

W. Wyse  
Pamphlets on Art Teaching. No. 1

EDITED BY HENRY T. WYSE, LECTURER IN ART  
EDINBURGH PROVINCIAL TRAINING COLLEGE

# THE REPRESENTATION OF OBJECTS

A SUMMARY OF TEACHING  
PRINCIPLES

By FRANCIS COOPER, A.R.C.A. (Lond.)

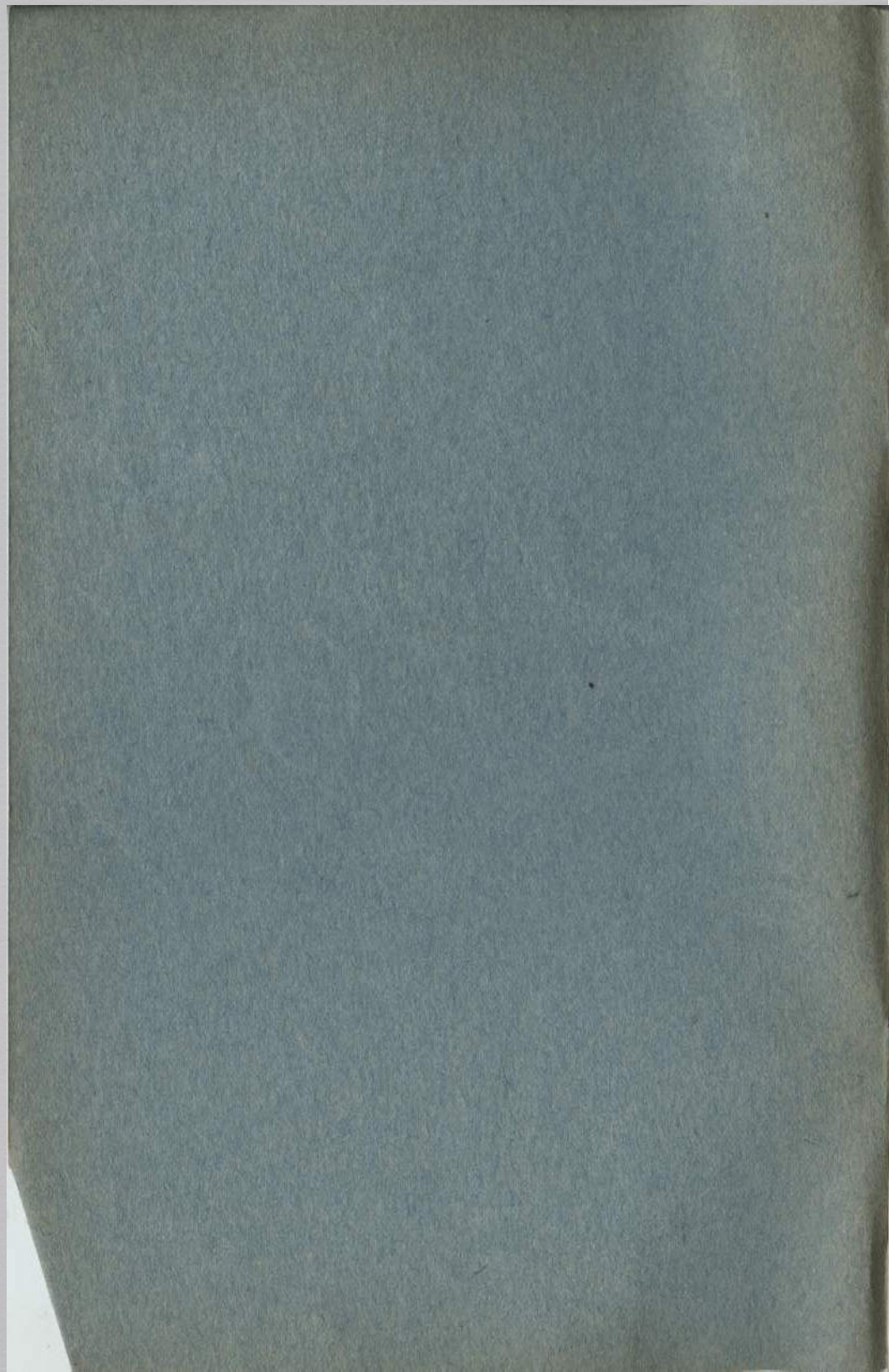
ART MASTER

GEORGE WATSON'S LADIES' COLLEGE, EDINBURGH

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THE UNIVERSITY OF CHICAGO  
PRESS

THE HISTORY OF THE  
UNITED STATES  
OF AMERICA  
FROM 1789 TO 1861

BY  
JOHN P. FLETCHER  
OF THE UNIVERSITY OF CHICAGO

CHICAGO  
UNIVERSITY OF CHICAGO PRESS



## EDITOR'S FOREWORD.

IT has been truly said that "All art is based on nature and that no imitation of nature is art." A knowledge of appearances is the raw material from which pictorial art is made. This knowledge may be acquired indirectly from memory or directly, by observation from one fixed position. The former method is an empiric one, which includes personal bias, the latter is scientific, and is as much as possible an unbiassed record of appearances seen by the eye and interpreted by the mind and hand. The subject appears in our schools principally as object and nature drawing. Their educational value consists in the fact that they open the eyes and minds of the children to the variety of form, tone, and colour of the objects studied. The technical experience acquired in pictorial representation, may serve as an introduction to pictorial art. The actual processes of absorbing and reading appearances present many difficulties to both teachers and pupils in Primary Schools, and the present pamphlet deals with those difficulties in a definite way. Its writer has had a long and varied experience in teaching and directing the subject in Primary Schools and realises that the class-teacher is usually so overburdened by the multiplicity of other subjects, that a straightforward statement of drawing class procedure will be appreciated. The principles of foresight, concentration, and appropriate method indicated in the pamphlet are those which are necessary for the teaching of any school subject. The same qualities of perseverance along with sound method will make the drawing lesson as successful as any other. The mental attitudes of both teacher and pupil are continually readjusting themselves to altered conditions, and this has been kept in view in the preparation of this pamphlet.

HENRY T. WYSE.

## THE NEW WORLD

The first voyage of Christopher Columbus to the New World was in 1492. He sailed from Spain in August and reached the island of San Salvador in the Bahamas in October. This was the first of many voyages that would lead to the discovery of the Americas. Columbus's discovery of the New World was a major event in the history of exploration and the beginning of the European colonization of the Americas. The New World was a vast and unknown land, and the discovery of it opened up new opportunities for trade and exploration. The discovery of the New World was a major event in the history of exploration and the beginning of the European colonization of the Americas. The New World was a vast and unknown land, and the discovery of it opened up new opportunities for trade and exploration.

Henry J. Wilson



## PREFACE.

AT a time when the scope of Art teaching in Elementary and Secondary Schools is rightly widened to embrace Art appreciation and various forms of practical expression work, a pamphlet on the subject of Object Drawing may at first appear too limited in purpose to justify its publication. It is necessary to keep in mind, however, that the value of practice in the representation of objects, as a means of training certain faculties, is in no wise diminished through the extension of the Art syllabus.

This pamphlet is compiled from a collection of notes prepared for the private use of a group of teachers. It bears no pretensions to an exhaustive treatment of the subject, and obviously does not provide for complete instruction in Art. No special claim is laid to originality either in the ideas set forth, or in the terms in which these ideas are expressed. The aim is to formulate, select, and arrange the well-tested principles underlying the best modern methods. These are capable of application without danger of repressing the initiative of teachers and pupils. The universal opinion—that teaching methods are individual—is thereby strictly respected. Questions of æsthetics are omitted as being out-with the intention, and not through lack of appreciation of their importance. To facilitate reference, and in order to keep the pamphlet within small dimensions, a summarised form is adopted throughout.

F. C.

EDINBURGH, 1923.

# LETTER

TO THE  
HONORABLE  
MEMBERS OF THE  
HOUSE OF COMMONS

IN PARLIAMENT ASSEMBLED

ON THE  
MOTION OF  
MR. JAMES  
SMITH

FOR THE  
REPEAL OF  
THE ACT  
IN THAT BE-  
HALF PASSED

IN THE  
EIGHTH YEAR  
OF HER MAJESTY  
THE QUEEN

IN THE  
FIRST YEAR  
OF HER MAJESTY  
THE QUEEN

IN THE  
SECOND YEAR  
OF HER MAJESTY  
THE QUEEN

IN THE  
THIRD YEAR  
OF HER MAJESTY  
THE QUEEN

IN THE  
FOURTH YEAR  
OF HER MAJESTY  
THE QUEEN



# THE REPRESENTATION OF OBJECTS

## AIMS.

Drawings should be regarded as statements of observations (Object and Nature Drawing), impressions (Memory Drawing), and ideas (Imaginative Drawing). It is not the finished product which is of first importance, but the training received, and the knowledge gained in producing it.

SHOW-DRAWINGS and pictures are not to be expected. If the models are harmoniously arranged, beautiful work will be the natural result of consistent and thoughtful study.

ACCURACY should always be aimed at in Object, Nature, and Memory Drawing.

UNIFORMITY OF STANDARD cannot be obtained. The attainment varies with the ability of the pupils, but the teacher should not accept "anything" in Drawing any more than in any other subjects.

PROGRESS is possible wherever there is intelligence.

NEATNESS is certainly desirable but should not be secured at the expense of freedom to express, to alter, and to correct. On the other hand, lining and shading without serious effort and purpose should not be tolerated. If accuracy is aimed at, neatness is certain to follow.

THE WORK OF A SCHOOL SHOULD SHOW A GRADATION OF ACCOMPLISHMENT ranging from the crude statements of the Infant Classes to the more accurate studies of the advanced pupils.

ALL DRAWINGS SHOULD BE PRESERVED so that the pupils' progress can be ascertained.

## TEACHER'S METHODS.

**INDIVIDUAL EFFORT IS ESSENTIAL.** Work done from dictation has little educational value. Only facts which have been observed and understood should be recorded. The pupil should know the purpose of every line, colour, and tone he uses, and the effect he aims at.

**THE TEACHER SHOULD RARELY WORK ON A PUPIL'S DRAWING.**

**INSTRUCTION** should be given mainly by discussion. When the teacher points out the errors and suggests the alterations, the exercise loses all educational value. Questions should be so framed that the pupil may be led to discover inaccuracies, and to correct these for himself.

**DEMONSTRATIONS** are valuable when the intention is to give guidance in the use of materials. Demonstration lessons are quite distinct from individual work. Any attempt to combine the two shows an entire misunderstanding of the aims of such lessons.

**BLACKBOARD AND OTHER DRAWINGS** are sometimes required to illustrate a method of planning a drawing, and to explain points of detail. For such illustrations it is more satisfactory to use another model of a similar type. In any case the teacher's drawings should be removed when the explanation is finished. If the drawings are allowed to remain, the pupils will undoubtedly copy them. When demonstrating, the teacher has to bear in mind that his carefulness or carelessness will be reflected in the work of his pupils.

**GOOD SPECIMENS OF WORK** may be shown, but should not remain beside the pupils if the subject is the same as that on which they are at work.



## PUPIL'S PRACTICE.

PUPILS' OWN METHODS, when sound, should be accepted. A uniform technique is not desirable.

RULES for the drawing of foreshortened circles and straight-edged objects, which tend to give pupils preconceived ideas and to hinder direct and fresh observation, must be used guardedly. The aim is not so much to train the pupils to draw one or two particular models as to develop their perceptive faculties so that they will be able to draw any object to a standard which corresponds with their experience.

CONSTRUCTION LINES are harmful in that they take the place of the exercise of judgment necessary to secure the balance of the model. A drawing made approximately correct by the eye is preferable to an apparently perfect result arrived at by construction lines.

MEASUREMENTS should not be supplied by the teacher. Proportions are estimated entirely by the eye. In discussing these, general terms such as "largest," "broadest," and "smallest" should be used.

THE RULER or any similar device should not be employed for any part of the work. It deprives the pupil of practice in drawing. Apart from this loss of practice, ruled work is undesirable because it does not harmonise with free drawing.

THE TIME allowed for a drawing is determined generally by the stage of the pupils. They should be given as long as they require to state their observations. As pupils advance in age and, therefore, in experience, they will naturally require more and more time. Consequently an Infant Class will produce a larger number of drawings than a Senior one.

## OBJECT DRAWING.

OBJECTS should be chosen chiefly from the point of view of interest. Children like to draw toys and other things associated with their daily life, and are usually delighted to lend their most treasured possessions for drawing purposes. The pupils' willingness to assist in providing the models should be utilised as much as possible. Such co-operation considerably widens the selection of objects, and at once secures more active and personal interest in the work. The objects brought to the classroom expressly for the drawing lesson have always an attractiveness which the familiar objects in the best permanent school stock never have. The simple objects are those with definite character, that is, with decided contrast in proportion and direction of parts, and with rough texture, and bold contrasts of light and shade. The greatest difficulties in drawing occur where subtle differences in proportion and light and shade have to be rendered.

If a graded scheme is desired the types may be arranged in the following order :—

- (a) Flat and spherical.
- (b) Cylindrical and conical.
- (c) Rectilinear or straight-edged.

It is unwise to have a stereotyped scheme of objects or even of types. "Problem" studies add interest and provide scope for initiative, and should be introduced at all stages. In judging such studies the teacher has to take into consideration the experience of the pupils. The standard of accomplishment which is required in the pupils' representations really determines the difficulty of the object. The course should include individual models and class models. Class models must be large enough to be seen clearly. If a model sufficiently large to be seen by all cannot be obtained several specimens should be used. In every case the object



should be of a tone and colour which can be represented with reasonable accuracy with the pupils' materials.

**THE POSITION AND SETTING OF THE MODEL** may simplify or add to the difficulty of the lesson. Backgrounds are necessary to exclude complicated surroundings. These backgrounds should contrast with the model either in tone, in colour, or in both. In the case of infants it is sometimes advisable to have the background of the same material as that on which they are drawing. As far as possible objects should be placed in appropriate positions. Objects usually seen above the eye-level should be drawn from that point of view. Groups should consist only of those objects which have some common use or relationship. They must be varied in shape, size, tone, and colour, to form an agreeable contrast.

As frequently as possible the class should be rearranged so that no pupil is limited to one point of view. In the average classroom the views from the ends of the front rows of desks are, as a rule, unsatisfactory. When accommodation permits, these seats should not be used.

**A LESSON IN OBJECT DRAWING** might be arranged as follows:—

- (1) Discuss
  - (a) The position of the drawing on the sheet to secure a pleasing arrangement.
  - (b) The main proportions and character of the model, without reference to actual measurements.
- (2) A small preliminary sketch (by pupils) on a scrap of paper or a slate, for which ten minutes might be allowed.
- (3) Question as many as possible regarding errors.
- (4) Discuss outstanding errors with pupils collectively.
- (5) Commence drawing—
  - (a) Make two marks to fix the chief dimension.

- (b) Apportion spaces to various parts of model or group, working from the most, to the least important mass.
- (c) Sketch general shape with a free and light line.
- (d) Draw details.

As in No. 3 the teacher should endeavour to see as many drawings as possible, discuss these individually, and, as the need arises, draw the attention of the class to any common faults.

- (6) Discuss the light and shade or colour.
- (7) Complete the representation by stages, encouraging the pupils to search closely for information and to state it carefully. As their interest becomes exhausted, lead them to discover further facts and to record these also.

The pupils should be reminded repeatedly to criticise their own efforts by sitting well back from their work and comparing it with the original. The common habit of working without frequent reference to the object is the chief obstacle to progress.

In sketching, difficulty is found in obtaining lightness and freedom of line. It is helpful, especially for young children, to follow the direction once or twice before actually marking the paper.

THE TEACHER'S PART may be summarised as follows :—

Before lesson—

- (a) To select object.
- (b) To experiment in order to test the suitability of the object and to become familiar with its difficulties.

During lesson—

- (c) To discuss the object and as many drawings as possible at the various stages previously indi-



cated, and to ascertain if the pupils are endeavouring to record faithfully what they see from their individual points of view.

- (d) To direct attention to portions where further interest may be found.

In discussing the drawings there is a danger in dealing with too many points at one time. The most obvious fault is sufficient to begin with. When the correction of this has been attempted, the other points may be taken in order of importance. If a criticism is too complete the pupil is apt to feel hopeless.

WITH LARGE CLASSES individual instruction is very much restricted. The teacher should consider the possibility of dividing the class, and arranging for one section to work one stage in advance of the other. One section may even be given another branch of the subject, such as Memory Drawing, while the other is having an "Object" lesson. It is an advantage to have the weaker pupils arranged where they can receive closer supervision.

## LIGHT AND SHADE, AND COLOUR.

The study of light and shade, and colour should commence at the earliest stages, for without these a representation is incomplete. After a few simple explanations and illustrations the youngest pupils will be able to appreciate lights and shadows, and will become much interested in detecting them. As soon as they can do this, they should be encouraged to represent them, no matter how crude their records may be. More complete and subtle statement will come with more fully developed powers of observation. The children should be led to an appreciation of the following facts :—

- (a) When objects are visible they are either lighter or darker than, or of a different colour from, their surroundings.



- (b) Their appearance is represented by rendering exactly these differences of tone and colour.
- (c) Their visibility does not depend in any way on boundary lines.

These principles can be quickly illustrated by placing on a large sheet of white paper two smaller sheets of white and dark respectively. It will be noticed at once that the dark sheet is visible by contrast, whereas the white one is invisible even at a short distance.

When these principles have been grasped, an endeavour should be made to represent the objects entirely by tone and colour in true relation to background and foreground instead of relying on black outlines for clearness.

The modification of the tones and colours of the models by light, shade, or colour reflected from surrounding objects, should be noted. An object with no "local" colour may appear "full of colour" when placed in a new environment. This effect of one object upon another proves at once that a portion of the drawing cannot be satisfactorily done apart from the rest. The whole study must be placed in position at the commencement, and it is imperative that the models and surroundings be arranged in precisely the same manner for any succeeding lessons.

Shading and colouring should never degenerate into a mere mechanical filling-in of an outlined shape. The general shape as indicated by the sketch-line should be open to improvement as the drawing progresses.

## MEDIUMS.

THE LEAD PENCIL is the accepted medium for black and white work in all excepting Infant and youngest Junior Classes. It should be of a degree which gives a wide range of tone. Hard pencils indent and consequently destroy the paper in an effort to obtain a dark tone. The degree "B" is generally satisfactory. When selecting pencils,



the texture and quality of the paper to be used, should be considered. A pencil which seems soft on a rough, hard paper, may appear quite hard on a smooth or shiny surface.

Tones may be produced by series of definite lines or strokes or by rubbing with the side of the point. In the first method the strokes should be applied freely in various directions, which are usually suggested by the form of the object. When applied in this manner, particles of white paper remain. These particles are valuable in giving a quality of light which is found even in the darkest shadows.

Exercises in the filling of squares or other shapes, with tones of various degrees, and with gradations, will facilitate the use of the pencil.

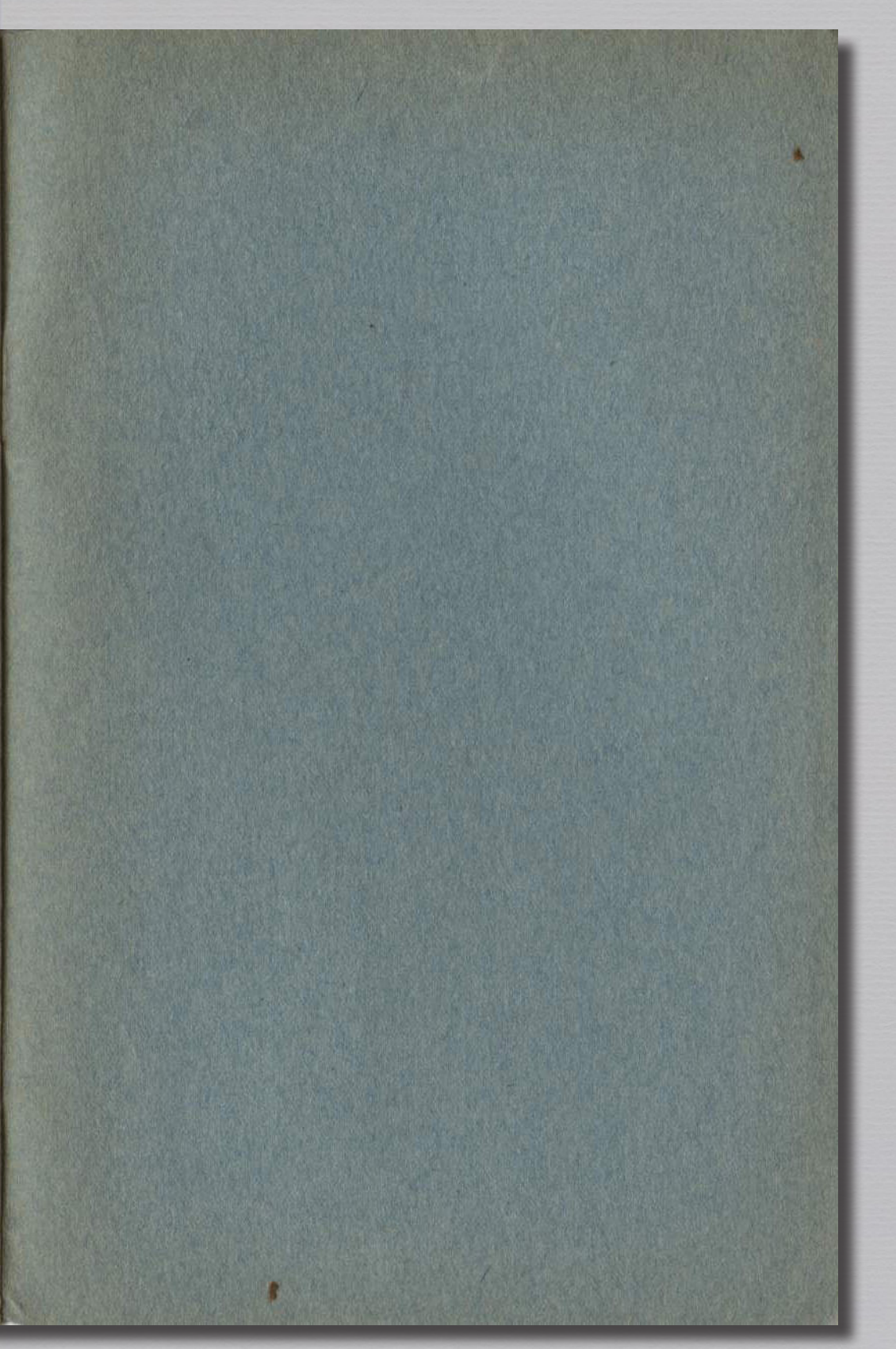
**COLOUR MEDIUMS.** For the child, the pastel is the easiest medium as it has few technical difficulties, and can be used with a very simple equipment. If applied with a light touch, and in the same manner as the lead pencil, the drawings are capable of great refinement of finish. When rubbed with the finger, its charm is lost, and the surface of the paper so damaged that further work on the drawing is impossible. Directness of treatment should be aimed at. It is very difficult to secure richness of colour and strength of tone if dark colour has to be laid over light colour or light colour over dark colour. The forethought necessary for directness of treatment is not to be expected from young children. In the younger classes the method will be one of superimposing colour upon colour as facts are discovered. Exercises similar to those suggested for the pencil will serve the same purpose with the pastel.

Watercolours are unsuitable for elementary work on account of the manipulative difficulties, and also owing to the lack of accommodation and apparatus in the ordinary classroom. When watercolour painting is attempted in elementary schools with no special art rooms, too much time, which can ill be spared from observation work, is spent in distributing and collecting materials, and in mechanical work such as the applying of flat washes.

To derive full benefit from colour work the pupil must have a selection of colours. These colours, and the tints procurable by combining them, he must first know. Many combinations should be tried and mental notes made of the results. Before proceeding to the representation of objects, it is well to follow these experiments with a series of exercises in the matching of tints. For this purpose a selection of plain pieces of coloured material, such as paper or cloth may be attached to a large sheet of paper of a tone and colour similar to that in use by the class. These specimens may be displayed on the wall or on any other upright surface where they can be seen clearly. This study of colour, apart from the difficulties of form, is indispensable.

THE RUBBER is principally required for the removal of trial lines which cannot be utilised in the finished drawing. Its too frequent use is a fault often accounted for by indefiniteness of purpose and lack of concentration. Before commencing to draw, the pupil should endeavour to have a clear conception of the special fact about the object, which he is to represent, and a well-considered idea as to its right position on the paper. Preliminary preparation of this nature will be the means of avoiding much indiscriminate rubbing. Inaccurate lines should remain until the correct one is found. The entire "rubbing down" and "lining in" of a drawing is an unnecessary process.





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