

## ...DRAWING

By drawing is here meant **the expression of form upon a plane surface.**

Art probably owes more to form for its range of expression than to colour. Many of the noblest things it is capable of conveying are expressed by form more directly than by anything else. And it is interesting to notice how some of the world's greatest artists have been very restricted in their use of colour, preferring to depend on form for their chief appeal. It is reported that Apelles only used three colours, black, red, and yellow, and Rembrandt used little else. Drawing, although the first, is also the last, thing the painter usually studies. There is more in it that can be taught and that repays constant application and effort. Colour would seem to depend much more on a natural sense and to be less amenable to teaching. A well-trained eye for the appreciation of form is what every student should set himself to acquire with all the might of which he is capable.

It is not enough in artistic drawing to portray accurately and in cold blood the appearance of objects. To express form one must first be moved by it. There is in the appearance of all objects, animate and inanimate, what has been called an **emotional significance**, a hidden rhythm that is not caught by the accurate, painstaking, but cold artist. The form significance of which we speak is never found in a mechanical reproduction like a photograph. You are never moved to say when looking at one, "What fine form." 32

It is difficult to say in what this quality consists. ...