

**MANUAL OF DRIFTING  
INSTRUMENTS  
AND OPERATIONS.  
IN FOUR DIVISIONS**

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Manual of Drifting Instruments and Operations. In Four Divisions by S. Edward Warren

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**S. EDWARD WARREN**

**MANUAL OF DRIFTING  
INSTRUMENTS  
AND OPERATIONS.  
IN FOUR DIVISIONS**



A MANUAL  
OF  
DRAFTING INSTRUMENTS  
AND  
OPERATIONS.

*In four Divisions.*

DIV. I.—INSTRUMENTS AND MATERIALS.

DIV. II.—FUNDAMENTAL OPERATIONS.

DIV. III.—PRACTICAL CONSTRUCTIONS OF TWO DIMENSIONS.

DIV. IV.—ELEMENTARY AESTHETICS OF GEOMETRICAL DRAWING.

DESIGNED AS A TEXT-BOOK, AND FOR SELF-INSTRUCTION.

By S. EDWARD WARREN, C. E.

PROFESSOR OF DESCRIPTIVE GEOMETRY, ETC., IN THE KUNZELMANN POLYTECHNIC INSTITUTE; AND  
AUTHOR OF "STUDENT'S, DRAFTSMAN'S, AND ARCHITECT'S MANUAL," "ELEMENTARY  
LINEAR PERSPECTIVE," AND "ORTHOGRAPHIC PROJECTIONS OF  
DESCRIPTIVE GEOMETRY."

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## PREFACE.

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GEOMETRICAL DRAWING is the proper language of Geometrical Design; while the qualifications conferred by common schools greatly assist nearly every one in conceiving designs, at least for simple dwellings, various minor articles, home improvements, and common conveniences, etc., if not for important inventions.

In the former cases it may be a great convenience, and in the latter one almost a necessity, to be able to express one's designs by intelligible drawings. The power, however, both to make and to understand these drawings—that is, to *write and to read the graphic language*, must be acquired by an orderly study of Geometrical Drawing, beginning with the rudiments. Such study would, therefore, seem fitted to be everywhere, as now in some places, a useful element in common education.

The present work, commenced several years since, has grown from humble beginnings, in teaching a very elementary course, to include topics so numerous, and calling for so much care in arrangement and detail, as to suggest that the preparation of a worthy elementary text-book is by no means a holiday task, or one to be performed any less carefully and studiously than the making of a treatise on the higher portions of the same department of study. In fact, the details of right beginnings, though so important, acquire such a commonplace familiarity to a teacher, as to be overlooked with harmful facility when composing a text-book, unless promptly noted as they are suggested in the course of previous experience.

The perfecting of a life-boat, or a steam-governor, may have cost as much thought as the general design of a vessel or a steam-engine; and it is much the same in comparing the composition of a rudimentary and an advanced text-book.

But to pass briefly to a more particular notice of the contents of this manual.

Its four divisions comprise:—*First*, a full description of the familiar, and the more rarely used drawing instruments; *Second*, a complete study of the various *operations* of the draftsman, considered abstractly, *i.e.*, apart from their application to the drawing of particular structures. Experience has shown the value of this mode of treatment, inasmuch as, according to it, the mind is wholly devoted to one thing at a time, and hence relieved from perplexity; and inasmuch, also, as no time, materials,

or patience are lost by spoiling in *execution*, drawings which have been accurately *constructed* at the cost of some hours or days of labor; *Third*, comes a short collection of practical constructions involving two dimensions, *Fourth*, to complete the draftsman's ability to finish with neatness, correctness, and taste, the previously outlined drawing, some remarks on the principles of taste which are to be observed in making geometrical drawings have been added, which will, it is hoped, contribute materially to the object proposed.

Some topics in the last division, as that concerning colors, may be considered as being treated with unnecessary fulness. But it can never be disadvantageous to an accomplished draftsman to possess cultivated taste, or otherwise than probably very useful to have his knowledge of principles of taste in advance of his foreseen application of them. In respect to the *third* division, especially, I remark that it is not necessary to consistency in a course of drawing of two dimensions, that nothing but surface objects, as figures of two dimensions, should be drawn, but only that no more than two dimensions of the object represented should be considered. Thus, just so far as solids are combined, as in pavements, fronts of brick walls, or arch fronts, with reference to forming a prescribed *superficial pattern* or arrangement, they form proper subjects for drawings involving but two dimensions. The combination, likewise, of spaces or volumes, as rooms in a dwelling, with reference solely to forming a certain ground plan, gives occasion to many entertaining problems of two dimensions, which will probably be found on trial not to be useless in the incidental culture of refined taste in matters concerning domestic and social life.

Problems, like those of compound curves, Div. III. Chap. III., present themselves under a threefold aspect. First, they may be analyzed and resolved into their abstract geometrical problems. Second, they appear each as one concrete problem, thus: Required to form a compound curve composed of circular arcs and tangent at given points to two parallels. But this concrete problem appears in two forms, its *general* or *generic form*, which is the one just stated; and in its *specific, industrial, or technical form*, as when certain proportions in the required figure are prescribed in denominated numbers, as used in the architectural arts.

These problems, when treated abstractly by the separate solutions of their components, properly appear in a course of simple geometrical problems. When in their ultimate or industrial form, they should be given in works treating primarily of the industrial arts in which they are applied. But in their *general* concrete form, as seen in this volume, they may, I think, be advantageously placed in a course of general geometrical drawing of two dimensions; hence I have included some of them in this form in the present volume.

In respect to the use of this work, it may be suggested that the teacher will find a great saving of time and labor in so conducting the graphic exercises in *construction* as to keep all of the class at work on the same thing at the same time—he explaining at the blackboard, and dictating



## PREFACE.

v

the successive steps of the student's progress, so that, moreover, uniformity will be secured, and many mistakes will be prevented.

It is true that the advantages of this method have, apparently, a compensating evil, which consists in its partial discouragement of self-reliance, resulting in a certain degree of fancied helplessness on the part of the student. But this evil, it is believed, will not be appreciable when students are properly instructed, and encouraged duly to exercise their own powers, and when they aim so to do.

In the instruction of a class with reference to all matters of mere *execution*, after giving to its members, collectively, such general instructions as can thus be profitably conveyed, the time must, to secure the best results, be chiefly spent in giving immediate personal instruction to each one separately.



# CONTENTS.

	PAGE
PREFACE .....	iii
<b>DIVISION I.</b>	
<b>INSTRUMENTS AND MATERIALS.</b>	
<b>CHAPTER I.</b>	
<b>DESCRIPTION OF INSTRUMENTS AND MATERIALS.</b>	
<i>Preliminary Remarks.</i>	
1. Classification of instruments and materials .....	1
<i>A.—Paper, Drawing-Boards, etc.</i>	
2. Paper in sheets and rolls .....	1
3. Varieties of roll-paper .....	2
4. do. of writing and drawing-paper .....	2
5. Laid and wove paper .....	2
6. Use of do .....	2
7. Color and texture, choice of .....	2
8. Whiskman's drawing-paper. Smooth and rough .....	2
9. Qualities and weights of drawing-papers. Heavy for tinting .....	2
10. Table of sizes of drawing-paper .....	2
11. Sizes convenient for certain uses .....	2
12. Miscellaneous papers—tinted .....	2
13. Bristol board, sizes and kinds .....	2
14. Tracing-paper—how made—use—sizes .....	2
15. Tracing-muslin—sizes, and uses .....	4
16. Drawing-boards—plain. Size, material, and construction of .....	4
17. do. do.—framed—defects .....	4
18. Thumb-tacks .....	4
19. Adhesive mixtures .....	4
<i>B.—Instruments used in Construction.</i>	
<i>B.—Instruments directly used in Construction.</i>	
20. Compasses .....	5
(a.) Plain .....	5
(b.) Hair-spring .....	5
(c.) Dividers with movable points. Furniture. Varieties .....	5
(d.) Dividers with movable points—small .....	6
(e.) Bow compasses. Varieties .....	6
(f.) Spacing-dividers .....	7
(g.) Beam compasses—three forms .....	7
(h.) Proportional. Whole and half .....	8
(l.) Portable. Plain and universal .....	10
(j.) Tubular .....	10
(k.) do. simplified .....	11
(l.) Triangular .....	11
21. The T rule—usual form .....	11
22. The T rule, with movable head—1st form .....	12
23. Objections to do. do. do. do .....	12
24. Movable head—2nd form .....	12
25. Materials for T rules .....	12
26. Protracting do. do. .....	12
27. Parallel rule—1st form .....	12
28. do. do.—2d do. .....	12

	PAGE
29. Triangles—solid and framed, of various materials .....	12
30. Advantages of light-colored framed triangles .....	12
31. Irregular curves .....	14
32. Circular rulers .....	14
33. Pencils—Qualities .....	14
34. do.—mode of sharpening .....	14
<i>b.—Instruments indirectly employed in Construction.</i>	
35. Use of the instruments of this section .....	14
36. Table of kinds and forms of scales .....	14
37. General definition of the word "scale." .....	15
38. Reasons for using scales—"Size," "Form" .....	15
39. Linear scales—Plain and diagonal .....	16
40. Explanation of plain linear scales of equal parts, marked $\frac{1}{2}$ , $\frac{1}{4}$ , etc. .....	16
41. Explanation of those marked 80, 40, etc., for all possible uses .....	17
42. Fractional expression of scales .....	17
43. Explanation of diagonal scales, in decimal parts .....	18
44. Explanation of diagonal scales, in vulgar fractional parts .....	19
45. Essential point in the construction of diagonal scales .....	19
46. General rules for their construction .....	20
47. Linear scales of unequal parts. Scales of chords .....	20
48. Scales of sines and of tangents .....	20
49. Relative sizes of spaces on these scales—value of radius on each .....	22
50. Description of the Vernier .....	22
51. Angular scales—semi-circular and circular protractor .....	22
52. Rectangular protractor .....	22
53. Mixed scales. Protractor scale .....	24
54. Drafting scales on the protractor scale .....	25
55. Gunter's scales. Sectoral scales—bow superposed .....	25
56. Gunter's scale—contents where described .....	25
57. Sectoral scale—specimen of its contents and use .....	26
58. Triangular, or Architectural edge scales—their advantages .....	26
59. Extent of their graduation .....	27
60. Materials for scales .....	27
61. Plotting scales .....	27
<i>C.—Instruments and Materials employed in the Execution of a Drawing.</i>	
62. Right line pens. Double pens .....	28
63. Pens for drawing circles .....	28
64. Mapping, lithographic, and crow-quill pens .....	28
65. Ordinary and occasional colors, used by draughtsmen .....	28
66. Qualities of Indian ink—Tests .....	28
67. Prussian blue—burnt sienna—crimson lake, and carmine .....	28