

# BRUSHWORK



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*Elementary Brush-Forms*

by

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## P R E F A C E

The following lessons in Brushwork are an attempt to show, by a series of typical lessons, how the subject may be taught to large classes in elementary schools.

Most of the lessons have been successfully given to such classes, and the difficulties are found to be greatly lessened by the observance of a few simple rules.

I have to gratefully express my indebtedness to my old friend and master, Mr. E. Cooke, to whom we owe the original idea of Brushwork as a means of education, for his kindness in looking through the sheets, and for giving me the benefit of his criticism.



# INTRODUCTION

AIMS — Brushwork as a means of education is intended to train the power of observation by means of the eye and the hand; to give a knowledge of colour, form, and number, especially of familiar natural objects, such as flowers, birds, insects, etc., etc.; to develop originality and the power of imagination.

The elementary Brush-forms may be used either simply (Lessons 1 to 17), or they may be combined to represent natural objects, such as flowers, animals, insects, birds, etc. (Lessons 8, 12, 14, etc.) The object of the following lessons is not to provide copies to be used in schools, but merely to show the various ways in which the Brush-forms may be used. The lessons might easily be multiplied, so as to cover the various seasons of the year, but this is neither necessary nor desirable.

PRINCIPLES — In order that the work may be of real educational value it is absolutely necessary:—

- (a) That the teacher should not work from copies of any kind, but should discover suitable natural forms, and use these in his own way as the subject matter for each lesson.
- (b) Each lesson should be adapted to the capacities of the scholars, their power to appreciate form and colour, and their ability to represent these.
- (c) The object chosen for representation should be suited to the time of year.
- (d) The Brushwork lesson should be connected, as far as possible, with the other lessons of the school, especially with the nature or object lessons.

In cases, where a third colour must be used, it will be found sufficient to mix it in one or two extra pans and pass these round the class towards the end of the lesson.

## I N T R O D U C T I O N

In conclusion, I beg teachers not to be discouraged if in some cases the early results appear to be very much like smudges. It is natural that the first attempts of the child should appear to be clumsy, but care, time, and patience on the part of teacher and taught, will be certain to bring better results.

METHOD — I have found the following points to be of importance in teaching the subject:—

- (a) The object chosen should be seen and examined by each of the scholars. If an animal or insect form be selected, a good picture, or, preferably, a drawing prepared beforehand by the teacher, should be exhibited. The use of dead creatures is always undesirable.
- (b) To draw from the children by questions the main characteristics of the object, avoiding too much detail, and, if possible, to make these more emphatic and graphic by means of a simple tale.
- (c) Always to work with the children step by step, and as far as possible, to get from them suggestions for the forms and designs. These latter may be made so simple that the most elementary class can suggest them under the guidance of a good teacher.
- (d) To so prepare the lesson beforehand as to ensure accuracy of form and symmetry in the design.

COLOUR — Only six colours are used in these lessons, viz.:—

- 1.—Carmine;
- 2.—Light red;
- 3.—Indigo;
- 4.—Cobalt;
- 5.—Gamboge;
- 6.—Pale Chrome.

## *I N T R O D U C T I O N*

NOTE — Coloured inks have been successfully used as a substitute for some of the water colours.

In almost every case not more than two colours are required for each lesson in this series.

For the sake of simplicity it is necessary to make the leaves either of a bluish or yellowish green, according to which seems to be the prevailing tint. All the greens necessary can be made by different combinations of the above blues and yellows.

The flowers should be made first in all cases, and the same brush may be used for the green without washing, as a slight tint of the flower colour usually improves the green.

What appear to be brown stalks are in all cases got by making the stalks first with the colour of the flower or berry, and then painting them over with green when quite dry (as in Lessons 6, 20, 22, 26).



# LESSONS

## No. 1 MODEL LESSON

**BRUSH DRILL** — Take the brush in the right hand; discuss its two ends.



Point upwards;

Point downwards;

Point to the left-hand side;

Point to the right-hand side.

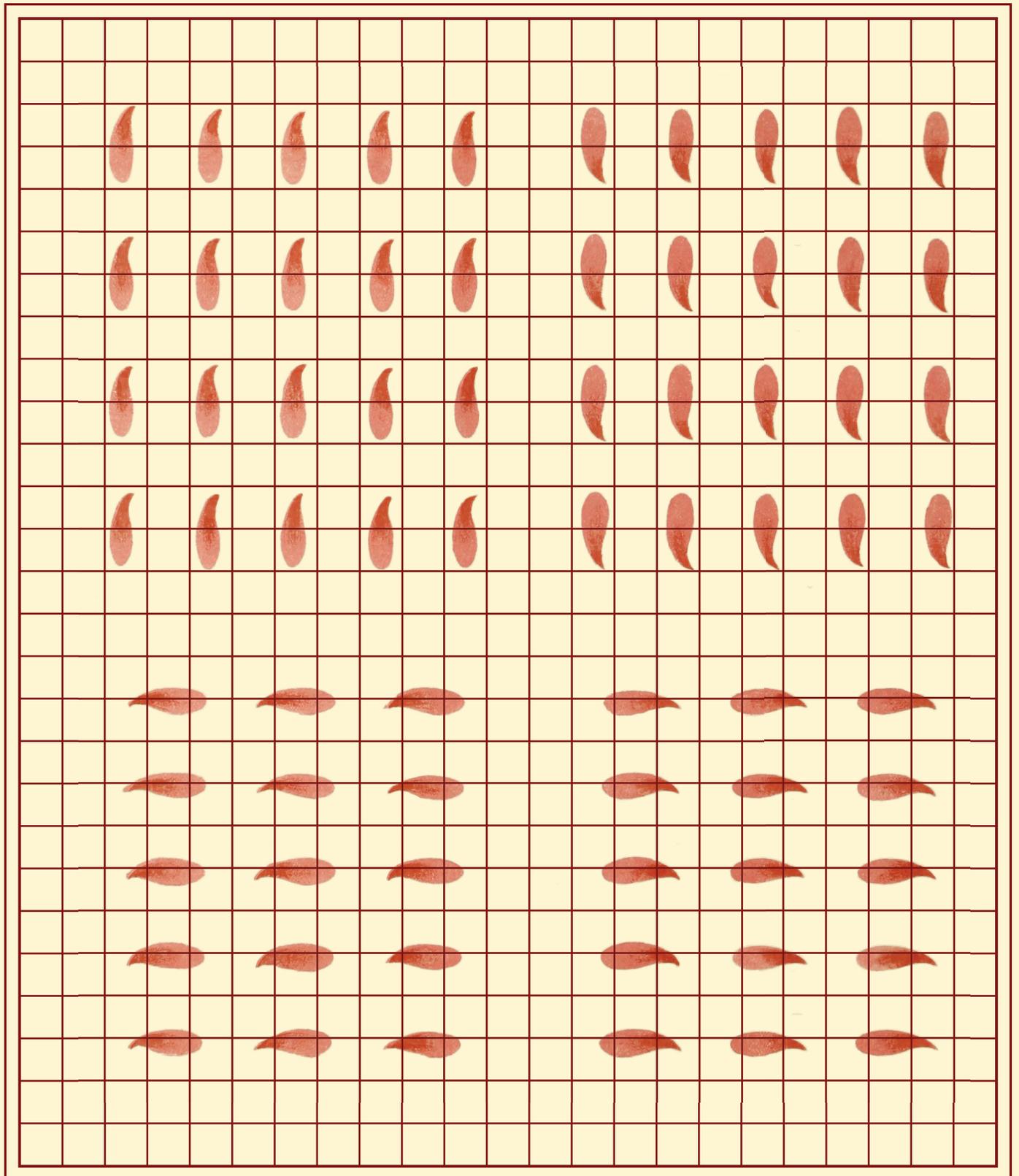
Lay the dry brush on the chequers in four directions, and measure the length of the brush. It should cover two chequers.

**BRUSH-FORMS** — Fill the brush with colour, and lay it on the chequers in the first position, viz.: pointing upwards, and raise it again without moving it on the paper. The result is a picture of the brush, or *Brush-form*.

Continue these until made correctly.

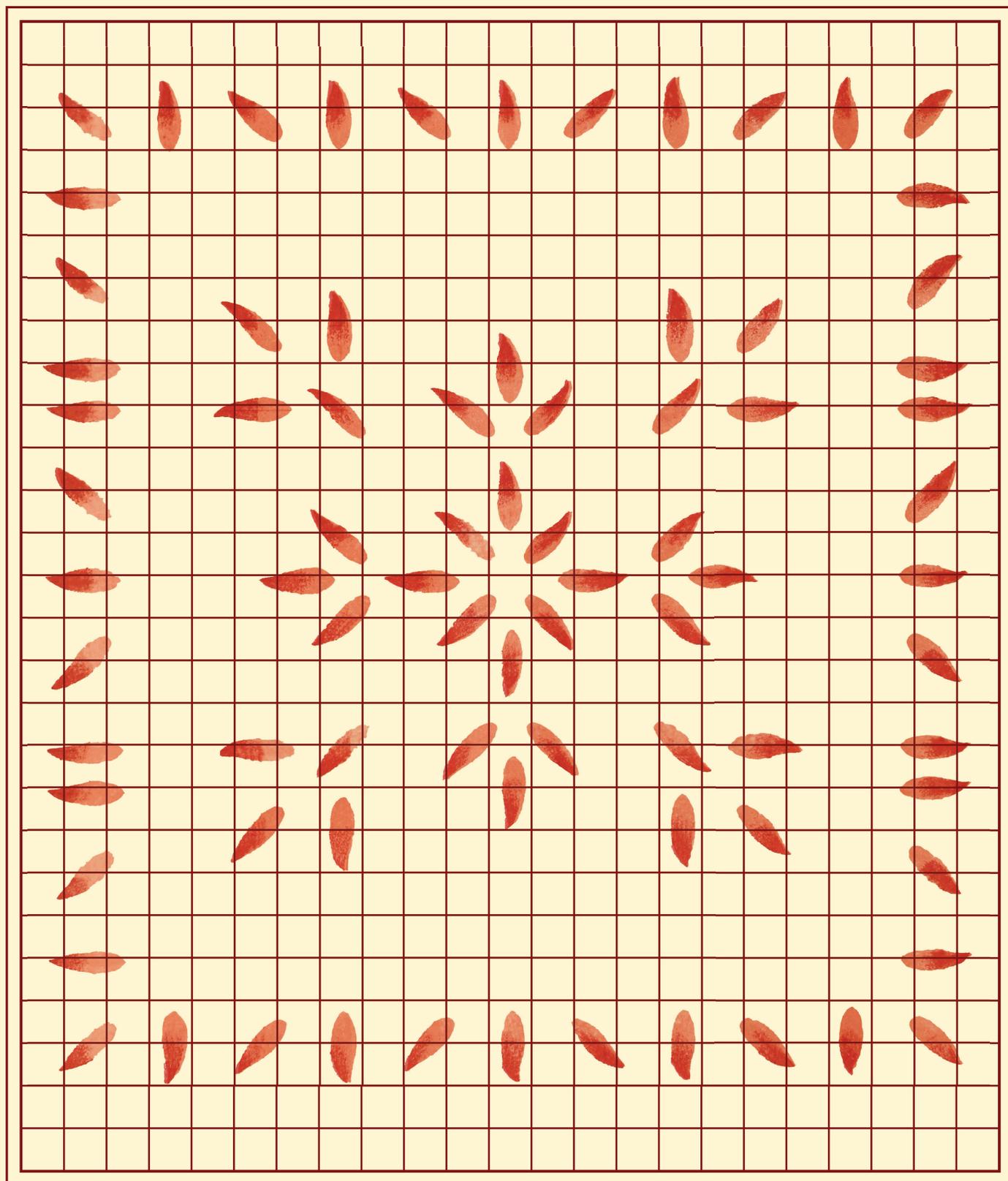
Proceed in the same way to teach the other three directions.

# 1. ELEMENTARY BRUSH-FORMS *Vertical and Horizontal*





## 5. PATTERN OF ALL THE PREVIOUS BRUSH-FORMS



## No. 6 MODEL LESSON

1. — Tell a simple tale of autumn time, introducing country lanes with hips on the hedges. Have a bunch of hips to show, and, if possible, distribute amongst the children.

Let the children thoroughly examine the berries and leaves, and note the number, arrangement, colour, etc., viz.:—

That the berries generally go in pairs, though there may be several pairs close together on the main stalk.

That the little leaflets forming the leaves are opposite, but the leaves themselves grow alternately on the stalk.

That the hips have little brown horns at the top, and what they are, what once grew there, and what is inside the hip, etc.

2. — With the red colour make the Brush-forms on the chequers from the teacher's dictation, thus —

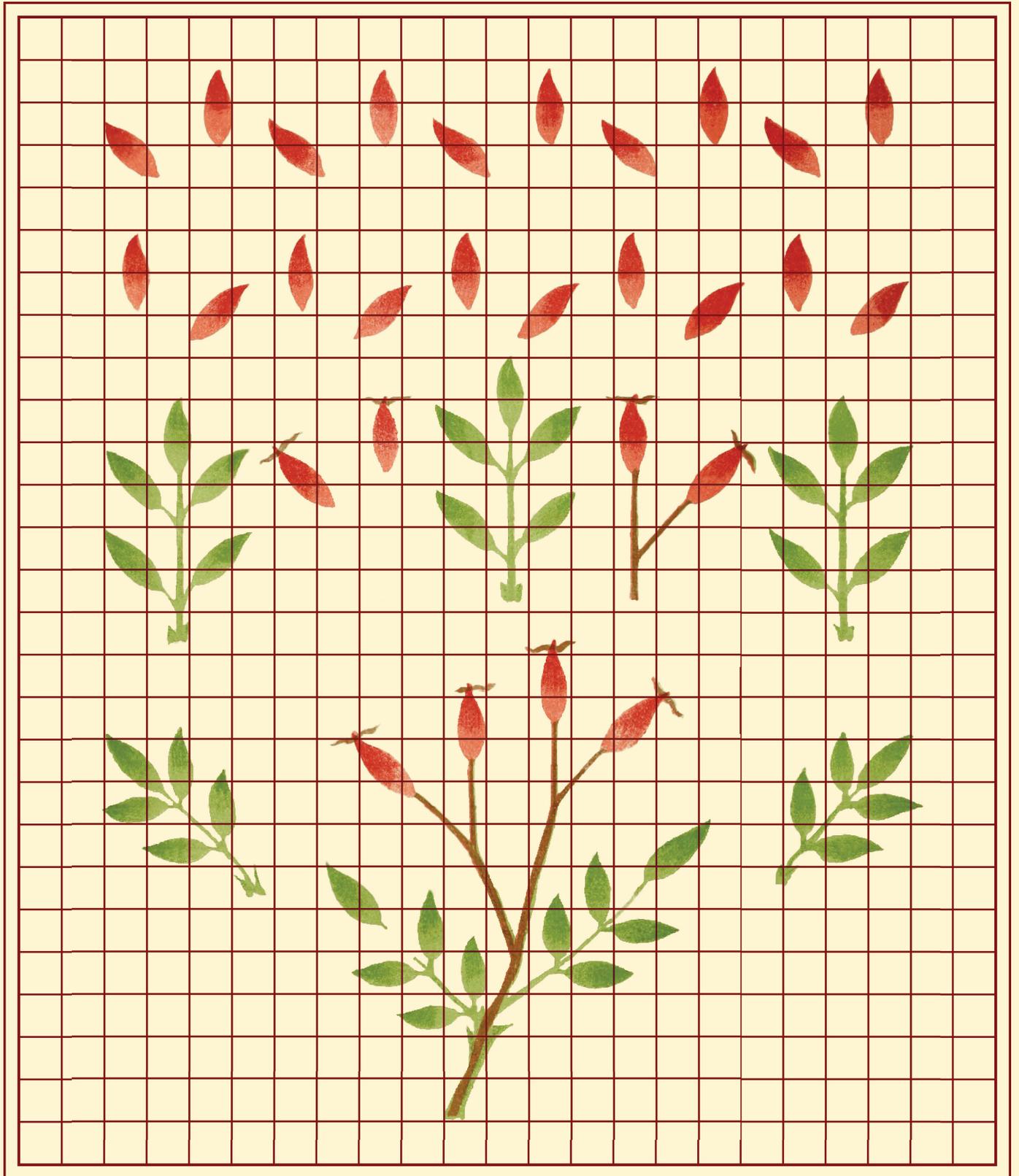
Count the margin and four chequers from the edge of the page, and miss the margin at the top. Make one hip, with point of brush upwards. From the bottom of this hip, count two chequers towards the edge, and make one hip across, and so on.

The leaves to be dictated in the same manner. It is necessary to be careful that the Brush-forms are placed on the chequers indicated, or the character of the growth will be lost.

Add stalks and calyx with the same colour, using point of brush.

3. — Free the brush as far as possible from the red colour, *without washing it* — take green, and make the leaves in the same manner. With the point of the brush, put green over the red of the calyx and stalks.

## 6. LESSON ON HIPS AND LEAVES





## 9. DESIGN OF DAHLIA

