

INTRODUCTORY REMARKS.

OBJECT DRAWING may be appropriately called freehand perspective, or memory drawing. Either one of these three names partially describes its character and the three together indicate what it really consists of. It may appear to some that the subject is not of any great importance, as compared with freehand, geometry or perspective, these three being of such practical utility to the artisan and artist, apart from their value as educative mediums. But when it is considered that object drawing embraces these three other subjects, and is the practical application of them, it must be treated as being equally, if not more important than either of them. The power to represent objects with facility is not the greatest benefit to be derived from it by the majority of those studying it, in fact this should be looked upon as a mere secondary consideration, even by those who study it as forming part of an art education.

In order to properly prosecute the study of object drawing it is necessary to become familiar with the forms and construction of common objects, and this, of course, presupposes that these objects have been examined, not carelessly, but critically, until the facts of their forms are indelibly impressed upon the memory. The close observation of things is one of the most useful habits which a person can form, and the student is earnestly advised to cultivate it. It is the tendency to lead to the cultivation of observation which makes object drawing such an important subject, and in order to reap all the benefits to be derived from it, it should be studied honestly and assiduously on the lines indicated in this little book.

In object drawing no instruments other than pencils and rubber should be used. The pencils recommended for freehand, viz., H and HB are suitable for object drawing and should be kept well sharpened.

The outline of an object should be drawn as lightly and carefully as possible, and afterwards "lined in" with a firm, decided stroke. For the first sketch the H pencil should be used, and the HB pencil used for "lining in."

The student should strive earnestly to avoid the habit that very many fall into of drawing their lines almost at random, and if not correct, patching them with short strokes, making their work look untidy in the extreme. The lines should not be "painted" or "dotted" in but drawn without hesitation, firmly and carefully. A good plan to adopt is to first decide in what direction a line is to run and mark two points, judging their position so that they will indicate not only the direction of the line but its length also, and draw the line from point to point without stopping, unless it is a very long one. In the case of a curved line several points may be used, but they should not in

any case be placed less than half an inch apart. These points should form part of the line when it is drawn and so unless they are selected with great care they might better be omitted altogether.

The geometric outline of every object should be drawn first, no matter how expert the student is with his pencil, and how familiar he is with the mode of representing an object. Attention to this will save many disappointments and much annoyance.

It is not expected that the vanishing lines in an object shall be drawn by means of a ruler, to a vanishing point selected and marked on the paper. All vanishing points should have an *imaginary* existence to the student but their position should be selected with care, and the lines vanishing in them be drawn freehand towards them as nearly as possible, and not any longer than is judged necessary. Mathematical accuracy in the freehand drawing of an object should not be looked for. It should be considered quite satisfactory if it represents with a certain amount of truth the facts of the form of the object, more especially its proportions, for if they are right the details are almost certain to be right too.

Sometimes, through not being perfectly familiar with the form of an object, it may be difficult to decide just where or how to commence a drawing of it. Unfortunately even the most common objects around us have not been examined by us as they should be, and many will no doubt find this out. In such a case, the best and in fact the only wise thing to do is to find the object in question, examine it carefully, making notes of the form, size, and relative position of its parts, if necessary to impress them on the memory, and not till then to attempt to draw it, and to draw it without referring again to the object itself, unless for the purpose of criticizing the drawing and correcting errors. If the working of the exercises is carried on in concert in a school it would be well for the teacher to have the object required present before the pupils if possible, give them an opportunity to examine it and then analyse it before them, making constructive drawings of its various parts on the blackboard. After this the pupils might commence to draw.

In every case the drawings should be made as large as the space allotted to them will allow.

In the last two illustrations a little shading is used for the purpose of adding interest to them, but the student should not look upon this as an example for him to follow. He should confine his whole attention to form, and let light and shade alone until he is expert in drawing correct outlines, and even then not to meddle with it until he has had some instruction in representing shades of different tones by means of a pen or pencil.

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