

DRAWING MODELS, AND THEIR USES

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Drawing models, and their uses by J. D. Harding

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D R A W I N G M O D E L S,
A N D T H E I R U S E S.

Of the many requirements of the day on any subject which may form a part of education, a **SYSTEM**, which shall enable teachers to impart, and their pupils to acquire a sound knowledge of Art seems amongst the foremost.

The Drawing Models are presented, in conjunction with the "Lessons on Art," and the "Guide and Companion," to supply if possible that want, and the objects sought to be accomplished may be thus enumerated :

1st. To affiliate the study of Art with all other branches of education, and thus make it, as it may and ought to be, an indispensable coadjutor, with them, in the general advancement of the mind.

2nd. To afford additional facilities to the hand as well as additional knowledge to the mind, so that youth may be in all respects prepared for the many unseen wants which future years may disclose ; and such only as can be met by a power derived from a knowledge and practice of Art.

3rd. To bring the mind into direct association with external Nature, and into a condition to appreciate her scenes of beauty, and consequently those transcripts of her which the genius of the Artist is ever recording, or as that genius may display itself in other departments; nor less the productions of those skilful artificers, who, on every hand, and in every fabric, present to us the fruits of cultivated tastes.

Perhaps the best reason which can be given for presenting these Models, in conjunction with the rest of the system of which they form an essential part, is, that they have been long tried, and found productive of valuable results.

Drawing models have been already introduced as an appropriate and effective means of communicating a knowledge of Art, or more especially of Perspective. For the most part, however, such as have hitherto been presented, either combine in fantastic forms, the copying of which is no very satisfactory prelude to drawing such forms as occur in Nature—mere *disjecta membra*, limited in their separate forms, and equally so in their combination; or they are often so minute as to be scarcely, if at all, more than mere toys.

Many years since, I foresaw that drawing from substantial objects must be concurrent with the study of artistic examples.

Without a knowledge of forms, and the power to draw them, the ability to express character is useless. As far as the study of perspective can lead to the drawing of forms truly, it may be considered indispensable; yet when studied only from the diagrams usually presented, it has been found not only repulsive to the generality of persons, but often unattainable. To render this study more attractive, and to

make its acquisition more easy, as well as to surmount other difficulties in the study of Art, led to the construction of the "Drawing Models," which are simply *Cubic sections*, and as these sections are the aliquot parts of the cube of which they are sections, they are in proportion to it, and to each other, and therefore have a mutual relation and dependence. As a cube is the basis of all solid rectangular figures, this, and its sections combine into any variety of solid forms, of a kind such as we see adopted in architectural construction; hence, with these models, can be produced very great varieties of such forms as we are already familiar with; or may at any time see.

As the study of perspective, and of all solid forms commences with the cube, this figure may be selected from the models and others added to it, to form parallelepipeds of any proportion; or it may be combined with any of its sections, to form either a single figure of varied form, a cottage, or a complicated building of more architectural, and comprehensive pretensions. Now these latter may be approached gradually, commencing with the simple cube and separately adding piece by piece so as to lead the pupil step by step to a conclusion, from which, if set before him at first, in all its complexing terrors, he would have shrunk in hopeless despair. Difficulties at first alarming, and apparently insurmountable, are thus concealed by the teacher; or unseen by the pupil. Should any intricacy or embarrassment arise, it is easy to retrace the steps to where the difficulty, or misconception of the form occurred, by dismembering the subject so as to expose to view what, from being unseen, was not under-

stood, and which could not therefore be truly drawn: thus, from the facility they afford of being combined or dissevered, the models provide every capacity with a suitable subject for its exercise, and with a ready solution for every difficulty. Moreover, the teacher leaves no doubt on the minds of his pupils of what he means by his instructions; nor any doubt on his own mind that they have been clearly understood.

Exactly such instruction is given in kind and degree, as every necessity may at any moment demand. Whatever be the ideas the teacher desires to convey, whatever variety of demand on the part of his pupils for assistance, or stimulus, he has in these Models the ready and appropriate means. By their use is acquired the ability to draw from Nature. Of this the pupils need no assurances from their teacher, because they have the evidence in their own convictions. They recognize in the models before them, if not always, *precisely* such forms as they are familiar with in the examples they have had placed before them, and such as they have seen in Nature; yet are they so perfectly analogous, as to leave no doubt in their minds, that having accomplished these from the Models, they would experience no new difficulty in drawing kindred forms from Nature, although the subjects there are on a larger scale.

More, however, must not be expected from the use of the Models than that use will yield. Whatever form their combination may assume, it is in any case but the skeleton—the dry bones—and however truly these combinations may be drawn, by the aid of a most complete knowledge of

perspective, they will yet want all the nameless graces of feature, character, and expression, to give them vitality; without which, they may be true, but they will be uninteresting; they may satisfy the eye, but they will never affect the feelings; though they be true in form, they will be destitute of every engaging charm.

The "Guide and Companion," together with the "Lessons on Art," in conjunction with the Models, will develop the system I have long practised when giving instruction; and although the former is more especially intended for the teacher's use, yet it may be profitably appealed to by the pupils. The work alluded to will also contain instructions in perspective, by which the forms of the Models may be correctly delineated. The various methods already shown in the "Lessons on Art," by which the characteristic features and materials of buildings may be expressed, will enable the pupils to clothe them in all the garb of Nature; and being thus carried through every necessary and preparatory knowledge and exercise, they may, when going to Nature, learn to select her best examples. They will know how to make a closer acquaintance with an old and familiar friend, whose every aspect and feature they regard with increasing interest, because they see what they are prepared to recognize, interpret, and pourtray.

What I have done, others may do. Persuaded of this, I have been tempted to make public, by these Models, and in the "Guide and Companion," a system of teaching, which long experience, and earnest and careful study have proved to be useful. I have myself taught numbers of