

PINNOCK'S CATECHISMS.

A

CATECHISM

OF

DRAWING;

IN WHICH

THE RULES

FOR ATTAINING A KNOWLEDGE OF THAT

ACCOMPLISHED ART

ARE GIVEN

*In Language adapted to the comprehension
of the Youthful Student.*

- Price Nine-pence.

General Michaelson

June 1st 1867

DRAWING.



*Mentor instructing Genius,
in the Art of Drawing.*

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A
CATECHISM
OF
DRAWING.

CHAPTER I.

Question. WHAT is drawing?

Answer. Drawing is the art of justly representing the appearance of objects, on a plain surface, by means of lines, shades, and shadows, formed with certain colouring materials.

Q. On what is this art founded?

A. On a knowledge of geometry and perspective, the study of which is therefore the first step towards the attainment of it.

Q. What is geometry?

A. Geometry is that science which treats of lines, surfaces, and solids, and is the doctrine of extension and magnitude in general.

Q. What is perspective?

A. The art of *delineating* visible objects on a plain surface, as they appear at a given distance upon a *transparent* plane, placed between the eye and the object.

Q. What may be supposed to have given the first idea of perspective?

A. Observation; for by looking attentively at a range of objects, placed on lines parallel to each other, as streets, rows of trees, &c. persons could not help observing that they appeared nearer to each other in proportion to their remoteness. The ground, although really level, would seem as rising upwards with a gentle ascent; while the tops of houses, trees, &c. would appear to sink in equal proportion.

Q. Is perspective reducible to exact rules?

A. Yes: geometricians have brought perspective to a system of mathematical rules, the true guide and firm support of the imitative arts.

Q. In what kinds of drawing is perspective of the greatest use?

De-li"-ne-a-ting, *pt.* to draw by the help of lines and circles.

Trans-pa-rent, *a.* that which may be seen through, clear.

A. It is necessary in every species, but must be rigidly attended to in landscape drawings.

CHAPTER II.

Q. What materials are necessary in the art of drawing?

A. To acquire this elegant art, the learner must be furnished with black-lead pencils, crayons, crow-quill pens, a case of mathematical instruments, or at least a rule and compasses, camel's-hair pencils, Indian ink, Indian rubber, drawing paper, drawing boards, &c.

Q. What is the use of the black-lead pencil?

A. The use of the pencil is to draw the outline of the piece, as any stroke that is incorrect may easily be rubbed out; the learner must accustom himself to hold it farther from the point than he does the pen in writing, which will give him a better command of it, and contribute to render the stroke more free and bold.

Q. What is next to be done?

A. When he has made the sketch as correct as he can with the pencil, he may then carefully draw the best outline he has got with his crow-

quill pen and ink ; after which he may discharge the pencil line, by rubbing the piece gently with the crumb of stale bread or Indian rubber.

Q. What ink is proper for this purpose ?

A. Indian ink, which is much more suitable than the common, and does not run ; it may, with water, be made to any degree of blackness, and used with a pen.

Q. What is the next thing to be done ?

A. Having finished the outline, the next work is to shade the piece properly, either by drawing fine strokes with his pen, where shades are necessary, or by washing it with a camel's-hair pencil and Indian ink.

Q. What is the use of the rule and compasses ?

A. They are very seldom to be used, except in measuring the proportions of figures, after they are drawn, to prove whether they are correct or not ; or in houses, fortifications, and other pieces of architecture.

Q. What are drawing boards ?

A. The best kind of drawing boards are made with a frame and a moveable pannel, upon which the paper is merely laid, wet, and then forced into

the frame, where it is confined by wedges at the back. A rule made in the form of the letter T will be proper to use with the drawing boards for drawing perpendicular and other lines.

CHAPTER III.

Q. WHAT must be the first attempts of a Tyro in this art?

A. The first practice of a learner must be to draw straight and curve lines, with ease and freedom, upwards and downwards, side ways, to the right or left, or in any direction whatsoever.

Q. What is the next thing necessary to attend to?

A. He must also learn to draw, by command of hand, squares, circles, ovals, and other geometrical figures; for as the knowledge of the alphabet is an introduction to reading and grammar, so is geometry to drawing.

Q. What advantage will arise from this practice?

A. The practice of drawing these simple figures till he is master of them, will enable him to imitate with greater ease and accuracy, many things both in nature and art.

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Q. What rules are necessary to be attended to, for the purpose of attaining this with facility?

A. First—Never to be in too great haste: the pupil must make himself perfectly master of one figure before he proceeds to another; the advantages and even absolute necessity of this will appear as he advances in the art.

Second.—To accustom himself to draw all his figures very large, which is the only way of acquiring a free, bold manner of designing.

Third.—To practice drawing till he has gained a tolerable command of his pencil, before he attempts to shade any figure or object whatever.

Fourth.—Not to finish perfectly at first, any single part, but to sketch out faintly, with light strokes of the pencil, the shape and proportions of the whole figure; and afterwards to correct it where it is amiss.

CHAPTER IV.

Q. WHAT is the next proper method of proceeding?

A. When a command of hand is acquired by a

strict observance of the foregoing precepts, the student may proceed with flowers, fruits, birds, beasts, and the like; not only as it will be a more pleasing employment, but also as it is an easier task than the drawing of different parts of the human body.

Q. How is this to be accomplished?

A. Very few instructions are requisite on this head. If he wishes to draw the figure of a beast, he must begin with the forehead, draw the nose, the upper and under jaw, and stop at the throat, then go to the top of the head, form the ears, neck, and back, and continue the line till he has given the full shape of the buttock; then form the breast, the legs, feet, and all the small parts. Care must be taken to provide good prints or drawings from which to copy, as inferior models may lead him into error.

Q. What parts of the human body must be first attempted?

A. The learner must begin with drawing the outlines of eyes, ears, noses, lips, &c. examples of which may be found in a variety of drawing-books; he may then proceed to legs and arms, by copying carefully good prints of these members, and as these are rather difficult, it is necessary to bestow some

time and pains in diligently imitating their various postures and actions, so as not only to avoid all lameness and imperfection, but also to give them life and spirit.

Q. What directions can be given for this purpose?

A. The actions and postures of the hands and feet are so many and so various, that no certain rules can be given that will universally hold good; great care, study, and practice, particularly in imitating the best prints, will alone give facility in the art.

Q. Are there not some mechanical rules for drawing them by lines and measures?

A. Yes: but they are not only perplexed and difficult, but contrary to the practice of the best masters, as they tend to render the outline stiff and ungraceful.

Q. What farther observations may be made on this branch of the art?

A. The general rules before mentioned must be strictly observed, viz. to sketch faintly, with light strokes, the shape and proportion of the whole hand, foot, &c. with the action and turn of it; and after considering whether the first sketch be perfect, and altering it where it is incorrect, to proceed to the

bending of the joints, the knuckles, the veins, and the other minute particulars, which, when the learner has got the proper shape and proportion of the whole hand and foot, will be easily and perfectly designed.

CHAPTER V.

Q. WHAT are the proportions of the human head?

A. The head is usually divided into four equal parts: first, from the crown of the head to the top of the forehead; second, from the top of the forehead to the top of the nose; third, from thence to the bottom of the nose; fourth, from thence to the bottom of the chin.

Q. Are these proportions constant?

A. In a well proportioned face they are, but these features, in different men, are often very different in length and shape; some have high, others low foreheads; - in some, this feature inclines back towards the crown of the head, in others the upper part is *prominent*; equal varieties may be

Pro"-mi-ment, *a.* standing out beyond the other parts, protuberant.

observed in the shape of the nose, legs, and in short of every feature.

Q. How may a proper face be formed?

A. It is necessary first to draw an oval, or rather the form of an egg, with a small end for the chin; in the middle of which, from the top to the bottom, draw a *perpendicular* line; through this line draw a *diameter* line, directly across the oval.

Q. How are the features of the face to be described on these lines?

A. Divide the perpendicular into four equal parts; the first, must be allotted to the hair of the head; the second, from the top of the forehead to the top of the nose between the eyebrows; the third, from thence to the bottom of the nose; and the fourth includes the lips and chin.

Q. How is the breadth of the face divided?

A. The diameter line is supposed to be the length of five eyes, it must therefore be divided into five equal parts, and the eyes placed upon it so as to leave exactly the length of one eye between them; these are the proportions of a full face.

Per-pen-di-cu-lar, *a.* straight, or upright.

Di-a-me-ter, *a.* a line which passes through the centre of a body, and divides it into two parts.

Q. How must a face be formed that is inclined on one side?

A. The distances are to be lessened on that side which turns from you, less or more in proportion to its turning; the top of the ear is to rise parallel to the eye-brow, at the end of the diameter line, and the bottom of it is to be equal with the nose; the nostrils ought not to extend farther than in a line with the corner of the eye, and the middle of the mouth must be on the perpendicular line.

CHAPTER VI.

Q. WHAT is the next step in this elegant art?

A. When the learner is tolerably perfect in drawing faces, heads, and feet, he may next attempt to draw the human figure at full length, and in this attempt he must carefully observe the true proportion of the body and limbs.

Q. What are these proportions?

A. In a well-formed person, his arms extended make a distance from the tip of the middle finger of one hand, to the tip of the middle finger of the other, equal to his height; the face consists of three exact divisions, from the hair on the forehead

to the eyes, from the eyes to the bottom of the nose, and from thence to the chin.

Q. What other proportions are necessary to be observed?

A. The whole figure is ten faces in length: from the chin to the collar-bone is two-thirds of a face, from thence to the lowest part of the breast one face, from that to the navel another, to the groin one, to the upper part of the knee two, the knee is half a face in length, from the lower part of this to the ankle two faces, and from thence to the sole of the foot, half a face.

Q. What are the proportions of its breadth?

A. The breast two faces, the arm from the shoulder to the elbow two, from the elbow to the insertion of the fingers two, and from the shoulder-blade to the hollow between the collar-bones one face.

Q. What are the proportions of the smaller parts?

A. The thumb and great toe are the length of the nose, and the sole of the foot is the sixth part of the length of the whole figure; the hands are twice their breadth in length, which is exactly one face; the breadth of the limbs varies considerably in different persons.

Q. How are these proportions to be laid down in drawing?

A. The intended length of the figure must be divided into ten equal parts or faces, and the preceding measurements strictly attended to; the learner must begin with the head, then proceed to the shoulders, the trunk, the leg most in action, then the other, ending with the arms, and making the outline perfect before he attempts to finish any part.

Q. What examples will be best for him to copy?

A. A plaister model from some of the best statues will serve for improving the student better than prints or written instructions, but he must be particularly careful to copy the eyes, mouth, hands, and feet correctly, as he will find this the most difficult part of his undertaking.

Q. What side of the figure must be first sketched?

A. It must be observed as a general rule, always to begin at the left hand, or right side of the figure, for then the student will have what he has done before his eyes, and the rest will follow more naturally and with greater ease.

Q. What general rules are to be observed in representing the bending of any part of the body?

A. If one side of the body bend in, the other must stand out answerably to it; if the back bend in, the abdomen must project in proportion; if the knee bend out, the ham must fall in, and so of any other joint of the human body.

Q. Are any other observations on just proportion necessary?

A. The learner must take care not to make one arm or one leg larger or less than the other, nor broad Herculean shoulders with a thin and slender waist, nor raw and bony arms with thick and gouty legs; but there must be a harmonious agreement amongst the members, and a beautiful *symmetry* throughout the whole figure.

Q. What are the proportions of children?

A. Generally three heads in length from the crown of the head to the groin; and two from thence to the sole of the foot; one head and a half between the shoulders; one between the hips and arm-pits; the breadth of the limbs should be ascertained from those of a healthy child.

Q. What is the use of this strict attention to proportion?

Sym'-me-try, *s.* proportion, harmony of parts.

A. Without a perfect observance of proportion, nothing can be produced but monstrous and extravagant figures; and as these exact proportions are perhaps never found united in any living subject, the best models a student can use, are casts from some of those perfect statues, which have united the various excellencies of different persons in one beautiful figure.

CHAPTER VII.

Q. WHAT is the next branch of this art?

A. To become a skilful designer of human figures, a knowledge of the anatomy of the bones and muscles is absolutely necessary; for it is only by a competent skill in this science that the action of the muscles in different attitudes can be correctly represented.

Q. What follows the study of anatomy?

A. When the student in drawing has made himself master of the different attitudes and muscular exertions of the human body, it will be necessary for him next to study the effects of the passions upon the limbs and features.

Q. What are the passions?

A. The passions are motions of the soul, either when she pursues what she judges to be for her good, or shuns what she thinks hurtful to her; and generally whatever cause emotion of passion in the soul, creates a corresponding action in the body?

Q. Who has best described the effect of the passions on the body?

A. M. le Brun, a French painter, has been extremely happy in expressing many of the passions, and the learner cannot study any thing better than the examples which he has left us of them.

Q. Is this expression invariable?

A. By no means: for the same passion may be finely expressed several ways, each yielding more or less pleasure in proportion to the painter's skill and the spectator's discernment.

Q. In what feature is the strongest expression of the passions to be found?

A. M. le Brun says, that though every part of the face contributes towards expressing the sentiments of the heart, yet the eyebrow is the principal seat of expression, and where the passions best make themselves known.

Q. Is not the eye the most expressive feature of the face?

A. The pupil of the eye, by its fire and motion, very well shows the agitation of the soul, but it does not express the kind or nature of such an agitation; whereas, the motion of the eyebrow differs according as the passions change their nature.

Q. What are the different motions of the eye-brow?

A. To express a simple passion, the motion is simple; to express a mixed passion, the motion is compound; if the passion be gentle, the motion is gentle; if it be violent, the motion will be so too.

Q. What does the elevation of the eyebrows denote?

A. There are two kinds of elevation in the eyebrows; one in which the eyebrows rise in the middle; this expresses agreeable sensations, the mouth rises at the corners at the same time; the other in which the eyebrows rise at the ends and fall in the middle, the mouth also falls at the corners, this motion denotes bodily pain.

Q. What motions are observed in the eyebrows in laughter?

A. In laughter all the parts agree, for the eyebrows, which fall towards the middle of the fore-

head, make the nose, the mouth, and the eyes follow the same motion.

Q. What in weeping ?

A. In weeping, the motions are compound and contrary, for the eyebrows fall towards the nose and over the eyes, and the mouth rises that way.

Q. What share has the mouth in expressing the motions of the soul ?

A. A greater, probably, than any other feature; for when the heart is sad, the mouth falls at the corners; when it is at ease, the corners of the mouth are elevated; and when it has an aversion, the mouth is protruded and rises in the middle.

Q. Has not the head then a most important share in expressing the passions ?

A. M. de Piles affirms, that the head contributes more to the expression of the passions, than all the other parts of the body united. Those separately can shew only some few passions, but the head expresses them all.

Q. Mention a few that are more immediately expressed by it.

A. Humility is expressed by hanging it down; arrogance, on the contrary, by lifting it up; lan-

guishment, by inclining it on one side ; and obstinacy, when with a stiff resolute air, it stands upright, fixed and erect between the shoulders.

Q. Do not the motions of the other parts of the body contribute to the expression of the passions ?

A. Though the emotions of the soul are most visible in the lines and features of the face, yet the other parts of the body are by no means inactive.

Q. What share have the hands in this expression ?

A. Without the hands all action is weak and imperfect ; their motions, which are almost infinite, are of astonishing significancy : they assist in promising, threatening, praying, refusing, calling ; they express our joy, grief, &c. In short, they are sufficient almost alone to speak a language understood by all nations.

CHAPTER VIII.

Q. WHAT effect has attention on the features ?

A. The effects of attention are, to make the eyebrows sink, and approach the sides of the nose ; to turn the eye-balls towards the object that causes it ; to open the mouth, particularly the upper part ;

to decline the head a little, and fix it without any other remarkable alteration.

Q. What changes does admiration cause ?

A. Admiration causes but little agitation in the mind, and therefore alters but very little the features of the face : nevertheless, the eye-brow rises ; the eye opens a little more than ordinary ; the eye-ball, placed equally between the eye-lids, appears fixed on the object ; the mouth half opens, and makes no sensible alteration in the cheeks.

Q. What effect has admiration combined with astonishment ?

A. The emotions that are caused by these mixed passions are scarcely different from simple admiration, only they are more lively and much stronger marked ; the eye-brows more elevated, the eyes more open, the eye-ball farther from the lower eye-lid and more steadily fixed, the mouth is more open, and all the features in a much stronger emotion.

Q. How is veneration expressed ?

A. When it has for its object something divine or beyond our comprehension, it makes the face decline, and the eye-brows bend down ; the eyes are almost shut and fixed, and the mouth shuts.

These motions are gentle, and produce but little alteration in the other parts.

Q. How should rapture be expressed?

A. The head inclines to the left side, the eye-balls and eye-brows rise directly upwards, the mouth half opens, and the corners also are a little turned up: the other parts remain in their natural state.

Q. In what manner is desire expressed?

A. It brings the eye-brows close together and forward towards the eyes, which are more open than ordinary; the eye is inflamed, the ball of which places itself in the middle; the nostrils rise up and are contracted towards the eyes; the mouth opens, and the spirits being in motion, give a lively glowing colour.

Q. What expression denotes tranquillity and joy?

A. The forehead is serene; the eye-brow without motion, elevated in the middle; the eye rather open, with a languishing air; the eye-ball lively and shining; the corners of the mouth turn up a little; the complexion is lively; the lips and cheeks are red.

Q. Describe laughter.

A. Laughter, which is produced by pleasure

mixed with surprise, makes the eye-brows rise towards the middle of the eye, and bend towards the sides of the nose; the eyes are almost shut, and sometimes appear moist, and even shed tears; the mouth, half open, discovers the teeth; the corners of the mouth drawn back, cause a wrinkle in the cheeks, which appear so swollen as nearly to hide the eyes; the nostrils are open, and the whole face appears of a red colour.

Q. What effect has acute pain on the countenance?

A. Acute pain makes the eye-brows approach one another, and rise towards the middle; the eye-ball is hid under the eye-brows; the nostrils rise and make a wrinkle in the cheek; the mouth half opens and is drawn back; all the parts of the face are agitated in proportion to the violence of the pain.

Q. Does simple bodily pain produce the same effects?

A. Not in so great a degree: the eye-brows do not approach and rise so much; the eye-ball appears fixed on some object; the nostrils rise, but the wrinkles in the cheek are less *perceptible*; the

Per-cep'-ti-ble, *a.* capable of being perceived.

lids are further asunder towards the middle, and the mouth is half open.

Q. What effect has sadness on the features?

A. The *dejection* that is produced by sadness makes the eye-brows rise towards the middle of the forehead more than towards the cheeks; the eye-ball appears perturbed; the white of the eye assumes a yellowish hue; the eye-lids are drawn down and rather swollen; a *livid* colour surrounds the eyes; the nostrils are drawn downwards; the mouth is half open, and the corners drawn down; the head carelessly leaning on one of the shoulders, the face of a livid hue; the lips pale.

Q. What are the appearances of weeping?

A. The alterations that weeping occasions are strongly marked. The eye-brows sink down towards the middle of the fore-head; the eyes are almost closed, wet, and drawn down towards the cheeks; the nostrils are swollen; the veins and muscles of the fore-head appear; the mouth is shut, and the sides of it are drawn down, making wrinkles on the

De-jec'-tion, *s.* a lowness of spirits, affliction.

Li"-vid, *a.* black and blue, discoloured as with a blow.

cheeks; the under lip, pushed out, presses the upper one; the whole face is wrinkled and contracted; the colour is red, especially about the eye-brows, the eye, the nose, and the cheeks.

CHAPTER IX.

Q. How is compassion delineated?

A. That lively attention to the misfortunes of another, which is called compassion, causes the eye-brows to sink towards the middle of the forehead; the eye-ball to be fixed upon the object; the sides of the nostrils next the nose to be a little elevated, making wrinkles in the cheeks; the mouth to be open; the upper lip to be lifted up and thrust forward; the muscles and other parts of the face sinking down and turning towards the object which excites the passion.

Q. How may scorn be expressed?

A. The motions of scorn are lively and strong: the fore-head is wrinkled; the eye-brows are knit; the sides of them next the nose sink down, and the other sides rise very much; the eye is wide open, and the eye-ball in the middle; the nostrils rise and

draw towards the eyes, and make wrinkles in the cheeks; the mouth shuts, its sides sinking down, and the under lip is pushed out beyond the upper one.

Q. What appearances characterize horror?

A. The eye-brow knits and sinks a great deal more than in the preceding case; the eye-ball, placed at the bottom of the eye, is half covered by the lower eye-lid; the mouth is half open, but closer in the middle than at the sides, which being drawn back, makes wrinkles in the cheeks; the face grows pale, and the eyes become livid; the muscles and the veins are plainly seen.

Q. What effects have fear and terror on the features?

A. The violence of terror or fright alters all the parts of the face; the eye-brow rises in the middle, its muscles are marked, swollen, pressed one against the other, and sunk towards the nose, which draws up as well as the nostrils; the eyes are very open; the upper eye-lid is hid under the eye-brow; the white of the eye is encompassed with red; the eye-ball fixed towards the lower part of the eye; the lower part of the eye-lid swells and becomes livid; the muscles of the nose and cheeks swell, and these

last terminate in a point towards the sides of the nostrils; the mouth very open, and its corners very distinctly to be seen; the muscles [and veins of the neck stretched; the hair stands on end; the tip of the nose, the lips, the ears, and round the eye, are pale and livid, and the whole ought to be strongly marked.

Q. How is anger painted?

A. The effects of anger shew its nature. The eyes become red and inflamed; the eye-ball is staring and sparkling; the eye-brows are sometimes elevated and sometimes equally depressed; the forehead is very much wrinkled, with wrinkles between the eyes; the nostrils are open and enlarged; the lips pressing against one another, the under rising over the upper one, leaves the corners of the mouth a little open, making a cruel and disdainful grimace.

Q. What is the appearance of hatred and jealousy?

A. The fore-head is wrinkled; the eye-brows are sunk down and knit; the eye-ball is half hid under the eye-brow, which turns toward the object of dislike or suspicion; it should appear full of fire, as well as the white of the eye and eye-lid; the nostrils are pale, open, more marked than ordinary, and

drawn backwards so as to make wrinkles in the cheeks ; the mouth is so shut as to shew that the teeth are closed ; the corners of the mouth are drawn back and very much sunk ; the muscles of the jaw appear sunk ; the colour of the face is partly inflamed and partly yellowish ; the lips pale and livid.

Q. How is despair represented ?

A. As despair is extreme, the emotions that *indicate* it are so likewise ; the fore-head wrinkles from top to bottom ; the eye-brows bend down over the eyes, and press one another on the sides of the nose ; the eyes seem to be on fire and blood-shot ; the eye-ball is disturbed, hid under the eye-brow, sparkling and unfixed ; the eye-lid is swollen and livid ; the nostrils are large, open, and lifted up ; the end of the nose sinks down ; the muscles, tendons, and veins are swollen and stretched ; the upper part of the cheek is large, marked, and narrow towards the jaw ; the mouth, drawn backwards, is more open at the sides than in the middle ; the lower lip is large and turned out ; the person gnashes his teeth, foams, bites his lips, which, as well the face, are pale ; the hair stands on end.

In'-di-cate, *v.* to evince, to show.

CHAPTER X.

Q. WHEN the effects of the passions are well understood, what must be the next attempt?

A. As soon as the learner has made himself perfect in drawing outlines, his next endeavour must be to shade them properly.

Q. What purpose does shading answer?

A. Shading gives the appearance of substance, shape, distance, and distinction, to whatever bodies the designer endeavours to represent, whether *animate* or inanimate.

Q. What is the first rule to be observed in shading?

A. The student must consider from what point, and in what direction, the light falls upon the object he is delineating, and must let all his lights and shades be placed according to that direction throughout his whole work.

Q. What the second?

A. That part of the object must be lightest, which has the light most directly opposite to it; if

A'-ni-mate, *a.* that which is endued with life.

the light fall sideways on the picture, that side must be made lightest which is opposite to it, and that side which is farthest from it darkest.

Q. What the third?

A. In drawing the figure of a man, if the light proceed from above the head, then the top of the head must be made lightest, the shoulders a little darker, and the lower parts darker by degrees.

Q. What the fourth?

A. That part of the object, let it be which it may, that stands most prominent or farthest out, must be made the lightest, because it approaches nearest the light; but the light diminishes in brightness in proportion as any part of the body recedes or bends inward; because those parts that project, hinder the lustre and full brightness of the light from falling on those parts that recede.

Q. How may shining bodies be correctly represented?

A. Satins, silks, and other shining stuffs, have certain glancing reflections, exceedingly bright where the light falls strongest. The same may be observed of armour, brazen vessels, or any glittering metal, where a considerable brightness appears in the

centre of the light, which imitates the shining nature of those things.

Q. How can a strong or faint light be represented?

A. A strong light requires the contrast of a strong shade, a faint light a faint shade also; and an equal proportion of light and shade must be observed throughout the piece.

Q. How are round objects, or parts of objects, to be represented?

A. Those parts which must appear round, require but single strokes in shading, and those in general faint; if washed with Indian ink, the circumference should be darkest, gradually becoming lighter till the centre becomes perfectly white; this is supposing the light to proceed from the front.

Q. Is there any variety necessary in the strength of the outline?

A. Care must be taken to make the outlines faint in such parts as receive the light, but where the shades fall, the outline must be strong and bold.

Q. In what manner must the shadings be commenced?

A. The learner must begin his shadings from the

top of the object and proceed downwards, and use his utmost endeavours, both by practice and observation, to vary his shadings properly; for the beauty and elegance of drawing depend greatly on the lights and shades.

Q. How must distant objects be represented?

A. As they appear in nature, confused and indiscriminate in a great degree; but this must depend entirely on the distance meant to be represented, as objects naturally become faint and indistinct, in proportion as they are farther removed from the eye of the spectator.

CHAPTER XI.

Q. WHAT is meant by drapery?

A. The art of representing clothing; and for the purpose of doing this gracefully and elegantly, many rules must be observed.

Q. What is the first rule?

A. The eye must never be in doubt of its object; but the shape and proportion of the part or limb must appear, as far as propriety will admit; and this is so material a consideration, that many artists

draw first the naked figure, and afterwards put the drapery upon it.

Q. What is the second rule?

A. The drapery must not fit too close to the body or limbs, but it must seem to flow round and embrace them, yet so that the figure may seem to have an easy and free motion.

Q. What is the third?

A. The draperies which cover those parts that are exposed to a strong light, should not be too much shaded, nor should those members be crossed by folds that are too strong, lest by this darkness of the shades, the members appear as though they were broken.

Q. What is the fourth?

A. The great folds must be drawn first, and then shaded into less ones; and great care must be taken that they do not cross one another improperly.

Q. What is the fifth?

A. Folds in general should be large, and as few as possible consistent with elegance; they must be greater or less, according to the quality of the stuffs of which the drapery is supposed to be made. The quality of the persons is also to be considered: If

they are magistrates, their draperies ought to be large and ample; if mean persons, they ought to be coarse and short; if ladies or nymphs, light, soft, and elegant.

Q. What is the sixth?

A. Suit the garments to the bodies, and make them bend with it according as any part projects or recedes; and the closer the garment sits to the body, the more must this rule be attended to, and the smaller and narrower must these folds be?

Q. What advantages are derived from folds?

A. Folds well imagined give much spirit to any kind of action; because their appearance of motion, implies a motion in the acting members, which seems to draw them forcibly, and makes them more or less agitated, as the action is more or less violent.

Q. What other effects may be produced by folds?

A. An artful complication of folds, greatly helps the effect in fore shortening.

Q. What is the seventh rule?

A. All folds consist of two shades and no more, which may be turned with the garment at pleasure, shading the inside deeper, and the outer more faintly.

Q. What is the eighth?

A. The shadows in silk and fine linen are numerous and small, requiring little folds and little shadows.

Q. What is the ninth?

A. Observe the motion of the air or wind, that the loose apparel may be drawn as all flying one way, in proportion to the supposed strength of the breeze.

Q. What is the tenth?

A. Draw that part of the garment which adheres closest to the body, before you draw the looser part that flies off from it; lest by drawing the loose part of the garment first, you should mistake the proper position of the figure, and place it awry.

Q. What is the eleventh?

A. Rich ornaments, when judiciously and sparingly used, and sometimes contribute to the beauty of draperies; but they must never be applied to the drapery of angels and celestial figures, as their nature is supposed to be too dignified to need the *adventitious* ornaments of dress. The grandeur of

Ad-ven-ti"-ti-ous, *a.* additional, that which is of a different nature.

their draperies must consist rather in the boldness and nobleness of the folds, than in the quality of the stuff or the glitter of the ornaments.

Q. What is the twelfth?

A. Light and flying draperies are proper only to figures in great motion, or in the wind, when in a calm place, or free from violent action, their draperies should be large and flowing, that by their contrast, and the fall of the folds, they may appear with grace and dignity.

CHAPTER XII.

Q. To what branch of the art may the student next direct his attention?

A. To landscape and architectural drawing, which is the most useful and necessary art, and what most men have occasion for sooner or later.

Q. What general advantages result from this study?

A. To be able, on the spot, to take a sketch of a fine building, or a beautiful prospect of any uncommon appearance in nature, or curious production of art: rocks, mountains, fields, woods, rivers,

cataracts, cities, castles, palaces, ruins, or whatever else may be considered worthy of our attention, may thus be preserved for the amusement and instruction, either of ourselves or others.

Q. How may these advantages be obtained?

A. All drawing consists in nicely measuring the distances of each part of the piece with the eye, and applying them in exact proportion to the paper.

Q. How may this be done?

A. Let the learner imagine in his own mind that the piece he copies is divided into squares, then suppose the same number of lines crossing your own copy, observe in the original, what parts of the design those lines intersect, and let them fall on the same parts on the supposed lines in the copy.

Q. How may a landscape be taken?

A. To draw a landscape from nature, let the artist take his station on a rising ground, where he will have an extensive horizon; and mark his tablet in three divisions from the top to the bottom, and divide in his own mind the landscape he has to take into three divisions also. Then let him turn his face directly opposite to the midst of the horizon, keeping his body fixed, and draw what is directly

before his eyes, upon the middle division of the tablet ; then turn his head, but not his body, and draw what he sees on his left hand ; join it properly to what he had done before ; the same must be done on the right, laying down every thing exactly, both with respect to distance and proportion.

Q. How are these distances and proportions to be delineated ?

A. Every thing must lessen in exact proportion as objects recede, till in the back ground they become small and indistinct, as though lost in a haze.

Q. What else is necessary to be observed ?

A. The lights and shades must fall the same way, and every thing must have the appearance of its proper motion : as trees waving with the wind ; small boughs bending most and large ones least ; water agitated by storms, and dashing against ships, boats, or rocks ; or falling from precipices, and forming cascades, cataracts, &c. in which the foam is scattered about in various directions ; clouds also as slowly sailing with the wind, or *condensed* and hurrying to and fro in storms, tempests, &c.

Con-dens'-ed, *a.* made thick, solid, or weighty.

Q. May not landscapes be accurately taken by means of optical machines?

A. The camera obscura is a machine or apparatus, wherein the images of external objects are represented distinctly in their natural colours, either in an inverted or direct situation.

Q. How may this machine be constructed?

A. Darken a room, a window of which looks into a place abounding with suitable objects; make a small aperture in the shutter of the window, into which fix a convex lens; at a distance to be determined by experience, spread a paper or white cloth on the wall or a screen; and on this the images of the desired objects will be delineated invertedly, and thence may be copied with ease.

Q. Is there not a portable camera obscura?

A. Yes: and it is much more proper for beginners, as the objects appearing on a *horizontal* plane, may of course be drawn with greater exactness.

Ho-ri-zon'-tal, *a.* on a level, parallel with the horizon.

CHAPTER XIII.

Q. How many kinds of landscapes are there?

A. Two only that are perfectly distinct, the heroic and the rural or pastoral; all other styles being only mixtures.

Q. What is the heroic style?

A. The heroic style is a composition of objects, which draw both from art and nature every thing that is great and extraordinary in either.

Q. What objects more peculiarly belong to this style?

A. Temples, pyramids, ancient sepulchres, altars, pleasure houses of regular architecture, &c. and if nature appear not in this style, as we every day usually see her, she is at least represented in her most magnificent dress.

Q. Is this style easy?

A. No: for if the artist have not talent sufficient to maintain the sublime, he is often in danger of falling into the childish manner.

Q. What is the rural style?

A. The rural style is the representation of countries, rather abandoned to the caprice of nature

than cultivated ; we then see nature simple, without ornament, without artifice, but with all those graces wherewith she adorns herself, much more when left to herself, than when constrained by art.

Q. What objects peculiarly belong to this style ?

A. In the rural style, situations bear all sorts of varieties ; sometimes they are very extensive and open, adorned with flocks of sheep ; [at others, very wild, for the retreat of *anchorites*, and shelter of wild beasts.

Q. Are these styles ever united in the same picture ?

A. There are numberless pieces wherein both these styles happily meet, and which has the ascendant will appear from their respective properties.

Q. What are the principal parts of landscapes ?

A. The chief parts of landscapes are, their sites and openings, accidents, skies and clouds, offskips and mountains, verdure, rocks, grounds or lands, terraces, fabrics, waters, fore-grounds, plants, figures, trees, &c.

An'-cho-rites, *s.* one who inhabits deserts and wild places for motives of religion.

Q. What is meant by sites and situations?

A. Sites or situation signify the views, prospects, or openings of a country. These are various, and represented according to the plan of the artist, as either, open or close, mountainous or level, tilled and inhabited, or wild and lonely; abounding with, or destitute of water; or variegated by a prudent mixture of any or all of them.

Q. What is an accident?

A. An accident in painting is an obstruction of the sun's light, by the interposition of clouds, in such a manner that some part of the view shall be in light, and others in shade; which, according to the motion of the clouds, succeed each other, and produce such wonderful effects and changes of the claro-oscuro, as seem to create so many new situations.

Q. What is sky?

A. The sky, in painter's language, is the ethereal part over our heads; but more particularly the air in which we breathe, and where clouds and storms are engendered.

Q. What is its general colour?

A. Blue: but assuming a variety of tints, parti-

cularly at the setting of the sun. The best study in this case is nature.

Q. What are offskips?

A. Objects seen in the distance, which partake in some measure of the tincture of the sky; they are darkest when the sky is most loaded, and brightest when the sky is most clear; they sometimes intermix their shades and lights, and there are times and countries, where the clouds pass between the mountains, whose tops rise and appear above them.

Q. Are not mountains very proper for offskips?

A. Mountains that are high and covered with snow, are very proper to produce extraordinary effects in the offskip, which are advantageous to the artist, and pleasing to the spectator.

Q. How must these objects be disposed?

A. The disposition of offskips is arbitrary, let them only agree with the picture, as a whole, and the nature of the country we would represent. They are usually of a bluish cast, because of the interposition of air between them and the eye, but they lose this colour by degrees, as they come nearer the eye, and assume that which is natural to them.

Q. How must mountains be represented in the distance?

A. In distancing mountains, we must observe to join them insensibly by those windings off, which will give them a natural appearance, and prevent that flatness and edginess in their extremities, too commonly observable in the efforts of beginners in the art.

CHAPTER XIV.

Q. WHAT is verdure or turfing?

A. By verdure or turfing is meant that greenness with which herbs colour the ground.

Q. Is this uniform?

A. No: it is extremely different in its hues; and this diversity proceeds not only from the nature of the plants, which for the most part have their particular verdures; but, also, from the change of seasons and the colour of the earth, where the herbs are but thinly sown.

Q. What advantages arise to landscape painting from this variety?

A. By this variety a painter may choose or

unite, in the same tract of land, several sorts of greens, intermixed and blended, where the subject will admit, with the yellow hue of autumn, which gives a richness that uniformity would not produce.

Q. How must rocks be delineated?

A. Though rocks have a vast variety of shapes and colours, yet there are in their diversity, certain characters, which cannot well be expressed without a close imitation of nature. Some are in banks, and adorned with shrubs; others in huge blocks, either projecting or falling back; but whatever their form may be, they are usually accompanied with cliffs, breaks, hollows, bushes, moss, and the stains of age, which, if successfully imitated, produce the best effects.

Q. What is a ground or land?

A. A ground or land is a certain distinct piece of land, which is neither too woody nor too hilly. Grounds contribute, more than any thing, to the gradation and distancing of landscapes; because they follow one another, either in shape, or in their *claro oscuro*, or in their variety of colouring, or by some insensible conjunction of one with another.

Q. What is a terrace?

A. A terrace in painting is a piece of ground, either quite bare, or having very little herbage, like great roads, or well-frequented places. Terraces are of use chiefly in the fore-grounds of a picture, where they ought to be very spacious and open, and accompanied with some accidental verdure and some stones, which, if placed with judgment, give a terrace a greater appearance of probability.

Q. What is meant by fabrics?

A. In general, any buildings superior to cottages; but it is applied in particular to those *edifices* that are of regular architecture.

Q. Of what advantage is water in landscapes?

A. Landscapes owe much of their spirit to a judicious introduction of water: it sometimes appears impetuous, as when a storm causes a river to overflow its banks, or where a *cascade* tumbles from a lofty *precipice*, foaming and roaring with incredible violence; sometimes it flows in gentle *meandering* streams, its banks fringed with willows,

E''-di-fice, *s.* a large or pompous building.

Cas-cade, *s.* a fall of water from a higher to a lower situation.

Pre''-ci-pice, *s.* a head-long steep.

Me-an'-dring, *pt.* having many turnings and windings.

and other aquatic plants ; sometimes it appears as a *pellucid* lake, reflecting the objects on its shores as from a faithful mirror ; and in this state it imparts more life and animation to the picture, than when in its most violent agitation.

Q. What may be observed of the fore-ground ?

A. As the fore-ground first catches the eye of the observer, and is in fact the most important part of the piece, care must be taken that it be rendered pleasing by introducing some agreeable objects, either plants, flowers, or figures.

Q. What is necessary to be observed of plants ?

A. That, wherever introduced, they must be copied exactly from nature, except that a little more freedom may sometimes be given to their branches, stalks, &c.

Q. How must figures be disposed in landscapes ?

A. The great end to be answered in the representation of figures, is to give them a passing appearance ; or, if at rest, to give them their appropriate attitudes of reflection, contemplation, &c. otherwise they will appear to have no connexion

with the landscape, but merely to be pasted on. Great care must be taken to proportion the size of the figures to that of the surrounding objects, as trees, houses, &c.

Q. What is to be attended to in trees?

A. Trees may be considered as essential beauties in a landscape, on account of the variety of their kinds and their freshness, and still more from that lightness which makes them appear always in motion.

Q. Is it necessary to distinguish their different kinds?

A. Landscape considers both their kinds and their forms; their kinds require the painter's particular study, for we should be able to distinguish at first sight, oaks, elms, firs, &c. which by a specific colour or touching, are distinguishable from all other kinds.

Q. Is general variety only to be attended to?

A. No: there is great variety in every individual tree, in disposing the boughs, tinting the foliage, and delineating the bark, for the bark puts on a different appearance in the same kind of trees, from difference of age, chaps. &c, in short, trees, which are the chief ornament of a landscape, are the most difficult to draw, and must be studied with peculiar care.

CHAPTER XV.

Q. WHAT are transparencies?

A. Pictures, which, when placed in windows, &c. transmit the light through them, and produce an effect almost equal to stained glass.

Q. How is this kind of drawing performed?

A. The paper upon which the pupil intends to draw, must be fixed in a straining frame, in order that he may be able to place it between himself and the light, when, in the progress of the work, there is occasion for so doing.

Q. What is the next process?

A. After drawing the outlines of the design, the colours must be laid on in the usual manner of painting in water colours.

Q. Is this all that is necessary?

A. When the tints are laid on, the picture must be placed against the window, or a pane of glass formed for the purpose, and the shadows must be strengthened with Indian ink or with colours, as occasion may require, laying the colours sometimes on both sides of the paper to give greater strength and depth to the shades.

Q. How are the deepest shades to be procured?

A. The last touches for giving final strength to shadows and forms, are to be done with ivory-black or lamp-black, prepared with gum-water, as there is no paint pigment so *opaque*, and capable of giving strength and decision.

Q. How is this drawing to be rendered transparent?

A. When it is finished, and every part has got its depth of colour and brilliancy, and is perfectly dry; those parts which are to be brightest, such as the moon, fire, &c. must be touched very carefully with spirits of turpentine, on both sides; and those which require less brightness, only on one side; then lay on immediately with a camel's-hair pencil, a varnish, made by dissolving one ounce of Canada balsam in an equal quantity of spirit of turpentine; but this must be done with care, as it is apt to run.

Q. What subjects are most proper for this style of drawing?

A. Nothing is so admirably adapted to it as the gloomy Gothic ruin, whose *antique* towers and

O-pa'que, *a.* dark, having no light in itself.
An-ti'que, *a.* ancient, old-fashioned, wild.

pointed turrets, finely contrast their dark *battlements* with a pale yet brilliant moon. The effect of rays passing through the ruined windows, or of a fire among the clustered pillars and broken monuments of the choir, round which are figures of *banditti*, whose haggard faces catch the reflected light, is not to be equalled in any other species of painting.

Q. What other subjects may be recommended?

A. Internal views of cathedrals, where windows of stained glass are introduced, have a beautiful effect.

CHAPTER XVI.

Q. What is crayon painting?

A. It is a delicate kind of painting, performed with dry colours called crayons, made in the form of black-lead pencils.

Q. Describe the process.

A. The student must provide himself with strong paper, without knots or roughnesses; this must first be dead coloured, then pasted on a linen cloth strained on a frame.

Q. How may this be done with sufficient smoothness?

A. The paper must be laid with the dead colour downwards on a smooth board, then with a brush the paper side must be covered with paste; the frame with the stained cloth must then be laid on the pasted side of the paper, after which turn the painted side uppermost, and lay a piece of clean paper upon it, then stroke it gently over with the hand, which will press out all the air between the cloth and the paper, and cause it to lie smooth.

Q. How must the artist proceed in painting a portrait?

A. The features being correctly drawn with chalks, he must take a crayon of pure carmine, and carefully draw the nostril and edge of the nose next the shadow; then with the faintest carmine *teint*, lay in the highest light upon the nose and fore-head, which must be executed broad?

Q. What is next to be done?

A. He must then proceed gradually with the second *teint*, and the succeeding one, till he arrives at the shadows, which must be enriched with much lake, carmine, and deep green.

Teint, *s.* colour, or touch of the pencil.

Q. How must pearly teints observable in fair complexions be imitated?

A. With crayons of blue verditer and white, which answer to the ultramarine teints used in oils. But if the parts of the face where these teints appear are in shadow, crayons composed of black and white, must be substituted in their stead.

Q. How must the eyes be formed?

A. The student must be careful to begin them with a crayon inclined to the carmine teint, let the colour of the irises be what it may, they must be laid in lightly, not overloaded with colour. The light of the eye must incline to the blue cast, avoiding a staring white appearance, and preserving a broad shadow thrown on its upper part by the eye-lash.

Q. How is the mouth to be drawn?

A. The lips must be begun with pure carmine and lake, and for the shadow some carmine and black; the strong vermillion teints to be laid on afterwards; the corners of the mouth must be formed with carmine, brown ochre, and greens variously intermixed.

Q. How is the hair to be delineated?

A. If it be dark, much of the lake and deep carmine tints must be preserved therein.

Q. What is next to be done?

A. After the head is thus dead coloured, the whole must be sweetened together, by rubbing it over with the finger very lightly, beginning with the strongest light upon the fore-head, and uniting it with the next tint, which must be continued till the whole is sweetened together, often wiping the finger to prevent the colours being sullied.

Q. What is the next step?

A. When the head is thus brought to some degree of forwardness, let the back ground be laid in, covering the paper as thin as possible and rubbing it in with a leather stump. Near the face the paper should be almost free from colour.

Q. How must he next proceed?

A. When the back ground and hair are finished, he must proceed to the fore-head, finishing downwards. In painting over the fore-head the last time, begin the highest light with the faintest vermillion tint in the same place where the faint carmine was laid, keeping it broad in the same manner.

Q. What is the next shade?

A. In the next shade the student must work in some light blue tints, composed of verditer and white, intermixing with them some of the deeper vermillion tints, insensibly melting them into one another; some brilliant yellows may also be used, and towards the roots of the hair, strong verditer tints intermixed with green, will be of singular service. Crayons, composed of black and white, should succeed, and melt as it were into the hair.

Q. What other tints are necessary?

A. Beneath the eyes, the sweet pearly tints are to be preserved, composed of verditer and white, and under the nose and on the temples the same may be used; beneath the lips, tints of this kind are also proper, mixing them with the light greens and some vermillion.

Q. How are the cheeks to be coloured?

A. In finishing the cheeks, first the pure lake may be used, then the same colour intermixed with bright vermillion, and lastly a few cautious touches of the orange-coloured crayon.

Q. How must the eyes be finished?

A. The eye is the most difficult figure to execute in crayons, as every part must be expressed with

the utmost nicety to appear finished, at the same time that the painter must preserve its breadth and solidity, while he is particularizing the parts.

Q. How is this to be accomplished?

A. The student must use his crayon in sweetening, and his finger as little as possible. When he has need of a point to touch a small part with, he may break off a little of his crayon against the box that contains them, which will produce a corner fit to work with in the minutest parts.

Q. How is animation to be given to the eye?

A. When the eye-balls are sufficiently prepared, the shining speck must be made with a pure white crayon, with a fine point; should this speck be defective in neatness, the redundant parts may be taken off with a pen.

Q. How must the nose be finished?

A. The difficulty with respect to the nose, is to preserve the lines properly determined, and at the same time so artfully blended into the cheeks as to express its projection, and yet no real line to be discoverable upon a close inspection.

Q. How may this be done?

A. In some circumstances it should be blended

with the cheek, and determined entirely with a light touch of red chalk. The shadow caused by the nose, is generally the darkest in the whole face.

CHAPTER XVII.

Q. How must the mouth be finished?

A. The lips having been prepared with the strongest lake and carmine, must with these colours be made perfectly correct. In finishing, strong vermilion tints may be introduced with caution.

Q. How is the neck to be painted?

A. The muscles must not be expressed too strongly in the skin, nor should the bones appear too evident in the chest. The most necessary part to be expressed, is a strong marking just above the place where the collar-bones unite.

Q. How is the inclination of the head on one side to be expressed?

A. If the head is much thrown over the shoulder, some notice must be taken of the large muscle that rises from behind the ear, and is inserted into the pit between the collar-bones. Inferior muscles must not be noticed.

Q. How must the neck be coloured?

A. In colouring the neck, let the student preserve the skin of a pearly hue, and the light not so strong as on the chest. If any part of the breast appear, its transparency must also be expressed by pearly tints; but the upper part of the chest should be coloured with beautiful vermillions, delicately blended with the other.

Q. How are draperies to be executed?

A. Dark blue, purple, black, pink, and all kinds of red draperies, should be first tinged with carmines, which will render the colours much more brilliant than by any other method; over this, the middle tint should be laid on, except the dark masses of shadow, which should be laid on at first as deep as possible; these, sweetened with the finger, will exhibit a masterly breadth, which the less folds, when added, ought by no means to destroy.

Q. How must the smaller parts of draperies be executed?

A. They are to be drawn with freedom, with the light and dark tints, executed as much with the crayon and as little with the finger as possible,

in each fold touching the last stroke with the crayon only.

Q. How must other parts of dress be executed ?

A. Linen, lace, fur, &c. should be touched spiritedly with the crayon, fingering very little, except the latter ; and the last touches even of this should be executed with the crayon, without sweetening with the finger.

Q. What other acquirements are necessary to form a good crayon painter ?

A. The student must learn to unite these several parts, by correctness of drawing, propriety of light and shadow, and harmony of colouring. To accomplish this, he must carefully avoid finishing one part, till he has properly considered the connexion it is to have with the rest.

RECIPES,

Useful to those who paint in Water-Colours.

To make Gum Water.

To a quart of spring water, add an ounce of clear white gum arabic, and half an ounce of double refined sugar; when dissolved, it must be strained through muslin, bottled, and preserved free from dust.

*To preserve Drawings from being soiled by
Flies.*

Mix a little of the decoction of colocynthida with the gum water; drawings in which this has been used will never be injured by flies.

To make Alum Waer.

To a quart of spring water, add eight ounces of rock allum, which must be dissolved by boiling, and filtered through blotting pape.

The use of this solution is to prevent the colours from sinking into the paper, which must be wetted on the back; if the paper be bad, it should be repeated two or three times, drying it thoroughly each time; the solution must be laid on hot.

To make a Lixivium of Pearl-Ash.

Steep half an ounce of pearl-ash in spring water for a day, then pour off the water; this infusion will give additional lustre to many colours, particularly Brazil wood.

To recover decayd Colours.

Mix a few drops of double distilled rosemary water, or essence of rosemary, with the decayed

colours, and however faden they may have been, they will recover their pristine brilliancy.

To make liquid Gold and Silver.

Grind some of the finest leaf gold with strong gum water, continuing to add the latter as may be necessary; when thoroughly triturated, temper it with a small quantity of mercurial sublimate, and some dissolved gum; it may be used with fair water only. Silver must be prepared with the glair of eggs instead of water.

To remove the Tarnish from liquid Silver.

If that part of the drawing on which liquid silver has been used, should contract a kind of rust, moisten it with the juice of garlick, and it will completely remove the discoloration.

To make a Size for Leaf Gold or Silver.

Take fresh shreds of parchment, boil them in spring water till it be reduced one half; strain it into a well-glazed pan, and use it warm; take care that it be neither too moist nor too dry, when you lay on the leaf; a small degree of stickiness is the proper criterion.

To paint on Glass.

The following method of painting on glass, if executed with care, will produce an excellent effect, and is not very difficult.

Take a *mezzotinto* print, cut off the margin, and lay it flat in water, let it remain till it sinks, then take it carefully out with its face downwards, and place between different papers till nothing but a dampness remains.

Mez-zo-tin-to, s. an engraving in imitation of a drawing in Indian ink.

Prepare a piece of clean crown glass, the size of the print, by cleaning it well with whiting; lay on one side some Venice turpentine with a brush of hog's hair as thin and smooth as possible.

Lay the damp print on its back on a flat table, hold the glass over it, and letting it fall gently, carefully press it down with your fingers till no blisters remain.

Wet the back of the print with a sponge, till the paper will rub off with the fingers; when this is done carefully, a very plain impression will remain on the glass, which when dry, must be washed over with turpentine oil, by means of a camel's-hair pencil; it will then be perfectly transparent, and ready for painting, according to the judgment or fancy of the artist.

FINIS.

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