HIGH SCHOOL DRAWING COURSE.

OBJECT DRAWING.

Object Drawing, as distinguished from Model Drawing, is the drawing of objects from memory, or from the knowledge of their construction possessed by the student, and when in the exercises a drawing of a table or a chair is asked for, it is supposed, not that he has a table or a chair before him to copy, but that he knows the shape of the different parts of a table or a chair, and how they are put together, and is so familiar with the manner of representing lines of different kinds in different positions, that he can without hesitation draw the different parts of a table or chair in any position that may be required.

The necessity of possessing this knowledge of the shape and construction of familiar objects does not present any serious difficulty, as it requires only that the student shall use his eyes.

Object drawing is in reality the combination of three other branches of elementary drawing treated of in this series, viz.: Freehand, Geometry and Perspective Drawing, and is the end towards which all instruction in elementary drawing should be directed. Though somewhat similar, as regards its results, to medel drawing it is as much in advance as model drawing is in advance of drawing from flat copies, inasmuch as it is almost purely a mental process. Model drawing is copying what is seen; object drawing is drawing what is imagined. In the one the eyes supply the necessary information; in the other it is supplied by the memory and imagination.

The principles of perspective govern the representation of objects in object drawing as in model drawing, and thus no new facts or rules have to be learned. But these principles have to be applied practically, and this is apt to puzzle the student unless he is thoughtful. He must be prepared to apply them to the repre-

- 3

sentation of objects placed in any and all positions. It may be well, therefore, to simplify them as much as possible.

It is patent to everybody that objects appear to decrease in size as they are removed away from the eye. Hence, starting with this fact, if two parallel lines of equal length, one being more distant than the other, be represented in perspective, the more distant one will appear to be the shorter, and if lines be drawn joining their extremities, they will, if produced, meet. Thus it is seen that the principle of converging lines is dependent upon the fact thus stated, in fact, all or nearly all the principles of perspective can be traced back to it.

The great majority of objects, especially those made by man, can be analysed, or resolved into the elements which enter into the composition of their forms. These elements may be considered to be the simple geometric planes and solids, and it may be necessary at times to further resolve the solids into planes and the planes into lines. As an illustration, a barrel may be said to be based upon the cylinder, a pail upon the frustum of the cone, a table upon the parallelopiped, a house upon a parallelopiped and a triangular prism, or a parallelopiped and a pyramid, etc.

As a matter of fact it may be said, that if a student possesses the ability to represent properly any of the geometric planes and solids in any position, he can draw any manufactured object that can be mentioned.

The manner of representing geometric planes will be considered first.

Commencing with the square:—It will need but a moment's thought to convince any one that if a square be in a plane which is perpendicular to the picture plane and which contains the

nless nitted

how attenrance. shall d and ve an ild be lrawn onger shand ld be

more ls are form

ow to t comhould le, the object i, size, em on draw e pur-If the nool it resent ; amine

wings pupils as the or the

ld not

ld con-

alone

en not