

## Double Translation Drawing: Draw the Niña

And old technique of learning languages is called “Double Translation.” A student would take a passage of work in their home tongue, translate it into the second language they are learning, then put the passage aside for several weeks.

After several weeks had passed and the translation was “cold,” the student would then take the passage in the second language and translate it back to their mother tongue. They would then compare the original and the second translation to see how closely they understood both languages through translation. Translating this way helped learn a second language very well, since the translation went both forwards (mother tongue to second language) and back (second language to mother tongue.) Queen Elizabeth I used this technique to master Latin, Greek, French, Spanish, and Italian by the age of 11.<sup>1</sup>

Drawing is similar-though without the long wait period! Drawing is the process of taking a complex item (in today’s sample, a replica of the Niña) and breaking it down to simpler shapes, then adding those shapes back on the paper to create the complex object on the paper again. (Just like taking that original passage, breaking it down to idea-sentence-word, translate, and build it back in another language word-sentence-idea)

HOWEVER, once you’ve finished drawing the first object, try using those techniques you just used to draw a similar object, but perhaps a different point of view.

For example, after drawing the Niña here in this packet, check out other ships at the end, or look at photographs or paintings on other sailing ships like the USS CONSTITUTION, or a pirate ship, or even something more modern, like a motorboat or the TITANIC.

The key here is:

First, ALWAYS practice with a reference photo/image at hand-do not draw out of your head when you are practicing. You can build up to drawing out of your head, but just as learning a language we start with nouns and verbs and build up to sentences and passages, when practicing, reference another image. Once you draw a similar object often, you’ll find you CAN draw out of your head—after you’ve practiced.

Second, look over your image, trace with your eyes, or fingers the major shapes of the object. Lightly block the subject in using light pencil strokes. If you feel comfortable, break it down out loud...”I see the Horizon here...higher than the waterline of the ship, but not so high as the deck...the bottom of the ship is shorter than the deck and the bow curves out while the stern is more straight...there are three masts, (and a flagpole) and the central mast is the tallest...”

Then, put the object together on paper, trying to block in the largest shapes. Once you’re happy with the overall shape and proportion, THEN add details. (The how-to here is one example of how to do this)

Finally, try it again!

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<sup>1</sup> By the time she was queen, she also picked up German, plus a smattering of Welsh and Portuguese. She still did double translation as a stress reliever as an adult!

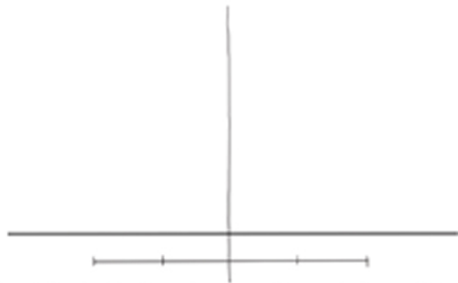


*The Niña, replica ship owned by the Columbus Foundation.. Image from their online gallery at theNiña.com*

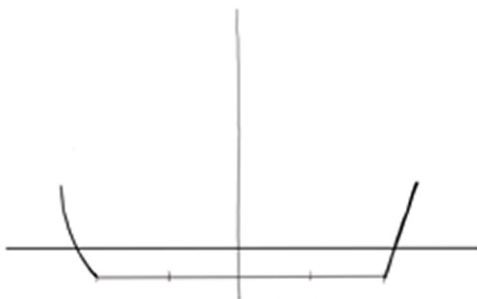
# DRAW THE NINA



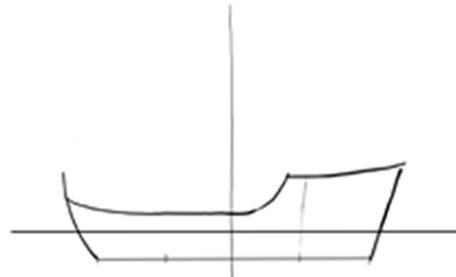
1.) Start by drawing the horizon line and main mast. These will act as anchors for the rest of your drawing. The horizon needs to be about  $\frac{1}{4}$  the way up from the bottom of the page, and the main mast at the halfway mark.



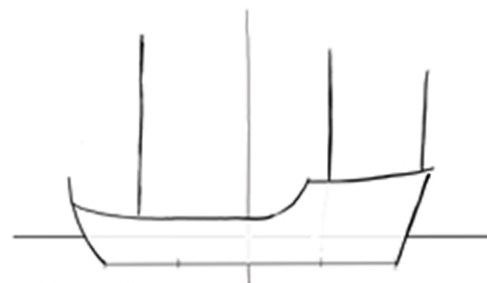
2.) Add the hull at the waterline. This straight line will be centered under the vertical mast, and parallel to the horizon. The waterline should be shorter than the horizon by a couple of inches on either side. Add small quarter marks on the waterline to help you gauge later marks.



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.

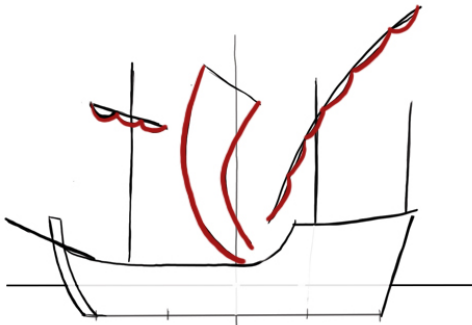


5.) Add the other masts: one between the bow and the first waterline quarter mark, the third mast above the third quarter mark, and the final mast just over the fourth quarter mark on the stern.

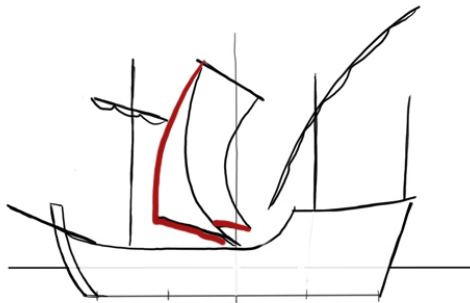


6.) Add the cross masts and bowsprit as shown. Use what you've already drawn to gauge how large they should be. (i.e: the curved third mast should start over the curve of the hull rail, and extend to above the fourth mast.

# DRAW THE NINA



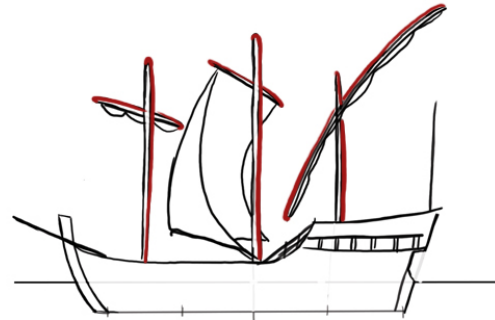
7.) Draw the furled sails on the first and third masts, and the curved vertical edges of the main sail on the main (second) mast. Add a second line to the bow line to give the bow some thickness.



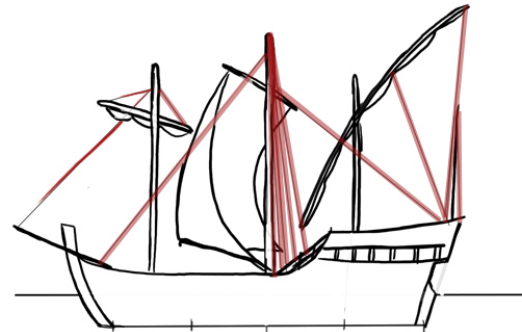
8.) Finish drawing the billow of the main sail.



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.

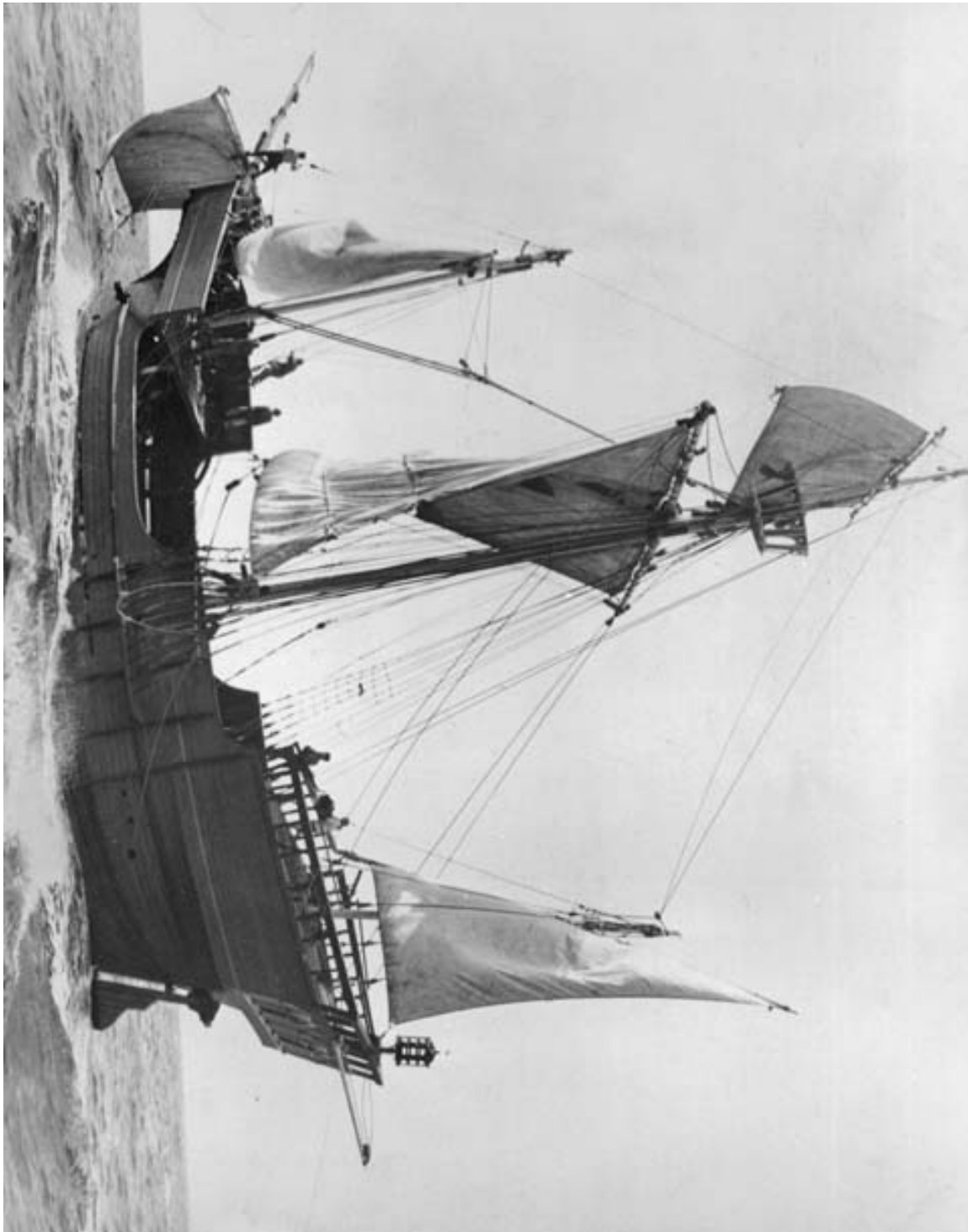




## Double Translation: Draw the Niña again



*The Niña or Pinta, modern replica, from the Columbus Foundation website, theNiña.com. . Image from their gallery for publication.*



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



*Same replica of the Nina*

*Public Domain*





*Beyond Uncharted Seas; Columbus Finds a New World*

*N.C. Wyeth*

*Oil on Canvas, 1927*

*National Geographic Society.*



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



## Art History Spotlight: Newell Convers (N.C.) Wyeth (1882 – 1945)

Newell Convers Wyeth 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.

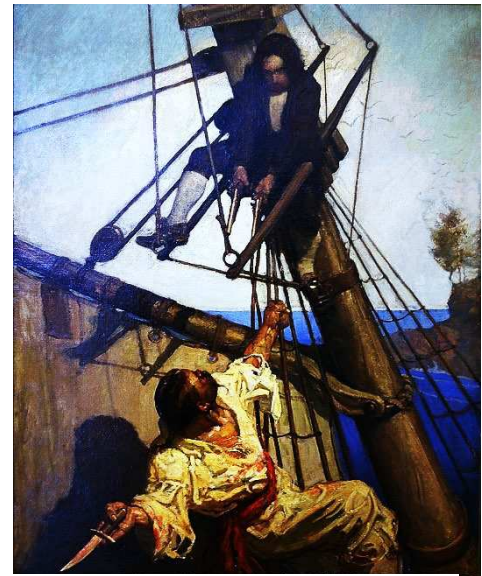


*Sir Mador's Spear Brake all to pieces" From the "Boy's King Arthur", 1922*

N.C. Wyeth ended up becoming one of the most popular illustrators of the early 20<sup>th</sup> 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 20<sup>th</sup> century.

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
- Daughter Henriette is widely considered to be "one of the great women painters of the 20<sup>th</sup> 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*