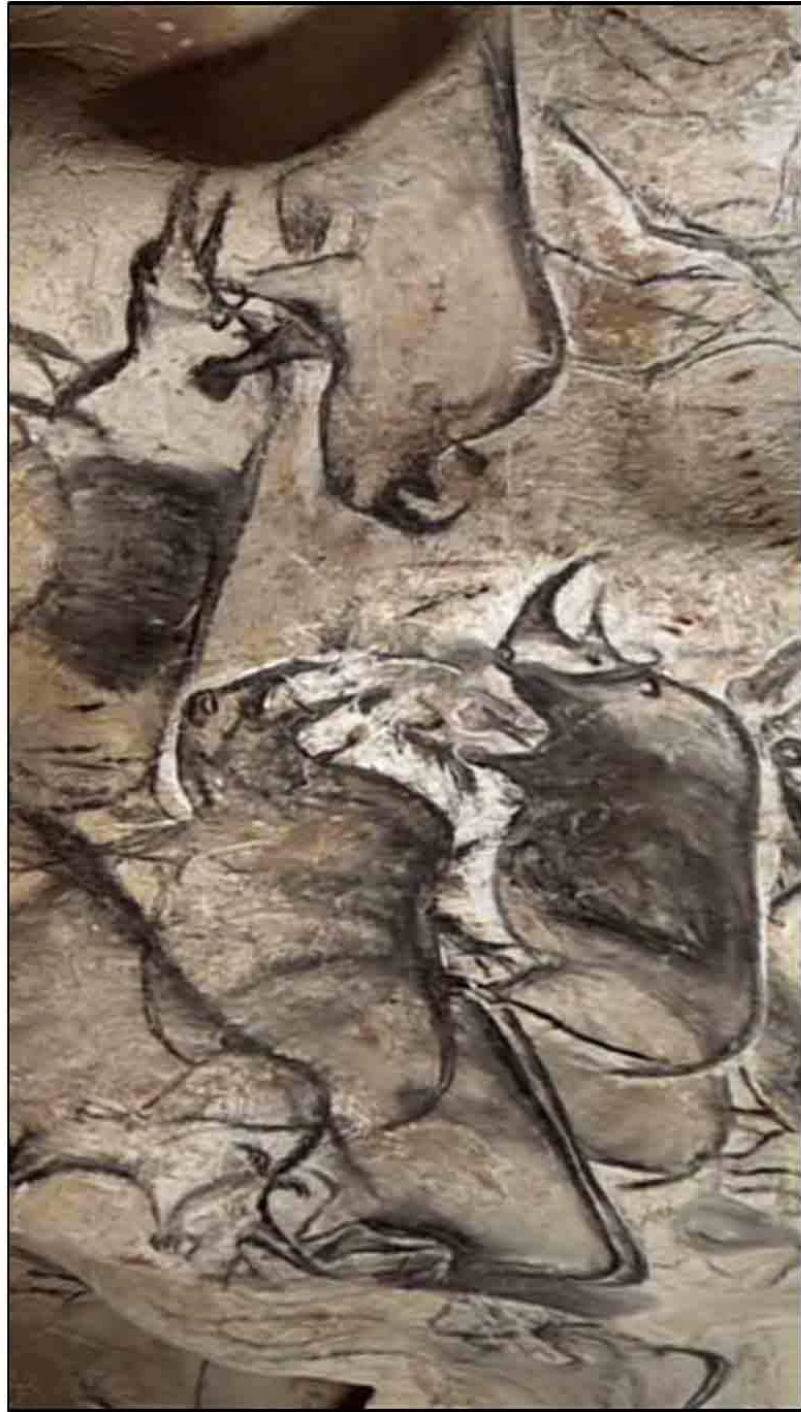
CHAUVET CAVE
RHONE-ALPS REGION, SOUTHERN FRANCE
DISCOVERD 1994

Can you see
OiLS in this
drawing?

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Can you see
OiLS in this
drawing?

"Every artist has thousands of bad drawings in them and the only way to get rid of them is to draw them out."

-Chuck Jones
(1912 - 2002)
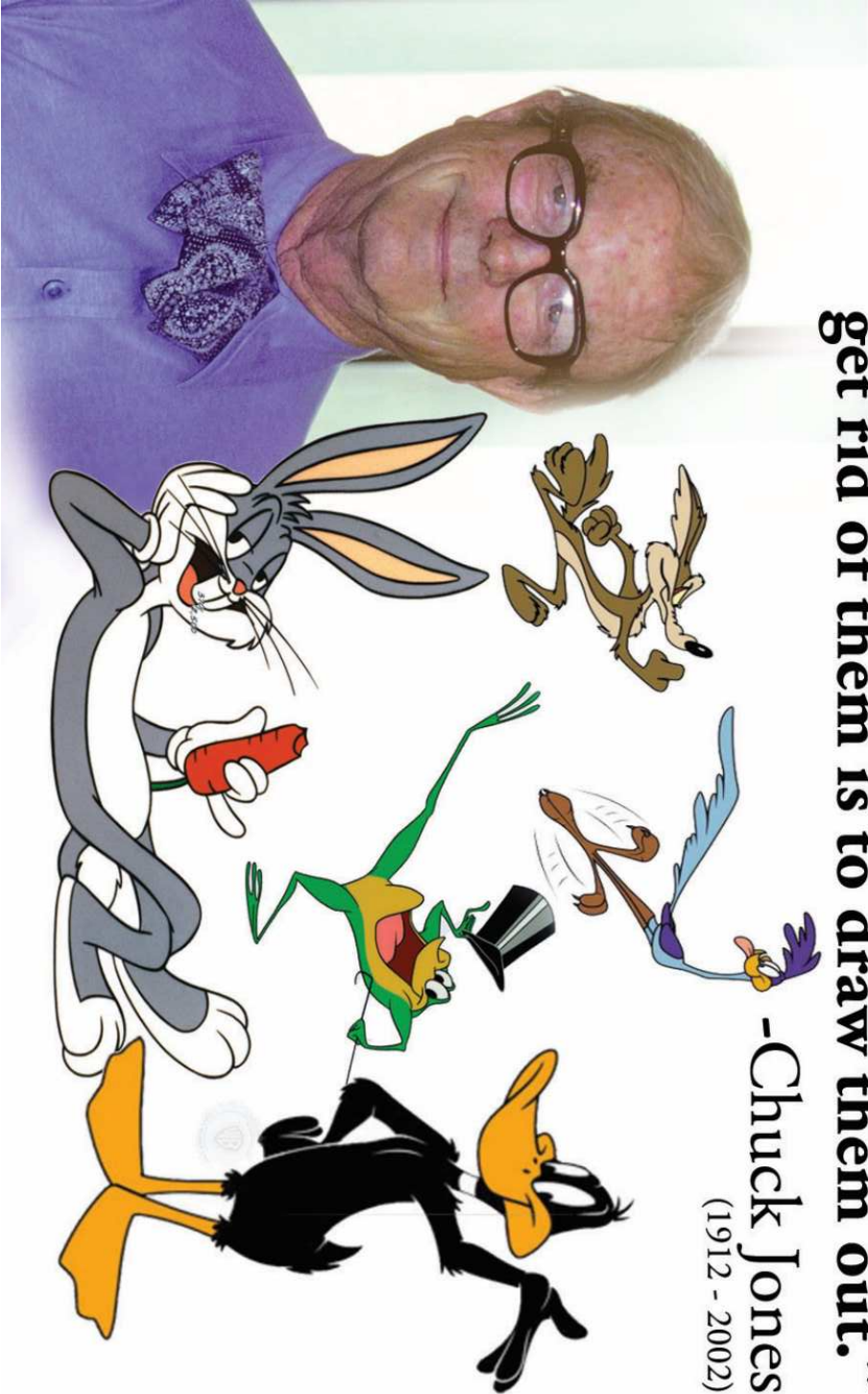
DRAW THE NINA

1.) Start by drawing the horizon line and main mast. These will act as anchors for the rest of your drawing. The horizon needs to be about 1/4 the way up from the bottom of the page, and the main mast at the halfway mark.

2.) Add the hull at the waterline. This straight line will be centered under the vertical mast, and parallel to the horizon. The waterline should be shorter than the horizon by a couple of inches on either side. Add small quarter marks on the waterline to help you gague later marks.
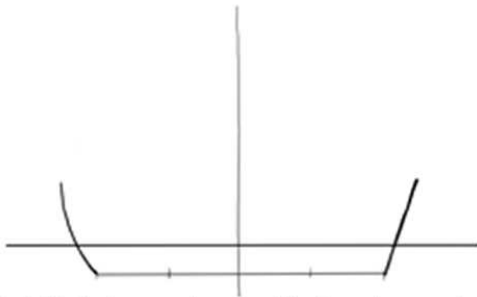
3. Add the bow and stern. The bow is curved, and the stern straight, rising above the horizon line.
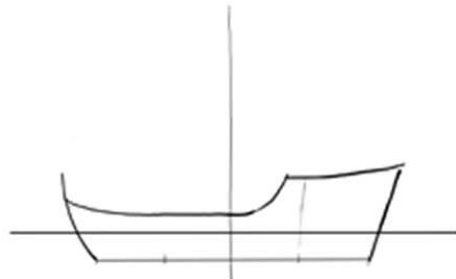
4.) Add the hull's rail. Measure where the curves go against the quarter marks on your waterline: so the first quarter is a gentle curve, the second quarter straight, the third a sharp upward curve, ect. Erase the mast and horizon within the hull.
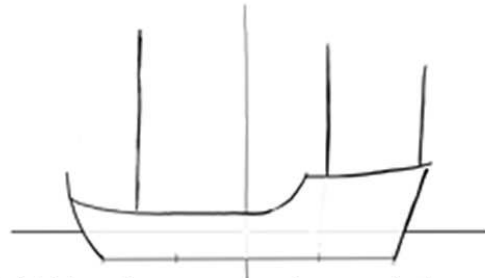
5.) Add the other maststs: one between the bow and the first waterline quarter mark, the third mast above the third quarter mark, and the final mast just over the fourth quarter mark on the stern.
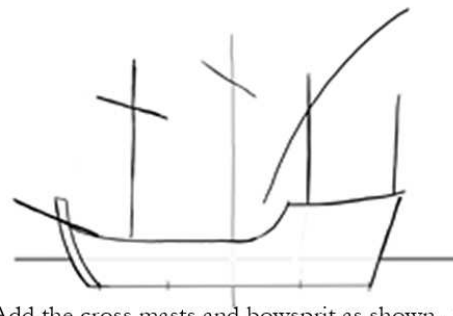
6.) Add the cross masts and bowsprit as shown. Use what you've already drawn to gague how large they should be. (i.e: the curved third mast should start over the curve of the hull rail, and extend to above the fourth mast.
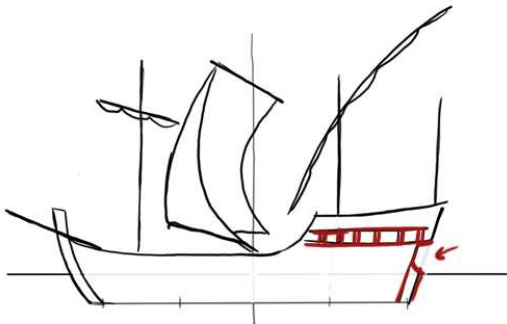
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DRAW THE NINA
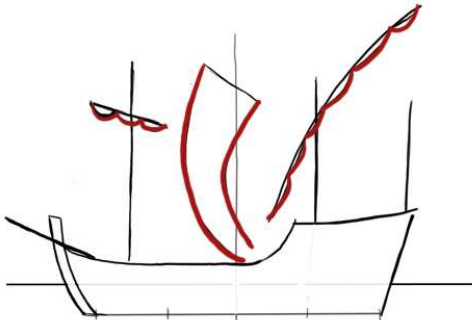
7.) Draw the furled sails on the first and third masts, and the curved vertical edges of the main sail on the main (second) mast. Add a second line to the bow line to give the bow some thickness.
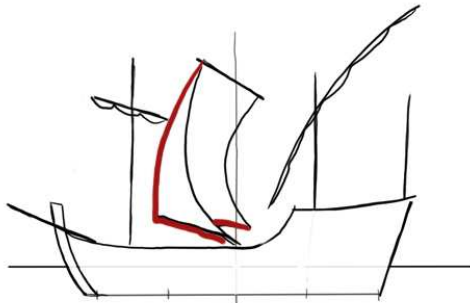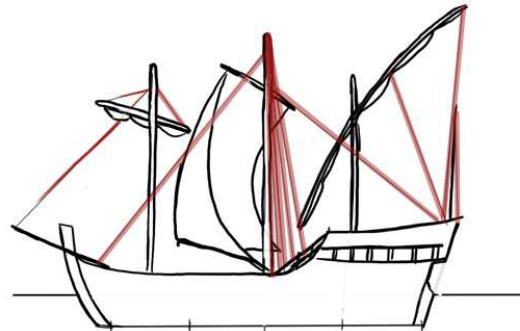
8.) Finish drawing the billow of the main sail.

9.) Add the details to the stern: Add a cutaway section to the stern just above the waterline, and about halfway to the upper deck line. Erase the cut-section. Add the rudder and window bars.
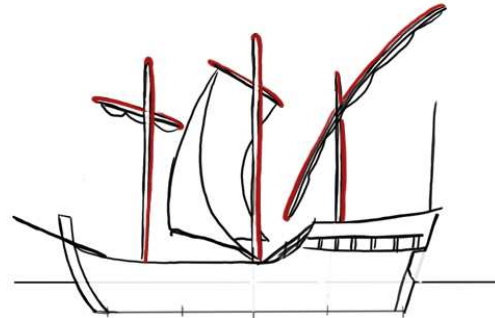
10.) Add parallel lines to the masts to give them thickness and volume.

Optional: Using straight lines, add some rigging to the various sails and masts.
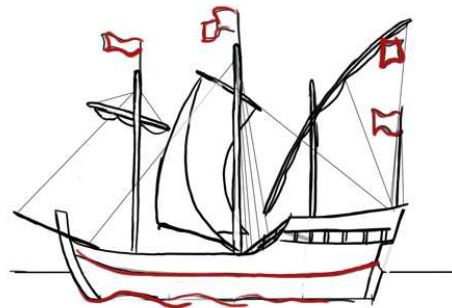
Final: Add details, including a hull line, flags or a wavy waterline to indicate motion. Now, compare this Nina to the photograph of the ship taken by the Nina Foundation.

DRAW THE NINA

You can add some shading techniques to make the ship look more three dimensional

Or you can add color.

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The Nina, replica ship owned by the Columbus Foundation.. Image from their online gallery at thenina.com

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The Nina or Pinta, modern replica, from the Columbus Foundation website, thenina.com. . Image from their gallery for publication.

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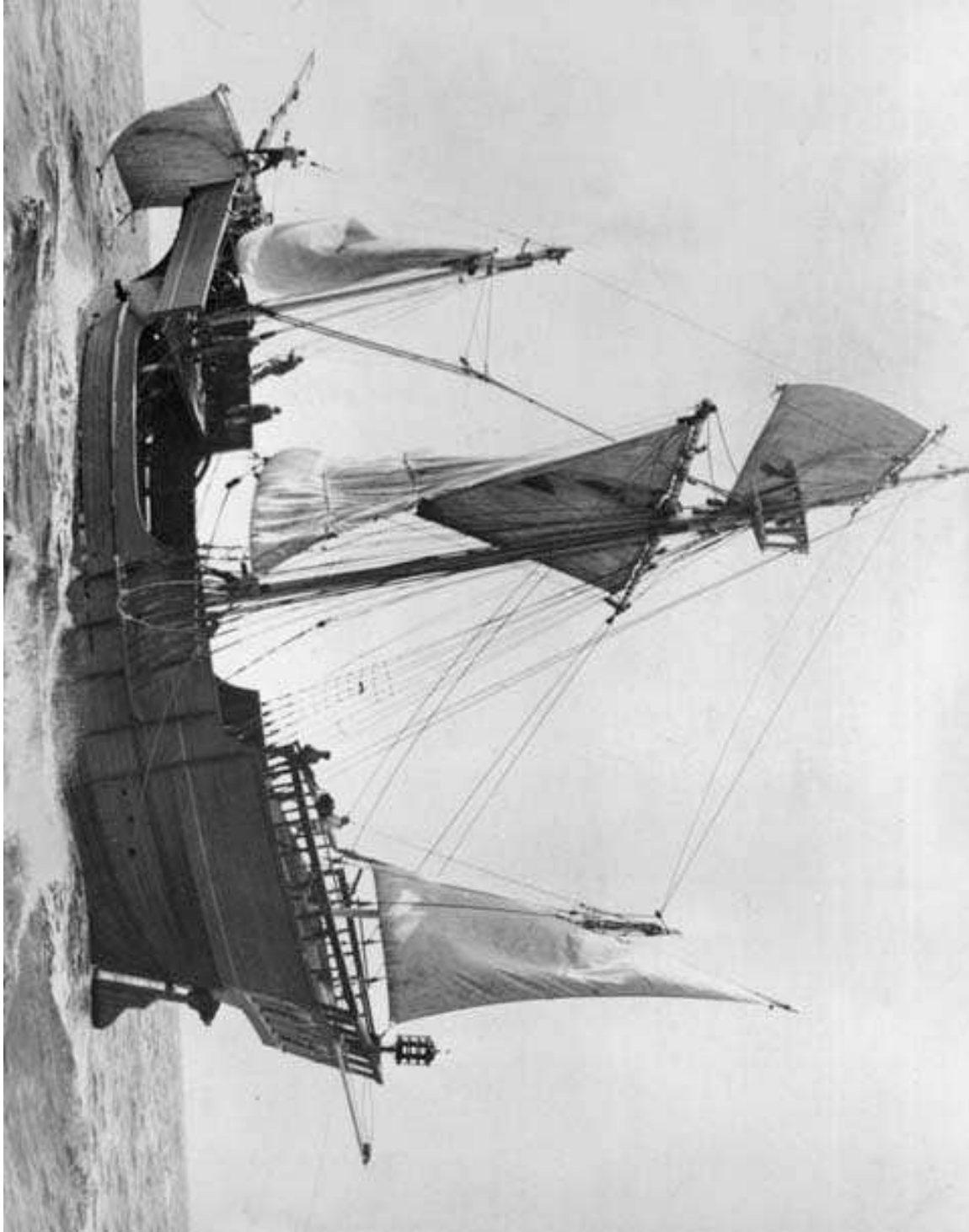
1890's replica of the Santa Maria
Photograph
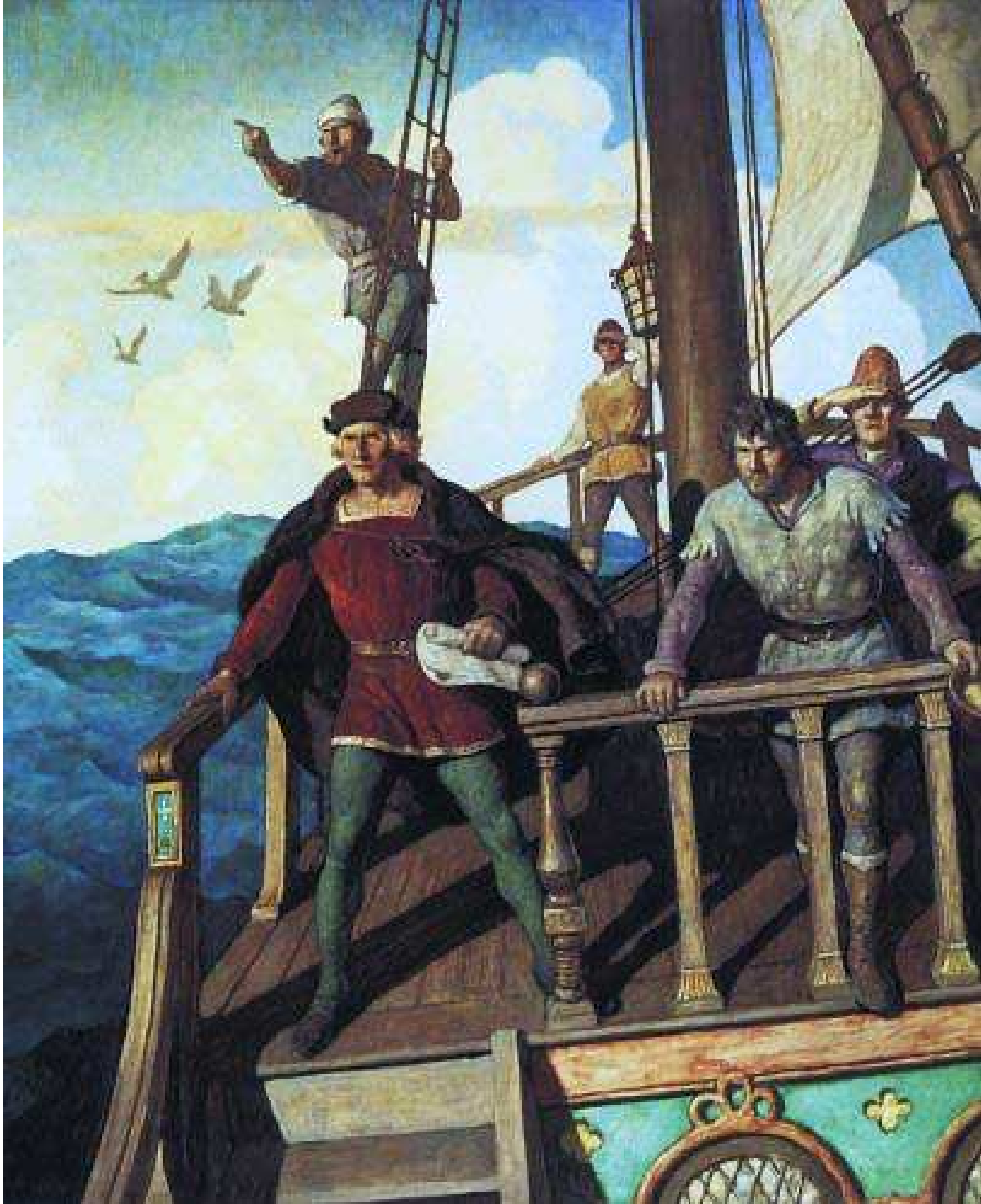*Public Domain*

The

Spanish Carrack Santa Maria (replica)
Photograph by Edward Hart, 1907
Library of Congress Prints and Photographs, Public Domain

Columbus Discovers America
N.C. Wyeth (1882-1945)
1942
US Naval Academy Museum

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Columbus Sights the New World
Oil on Hardboard, 1942
NC Wyeth
Private Collection

Beyond Uncharted Seas; Columbus Finds a New World
Oil on Canvas, 1927
National Geographic Society.

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A New World In View
Oil On Canvas, 1942
NC Wyeth (1882 – 1945)
Cocoa-Cola Company archives

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The Boy Columbus on the Wharf in Genoa
Oil on Canvas
NC Wyeth, 1917
Private Collection

Different Artists see different OiLS

The original:
Detail fo NC Wyeth's "The Boy Columbus on the Wharf of Genoa" Copying this can look different depending on the person, and the preferred technique:

In this technique, Columbus's frame and clothes are copied simple line for simple line. Wrinkles, details, and shading are all ignored while the basic form is copied.

This second technique, based on Doug Jameison's technique in the book "Draw From Your Head", the student first reduces the OiLS to a stick figure/simple skeleton. Then they go back over, and add flesh and clothes, once they are happy with the proportions of the "skeleton".

Chin and collar too close - makes chin look too pointed

Arm started too wide -

I like how his hand turned out!

Don't be afraid to erase, or draw over a "bad line", add shadows, or even notes. Sketches are for YOUR practice, so don't be afraid to make a bad mark or even a bad sketch.
Musicians don't let the public listen to their private rehersals, and sketching is an artist's 'rehersal'. No one will judge your work, and so long as you learn from it, it's a good sketch