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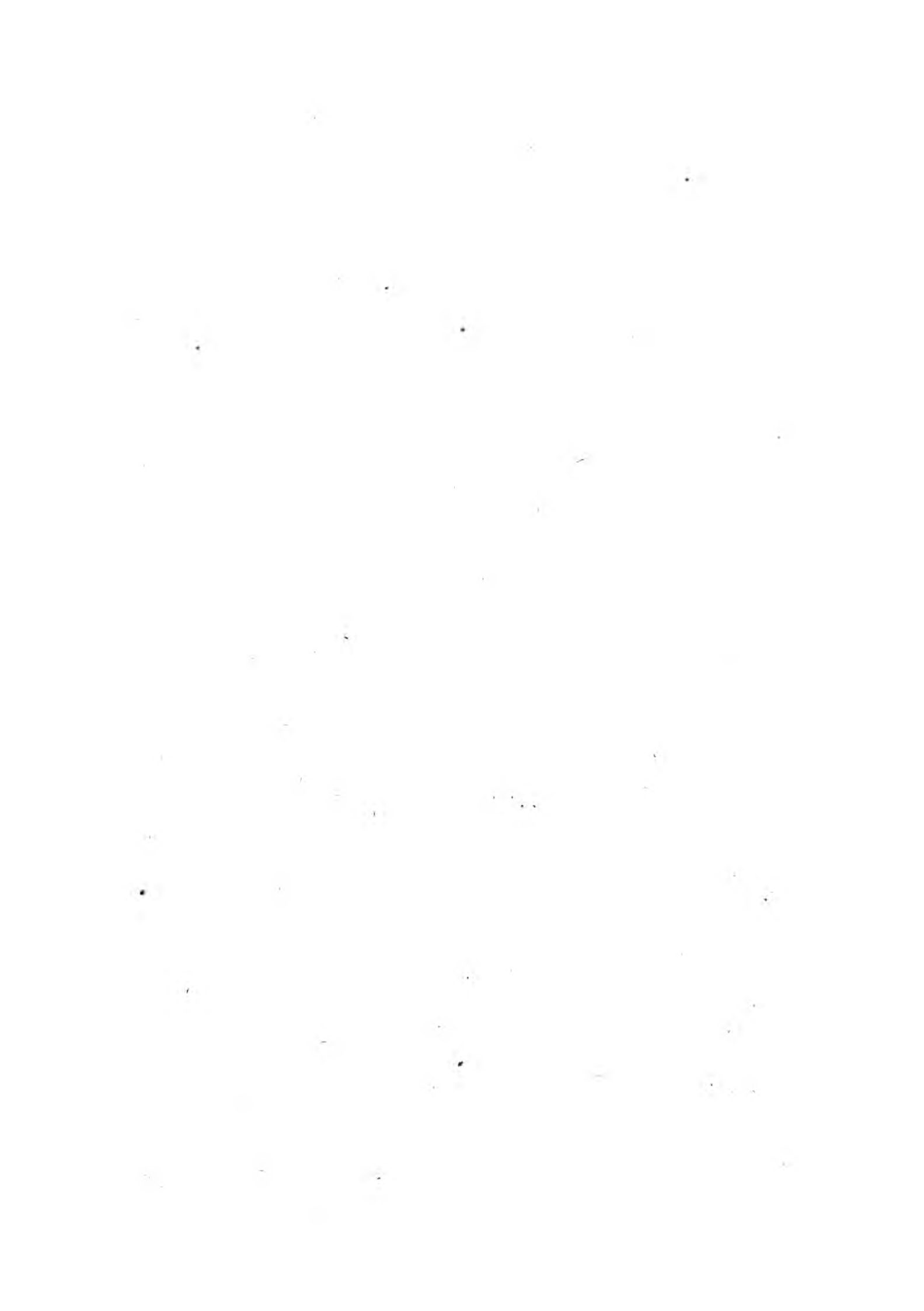
THE  
SKETCHER'S  
MANUAL.

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**THE SKETCHER'S MANUAL.**

Entered at Stationers' Hall.





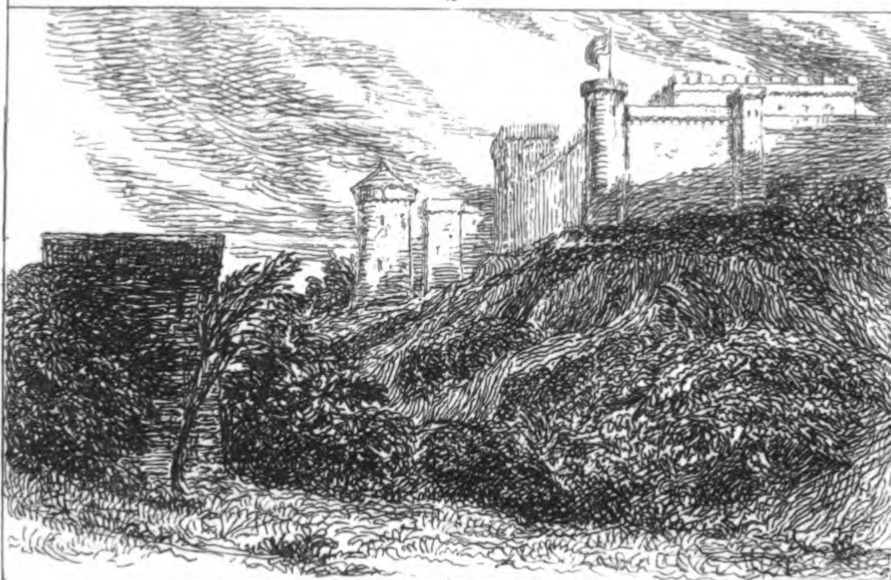
*Lines—Exceptions.*  
*Clouds parallel with Horizon.*

1



*when great variety of lines in subject.*

2



*Unavoidable parallelism in architecture, must be concealed.*

1885

THE ...

LONDON :

... AND ...

410.



THE  
SKETCHER'S MANUAL;

OR,

THE WHOLE ART OF PICTURE MAKING

REDUCED TO THE

SIMPLEST PRINCIPLES.

BY WHICH

AMATEURS

MAY INSTRUCT THEMSELVES WITHOUT THE AID OF A MASTER.

---

BY FRANK HOWARD,

AUTHOR OF "THE SPIRIT OF SHAKSPEARE."

---

LONDON:

DARTON AND CLARK, HOLBORN-HILL.

1837.

410.



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J. GREEN AND CO., PRINTERS, 13, BARTLETT'S BUILDINGS.

DEDICATION

TO

SIR MARTIN ARCHER SHEE,

PRESIDENT OF THE ROYAL ACADEMY,

ETC. ETC. ETC.

DEAR SIR,

Had your magnificent and disinterested proposal for the encouragement of the Fine Arts been carried into effect when first promulgated; it would have afforded an inducement to cultivate, and an opportunity to display their higher qualities: the character of the English school would have been elevated in a corresponding degree; and by this time a really National Gallery would have been established, at much less expense than has been incurred in obtaining the small collection of pictures by the Old Masters which is honoured with that designation, although it cannot vie with those of private

individuals in this, and is not to be mentioned in comparison with the public Galleries of other much less important states.

And I feel that to no one so appropriately as to the originator of this admirably adapted scheme for such high intent, can the dedication be offered of this very humble endeavour to effect the same end by different means; by a separation of the *practical* from the *scientific*, the *mechanical* from the *intellectual* portions of the Art of Drawing. And it gives me much pleasure to be permitted to render this tribute of respect so justly due to your exertions on behalf of the higher branches of the English School.

I have the honour to remain,

With great respect,

Your most obedient Servant,

FRANK HOWARD.

*July 14, 1837.*

## ADVERTISEMENT.

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AMID so many works upon the Art of Drawing and Painting as have been called forth by the almost universal desire to draw ; it is not surprising that a considerable number should be utterly valueless. But it is to be regretted that such as do possess merit, in every instance require a certain degree of proficiency or previous tuition in the reader to serve the purpose intended ; not excepting those which are designated Elementary.

They describe the mode of holding the pencil ; represent the particular touch adapted to delineate certain trees, and provide drawings varying in complexity and difficulty, as examples for the student ; but they give no principles upon



which the examples are, or drawings in general should be made : they give no indication of what constitutes a picture. The instructions rarely exceed "copy Plate A," or "B," or at most "first draw this line, then that line," &c. Everything is left to the eye ; and after the student shall have mastered every difficulty placed before him or her in the subjects given to be copied, they are just as much as ever at a loss in any attempt to draw from nature, or without an example before them. They do not know what to aim at, or to attempt to produce. They copy lines, and lights and shadows ; but have no knowledge of what are the essential qualities of a picture.

The objects in a drawing may be accurately outlined, and shaded very correctly, very neatly and delicately finished, and yet it shall be less pleasing than a slight sketch, having no pretension to accuracy of outline or detail, but which possesses the charm of Pictorial Effect. The

term Picture is here used in a general sense, as meaning an agreeable object, or combination of objects, for contemplation; and Pictorial Effect is the term applied to that quality which distinguishes a Picture from a diagram or map.

In what does this magical power consist? Is it difficult of comprehension or attainment?

The answers to these two questions will not be found in any work on the Art, whether Elementary or Scientific. Yet there can be no doubt that the desideratum with Amateurs and Artists, and particularly with Sketchers, is not only to represent forms, but to make *pictures*; to place the object or objects before the spectator under pleasing circumstances, or with what is termed Pictorial Effect.

The deficiency, it will be the endeavour of the present work to supply.



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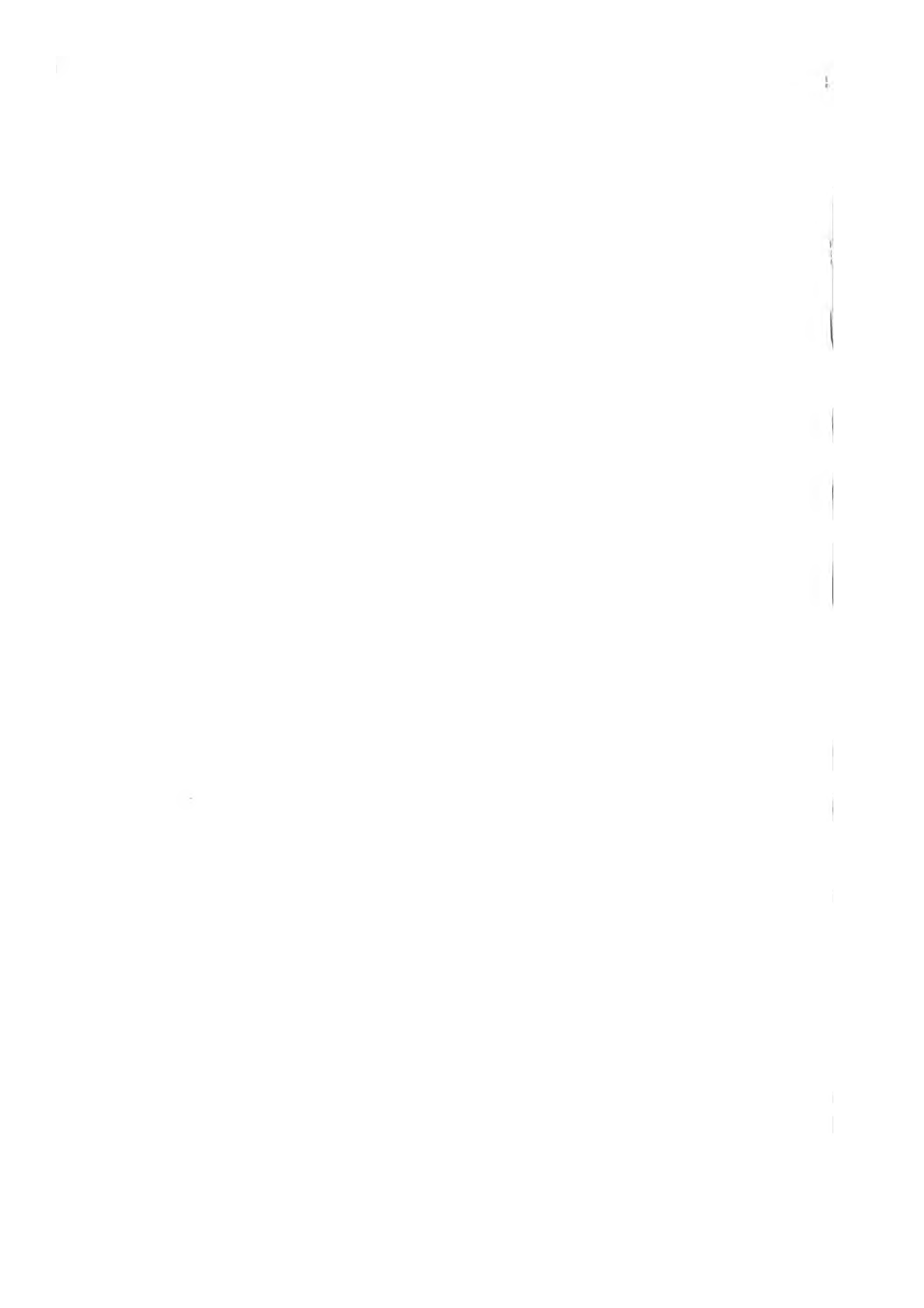
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## CHAPTER I.

### ELEMENTS OF PICTURES.

IT is the desire of all sketchers to make pictures; and the most obvious course of study will be, to inquire into the nature of the subject to which their endeavours are directed.

### SECTION I.

#### DEFINITION OF A PICTURE.

THE mere representation of any object, without back-ground or accessories,



is not a picture, in the sense for which the word is required in this work.

To constitute a picture, as a production possessing pictorial qualities, the subject must be exhibited with accessories, or in light and shadow adapted to display its beauties or its character in a pleasing or a striking point of view: in other words, under *Pictorial Effect*.



And though the representation of a single object, without back-ground, does not constitute a picture, any more than a single sound constitutes music, the object, or objects, and back-ground must be so incorporated as to form *one* thing, — a picture.

Unity is indispensable to Pictorial Effect.

## SECTION II.

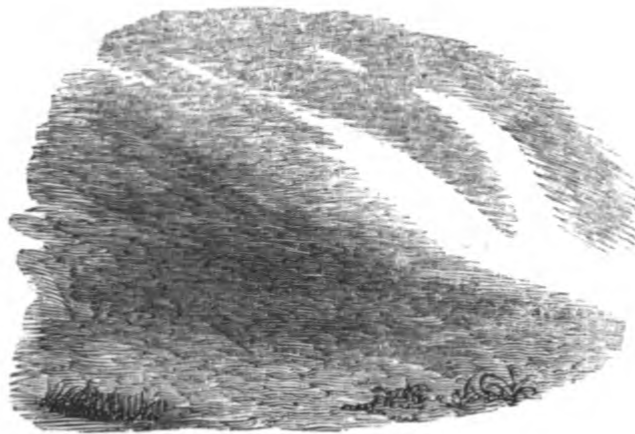
### PICTORIAL EFFECT.

PICTORIAL EFFECT is wholly independent of the objects introduced, and should never be neglected, even in the slightest sketch. It confers an agreeable character upon the most trifling object, and in many instances supersedes the necessity of any objects. A post, or a pail, or a bit of broken ground,



becomes an agreeable subject of contemplation, and light and shadow alone, when properly treated, excite that impression on the mind,

which entitles the combination to the name of a picture.

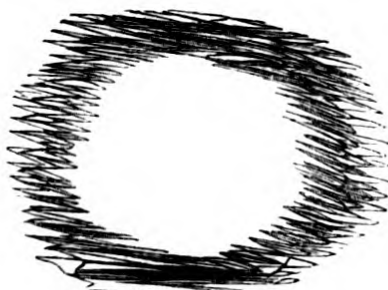


The magical power of Pictorial Effect, resides in a quality of lights and shadows which is termed Breadth.

### SECTION III.

#### BREADTH.

THE definition of the quality termed Breadth, involves an apparent paradox. Breadth of light or shadow, does not mean a broad space of *equal* light or *equal* shadow ; — that is Flatness. Breadth is used in contradistinction to Spottiness, and a space of *equal* light,



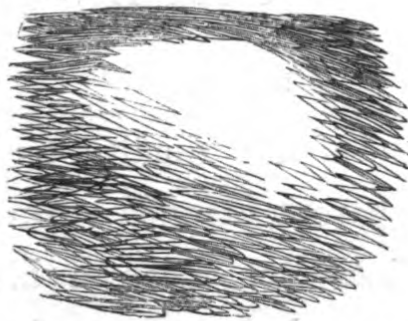
or *equal* shadow,



however broad, is but a spot or blot. There is an abruptness or hardness, in Flat, or equal light

and equal shadow, that is totally destructive of Pictorial Effect.

Breadth requires that every light should have a focus of brilliancy,

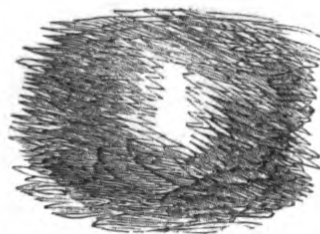


and that every shadow should have a heart of depth,



from whence they should be graduated to their respective edges or boundaries.

But at the same time Breadth requires that the graduation should not be so rapid or sudden,

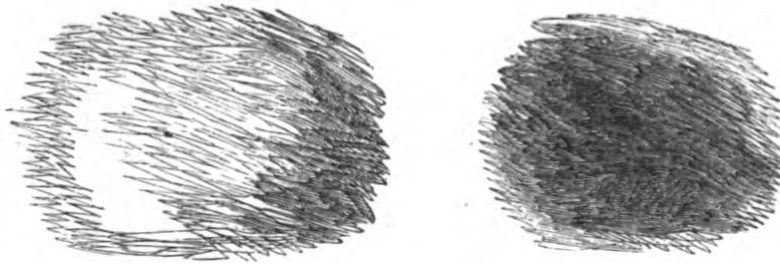


as to cause the lights to appear globular,

or the shadows to appear like holes.



The lights and shadows, though graduated, should be *broad* or *comparatively flat*.



Breadth also requires, that when there are more than one distinct light (or shadow,) they should be treated as parts of a whole, and that one should decidedly predominate over the others in degree of brilliancy (or depth); and if the distinct lights (or shadows) be small in comparison with the size of the picture, in the nature of points of light in a breadth of shadow, (or points of dark in a breadth of light,) they must be grouped together, the intervening spaces between them in some degree assimilated by light, (or



dark,) so as to form what is technically termed a *mass* of light (or shadow) in which, as above stated, there should be an apex or focus of brilliancy, (or a heart of depth.)



By this graduation the lights (or shadows) are incorporated with the shadows (or lights,) and with each other, and diffused throughout the whole breadth of the subject, and thereby produce the *unity* of a picture.

Breadth is the great mean of the art for the production of unity.

NOTE.—It may perhaps serve to make the term Breadth more intelligible to the unpractised reader, to say, that in general, a large luminary, the sun, affords breadth of light; and a small luminary, a candle or small aperture, by reason of its deficiency of light, affords breadth of shadow.

## CHAPTER II.

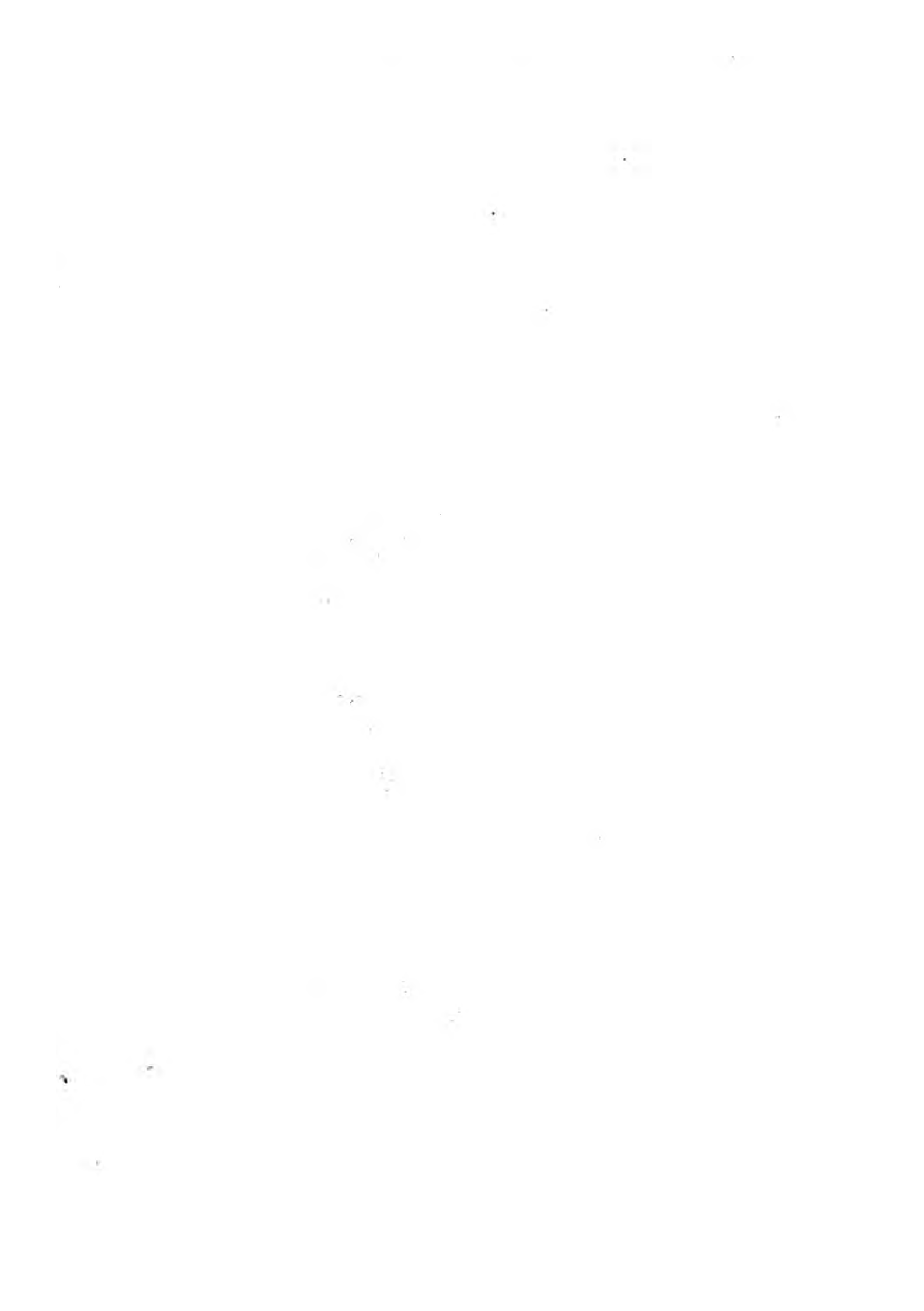
### RULES FOR PRODUCING PICTORIAL EFFECT.

IN GIVING the following rules for producing Pictorial Effect, it is not intended in the slightest degree to imply that pictures cannot be produced without, or even in direct contradiction to any one or all of them; but the object of the present work is to show how pictures may be produced without requiring so much skill, or taking so much trouble.

There are certain principles embodied in the following rules which will ensure agreeable or pictorial effects; and in the fifth rule will be found as much difficulty as any amateur can desire, if the principle upon which it is constructed be worked out in all the variety it admits of.

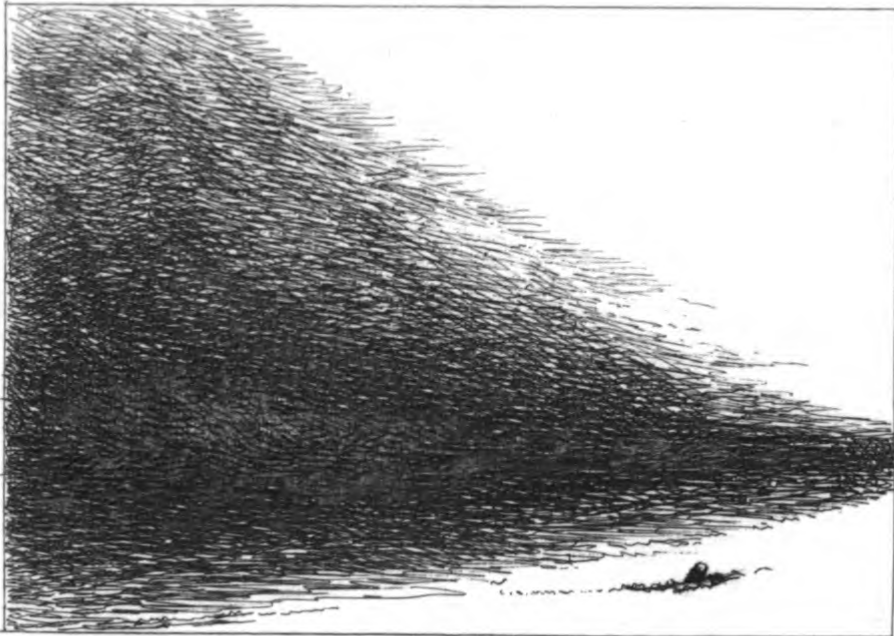
But the production of common pictorial effect will be shown to be very easy, if the amateur will condescend to make use of the expedients employed by the most celebrated artists,—viz., *to introduce shadows of all kinds and degrees that may suit his purpose, whether POSSIBLE to be found under such circumstances in Nature or NOT.*

In pursuance of the intention with which the present work has been undertaken,—viz., to afford facilities to amateur sketchers,—the following examples have been executed with the touch requiring no previous tuition or attainment of skill. The *effects* have been obtained by the most ready *means*.



*Pictorial Effect.*

1



2



## SECTION I

### CONCEPTS AND DRAWING'S PRINCIPLE

The most simple arrangement of light and shadow is to be found in the wall of Bonington, Stanfield, Collier, and some other painters of coast scenes, to which it is a fairly accepted rule. It is an appropriate theory. Atmospheric views whether of hills or sea, if not too deep shadows near the horizon, at first are drawn on the whole height of the drawing and then the lines are graduated from thence downwards and downwards in the form of a wedge. The point of atmospheric effect is the horizon, and the effect is a gradual change of the effect. It is a

rule that is hardly necessary to say that the point of the wedge-shape is not to be drawn at the side of the horizon, but to be drawn at the top of the horizon, and the shadow and light are to be drawn from the point of the horizon downwards and outwards, and the point of the horizon is to be drawn at the top of the horizon.

*ex. ad. l. m. x*



## SECTION I.

### COLLINS' AND BONINGTON'S PRINCIPLE.

THE most simple arrangement of light and shadow is to be found in the works of Bonington, Stanfield, Collins, and many other painters of coast scenes, to which it is peculiarly adapted; but it is also applicable to any extensive views, whether of land or sea. Place the deepest shadow near the horizon, at about one-third of the whole height of the drawing from the base line, and let it graduate from thence upwards and downwards in the form of a wedge: a small point of stronger dark in the fore-ground will give expanse and complete the effect. (Plate 1.)

It will be hardly necessary to say, that the point of the wedge-shaped mass of shadow may be at either side of the drawing.

In this shadow any forms may be *indicated*, as of a distant forest or city, so that the general



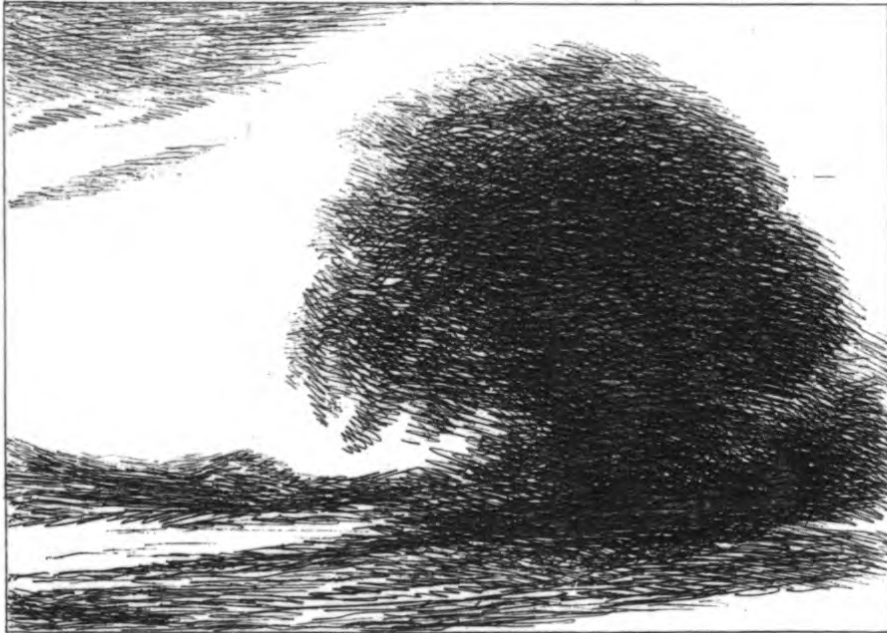
effect of the whole be not disturbed or altered ; and the whole may be slightly modified, so that the principle (which in this example is developed as distinctly as possible) may not be so instantaneously evident. There is an engraving in the “ Keepsake ” for 1831, from a beautiful picture by Bonington, of a coast scene, in which, for the purpose of obtaining this wedge-formed mass of dark, *a shadow is thrown upon the cliff that could not by any possibility be there.* Will the amateur condescend to take a similar liberty with Nature, or will he prefer to be obnoxious to Mr. H —— n’s remark to a lady,—“ Oh, you wish to be reasonable, do you ? ”

The principle upon which the rule is constructed, may be applied in reversing the light and shadow, making the former assume the wedge-shape, as in the example annexed. (Plate I, fig. 2.) The picture known as Rembrandt’s Mill is constructed upon *this* application of the *principle*, though darker in general tone, — the wedge-shaped light being smaller, in comparison with the shadow, than in the example.

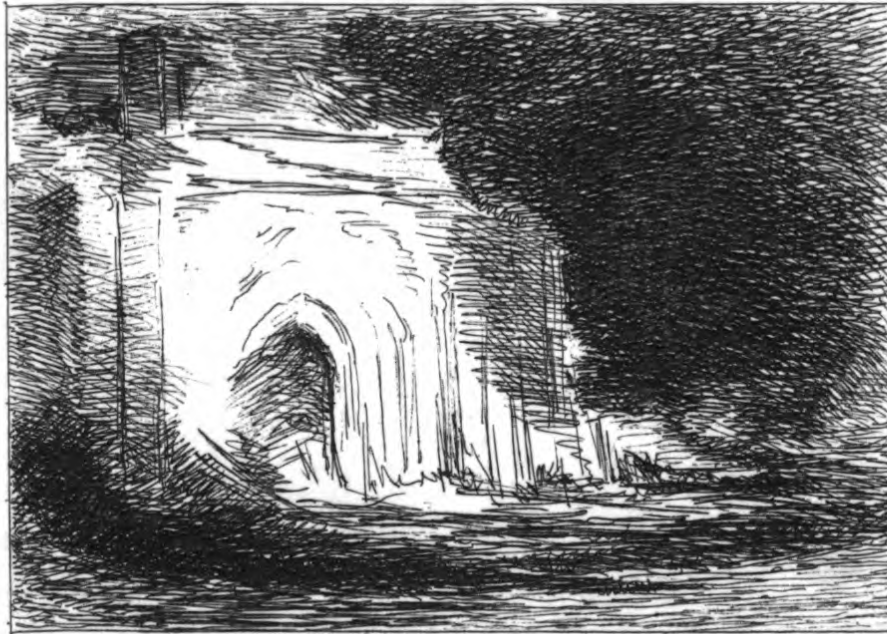


*Pictorial Effect.*

1

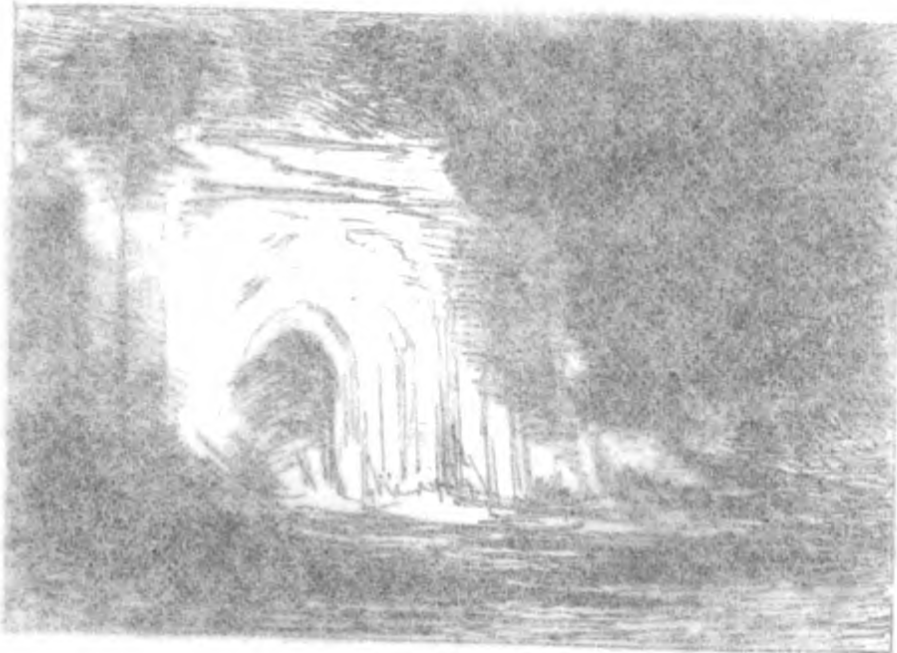


2



The same principle may be applied to any object  
 of a definite and agreeable form, such as a  
 figure, or an animal, a tree, or a groupe of all.  
 The application of this principle may be  
 made in two ways:—a single mass of light  
 may be relieved against a dark background;  
 or a single mass of shadow may be placed on  
 a light background. In the picture, to show  
 the effect of the latter, a single mass of  
 shadow is placed on a light background, to show  
 the effect of the former, a single mass of  
 light is placed on a dark background. (Plate II.)

The same principle may be applied to any object  
 of a definite and agreeable form, such as a  
 figure, or an animal, a tree, or a groupe of all.  
 The application of this principle may be  
 made in two ways:—a single mass of light  
 may be relieved against a dark background;  
 or a single mass of shadow may be placed on  
 a light background. In the picture, to show  
 the effect of the latter, a single mass of  
 shadow is placed on a light background, to show  
 the effect of the former, a single mass of  
 light is placed on a dark background. (Plate II.)



## SECTION II.

### CLAUDE'S PRINCIPLE.

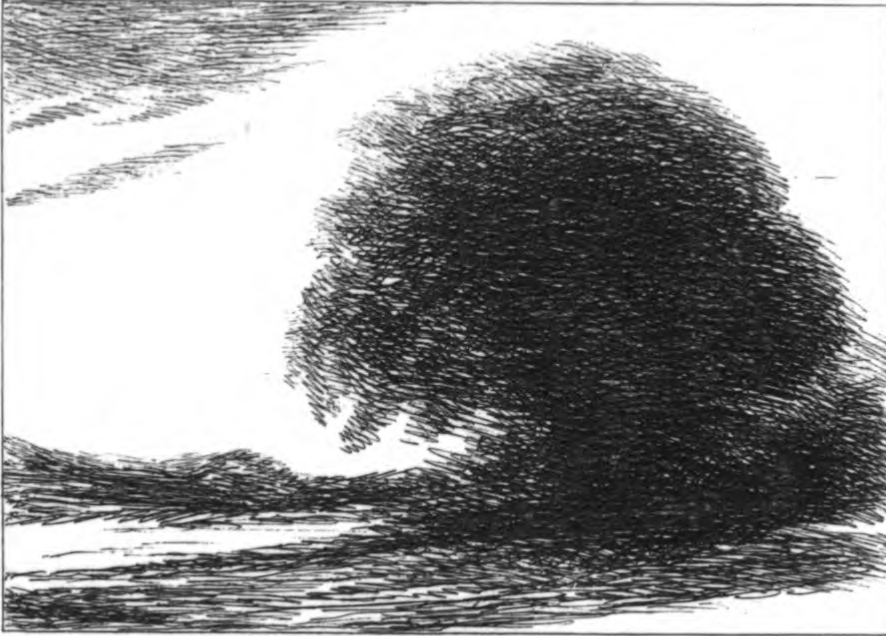
ANOTHER simple arrangement is to be found in the small picture by Claude, late in the collection of Sir George Beaumont, Bart., — a groupe of trees at sunset. A single mass of shadow of agreeable form is relieved against a light sky, graduating from the horizon. In the example given, the mass of shadow is placed on the opposite side to that in the picture, to show that it may be placed on either. (Plate II, Fig. 1.)

The principle may be applied to any object which assumes an agreeable form, such as a building, or an animal, a tree, or a groupe of all.

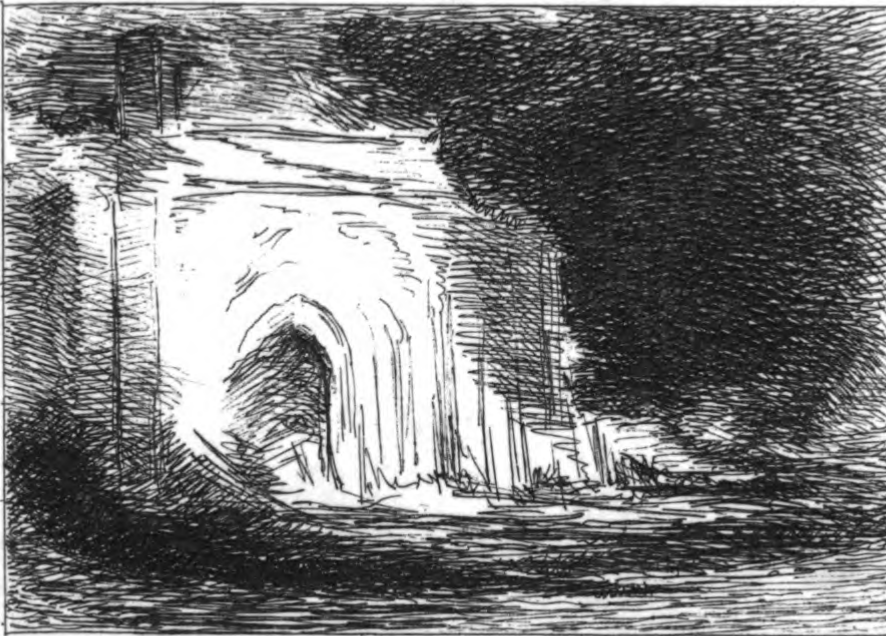
Or, the application of this principle may be reversed; and a single mass of light, of agreeable form, be relieved against a dark back-ground; as in some of the cathedrals by Roberts, animals

*Pictorial Effect.*

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*Pictorial Effect.*



by Landseer, figures in light dresses by Lawrence, &c. (Plate II, fig. 2.)

Another adaptation of this principle is to be found in the sunsets by Claude. The mass of light is not formed by any object relieved against a dark back-ground, but is in the back-ground, and relieves the masses of shadow on each side of trees, buildings, or ships, and the intermediate distance, whether land or sea, is kept dark.

The central light is echoed by other smaller ones in the fore-ground; but the latter must not be so distinct as to disturb or weaken the effect of the principal mass of light in the distance.—  
(Plate III.)

*Pastoral View*



CLAUDE LORRAINE

1. The object  
2. The shadow

this picture

Claude Lorraine

3. The object is in the shadow

4. The shadow is on the object

5. The object is in the shadow

6. The shadow is on the object

7. The object is in the shadow

8. The shadow is on the object

9. The object is in the shadow

10. The shadow is on the object

11. The object is in the shadow



*Pictorial Effect.*









*Pictorial Effect.*

1



2



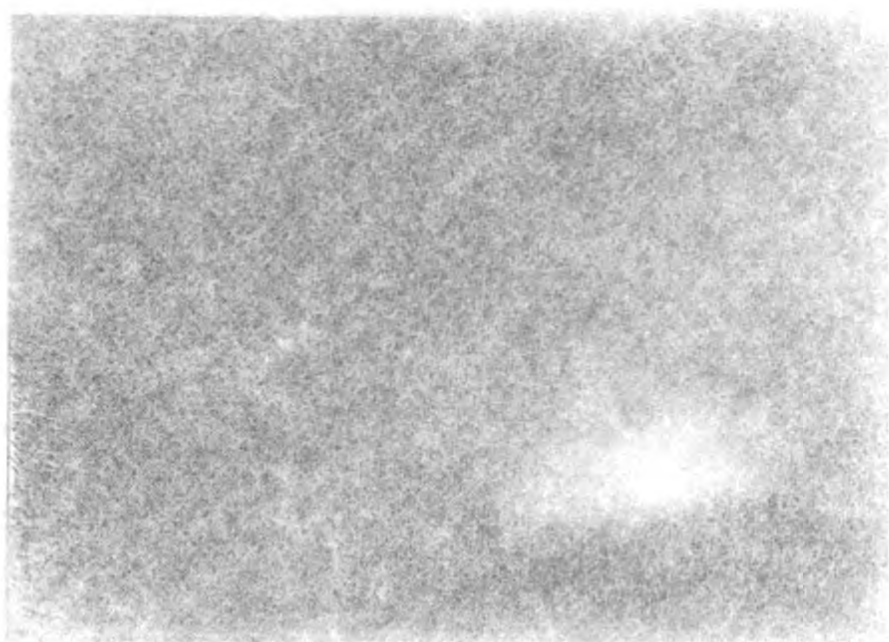
### SECTION III

#### ATTENUATION OF LIGHT

ANOTHER simple arrangement of a picture is given in Rembrandt's *Adoration of the Kings* at the National Gallery. A small part of the brilliant light is suddenly graduated into a profound depth of shadow. (Plate IV, fig. 1.)

Though called a *point* of light, to make the principle more definite, it may be composed of several objects so combined as to form a group of light objects, or a small mass of light. And the brilliancy of the light may be forced by the opposition of the extreme dark placed close to it, as is the case in the Picture of Beethoven, where the dark figure of one of the Singspielers is placed close to the most brilliant part of the light.

The example given is purposely varied from the precise effect of the picture, and of which the



### SECTION III.

#### REMBRANDT'S PRINCIPLE.

ANOTHER simple arrangement is to be found in Rembrandt's Adoration of the Shepherds in the National Gallery. A small point of very brilliant light is suddenly graduated into a profound depth of shadow. (Plate IV, fig. 1.)

Though called *a point* of light, to make the principle more definite, it may be composed of several objects so combined as to form a groupe of light objects, or a small mass of light. And the brilliancy of the light may be forced by the opposition of the extreme dark placed close to it, as is the case in the Picture of Rembrandt, where the dark figure of one of the Shepherds is placed close to the most brilliant part of the light.

The example given is purposely varied from the precise effect of the picture, out of which the

principle is extracted in order to display the principle itself with as distinct a character as possible.

It may also be applied in exactly the opposite manner. The picture may be generally light with a point of dark, as may be found in the *Campagna di Roma*, by Turner, engraved for Rogers's *Italy*; some of Collins's *Shrimpers*, and especially in his *Fisherman on the look out*.— (Plate IV, fig. 2.)

But the point of light in the first example, and the point of dark in the second, must be placed with care, as will be explained in a subsequent chapter.

## SECTION IV.

### OLD PRINCIPLE OF THREE LIGHTS.

THE preceding arrangements of light and shadow are simple, and in that respect are best adapted to beginners. The following are more complex, but may still be traced to intelligible and simple principles.

A system which has been very generally employed, and by some artists, amongst whom are Sir Joshua Reynolds, insisted upon as indispensable to pictorial effect, is to have three lights. This idea is not quite so much credited as formerly; and the preceding examples show that it is not in reality entitled to such estimation. These three lights must vary in quantity and in degree of brilliancy; and must be so placed as not to form a straight line in any direction. They must be at unequal distances from each other; and should be placed so that lines drawn to

1872

2

1873

1874

1875

1876

1877

1878

1879

1880

*Pictorial Effect.*





connect them, would form a triangle with unequal sides. A fine example is selected from Rembrandt's etchings, (see Plate V.); and an arrangement of the lights, very similar to this, may be found in numberless works of the classes of historical painting and landscape, of all schools, since the general adoption of Chiaroscuro by Leonardo da Vinci.

1870





*Pictorial Effect.*





## SECTION V.

### TURNER'S PRINCIPLE.

A VERY favourite arrangement of Chiaroscuro with Turner, is to rear a mass of dark foliage against a light sky, supported by some dark spots in the foreground, which is generally light, but melts into a middle tint, carefully varied to the subject which occupies the distance, and is sometimes bright light, and sometimes of a deep middle tint, approaching to a dark shadow. This system, which is exemplified in his numerous views of Rome, Florence, Venice, &c., requires more power in the draughtsman than any of the former arrangements. The shapes of the dark masses must be well considered; and, properly to vary the middle tint, requires almost the magic power of Turner himself. Still, tolerable success may be insured, by attention to the general and universal principles laid down in the previous and

following chapters ; and the greatest advantage will be found to result from even moderate success in this system of Chiaroscuro, when sketching extensive scenes from nature. (Plate VI.)

The dark masses are not always so distinctly detached from the foreground, as in the example given above.

The tall, slender form of the Lombardy poplar sometimes rises from the foreground, and its tapering mass intersects the horizon, and appears almost a part of the shadows in the middle-ground and in front. A beautiful example of this will be found in the view of Florence, engraved for the Keepsake of 1828, and in that engraved for Rogers's Italy. The annexed example is not a copy of either, but constructed upon the same system, and with the intent to render the principle as evident as possible. (Plate VII.)



1 1 1 1 1



It is a well-known fact that the greatest advantage of the pencil is its facility in even moderate sunlight, and its softness in the atmosphere, when sketched in the open air, as in the annexed example. (Plate VI.)

The declivity of the mountain is not always so steep as that of the mountain in the annexed example, as in the annexed example.

The tall, slender form of the timbered poplar seen in the sketch is from the ground, and the angle of the horizon is the horizon, and the angle of the declivity of the mountain is in the sketch, as in the annexed example.

The sketch is from the sketch of Florence, as in the sketch of the sketch, and in the sketch of the sketch of Rogers's sketch. The annexed sketch is a sketch of the sketch, in construction upon the sketch, as in the sketch, to render the sketch as in the sketch. (Plate VII.)

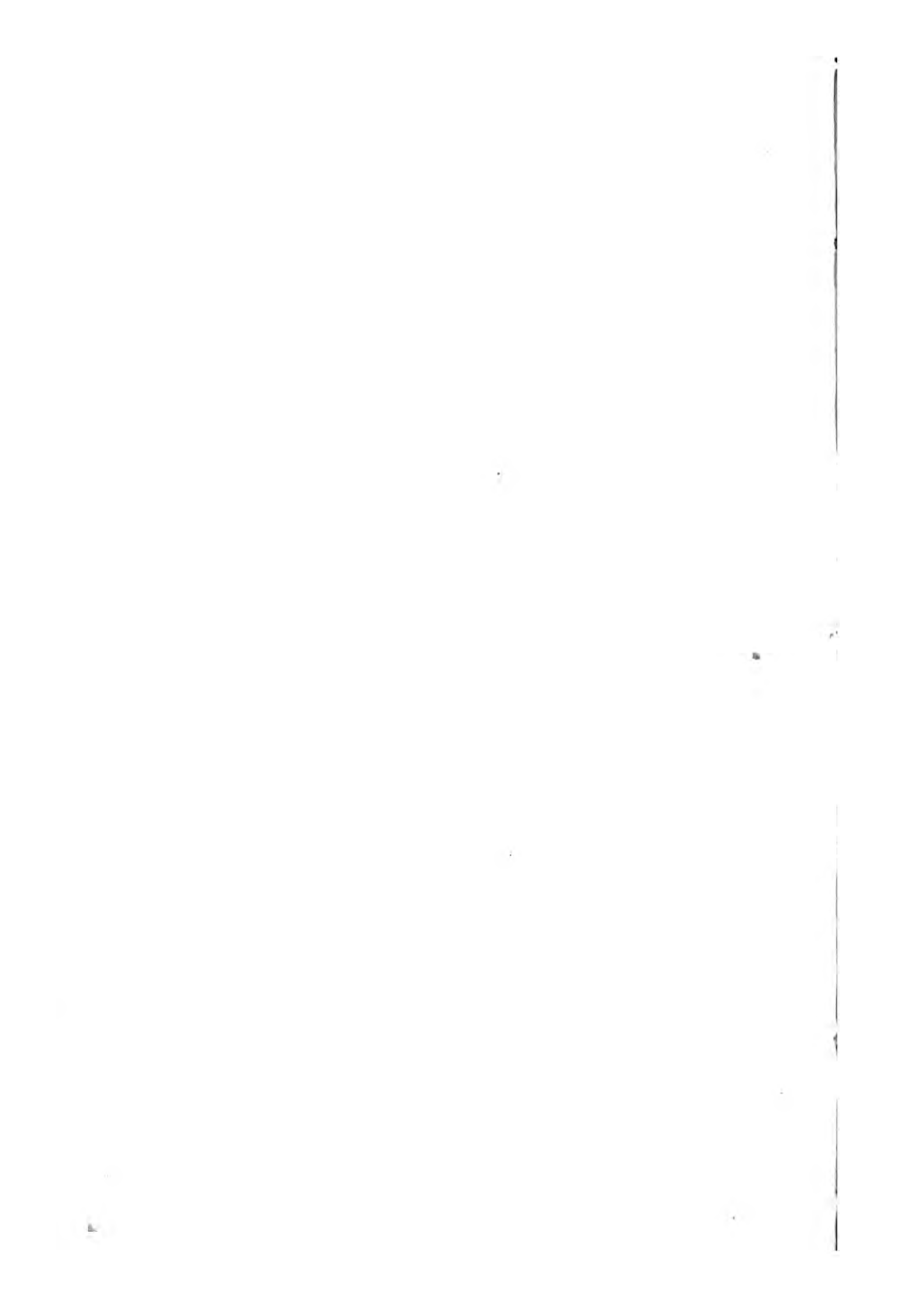
*Pictorial Effect.*





*Pictorial Effect.*















A light tree is sometimes interposed between the dark mass and the sky. But this is only a slight variation, to avoid the sameness consequent upon a constant repetition of the principle in its most evident arrangement. The relief is afforded by the lightness of the second tree, in almost as strong a degree as would be the case if the dark tree were directly opposed to the sky. The principle is the same, to relieve a mass of dark against a brilliant light, at a distance from the subject of the drawing, which is exhibited under a quiet effect of broad light or a hazy middle tint. (Plate VIII.)

---

The only other arrangement of light and shadow which will be mentioned here, is one that involves a fundamental principle of Chiaroscuro, or the art of making pictures, which has been alluded to above, in describing the old system of three lights, viz. that when the light is spread through a picture, it should never be so placed as to form a line, either horizontally or vertically; the centre of the picture should not be light, with the two

*Pictorial Effect.*



The first part of the paper is devoted to a study of the  
 properties of the function  $f(x)$  defined by the series  

$$f(x) = \sum_{n=0}^{\infty} a_n x^n$$
 where  $a_n = \frac{1}{n!}$ . It is shown that  $f(x)$  is an entire function  
 and that  $f(x) = e^x$ . The second part of the paper is  
 devoted to a study of the function  $g(x)$  defined by the series  

$$g(x) = \sum_{n=0}^{\infty} b_n x^n$$
 where  $b_n = \frac{1}{n!}$ . It is shown that  $g(x)$  is an entire function  
 and that  $g(x) = e^x$ . The third part of the paper is  
 devoted to a study of the function  $h(x)$  defined by the series  

$$h(x) = \sum_{n=0}^{\infty} c_n x^n$$
 where  $c_n = \frac{1}{n!}$ . It is shown that  $h(x)$  is an entire function  
 and that  $h(x) = e^x$ . The fourth part of the paper is  
 devoted to a study of the function  $k(x)$  defined by the series  

$$k(x) = \sum_{n=0}^{\infty} d_n x^n$$
 where  $d_n = \frac{1}{n!}$ . It is shown that  $k(x)$  is an entire function  
 and that  $k(x) = e^x$ .

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 and that  $f(x) = e^x$ . The second part of the paper is  
 devoted to a study of the function  $g(x)$  defined by the series  

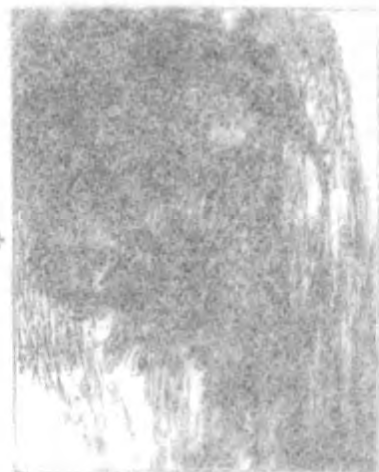
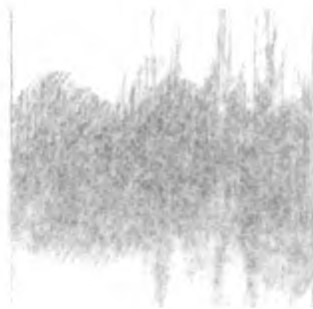
$$g(x) = \sum_{n=0}^{\infty} b_n x^n$$
 where  $b_n = \frac{1}{n!}$ . It is shown that  $g(x)$  is an entire function  
 and that  $g(x) = e^x$ . The third part of the paper is  
 devoted to a study of the function  $h(x)$  defined by the series  

$$h(x) = \sum_{n=0}^{\infty} c_n x^n$$
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 and that  $h(x) = e^x$ . The fourth part of the paper is  
 devoted to a study of the function  $k(x)$  defined by the series  

$$k(x) = \sum_{n=0}^{\infty} d_n x^n$$
 where  $d_n = \frac{1}{n!}$ . It is shown that  $k(x)$  is an entire function  
 and that  $k(x) = e^x$ .

sides dark, or with the top and bottom dark, (Plate IX, fig. 2 & 3.) But if it form a line, it must be diagonal. It should appear to come in at the upper corner on one side, and to go out at the lower corner on the other, (Plate IX, fig. 1), as with the light so with the shadow; it should not form a line either vertical or horizontal. The middle of the picture should not be dark, with the two sides light, or with the top and bottom light, (Plate IX, fig. 5 & 6); but the shadow should run diagonally through the picture. (Plate IX, fig. 4.)

Handwritten notes and a small sketch, possibly a map or diagram, located in the upper left quadrant of the page.



Handwritten notes and a small sketch, possibly a map or diagram, located in the lower right quadrant of the page.



*Pictorial Effect.*

1



2



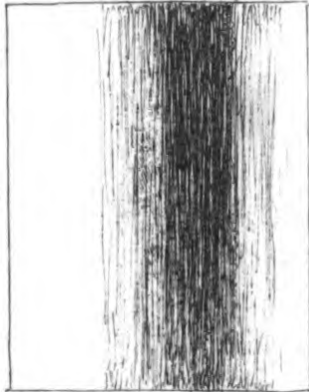
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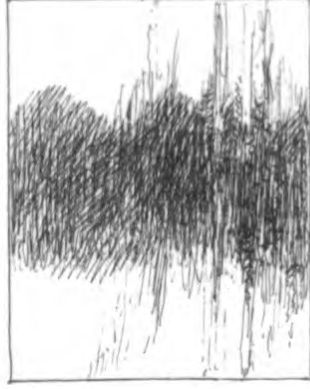
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5

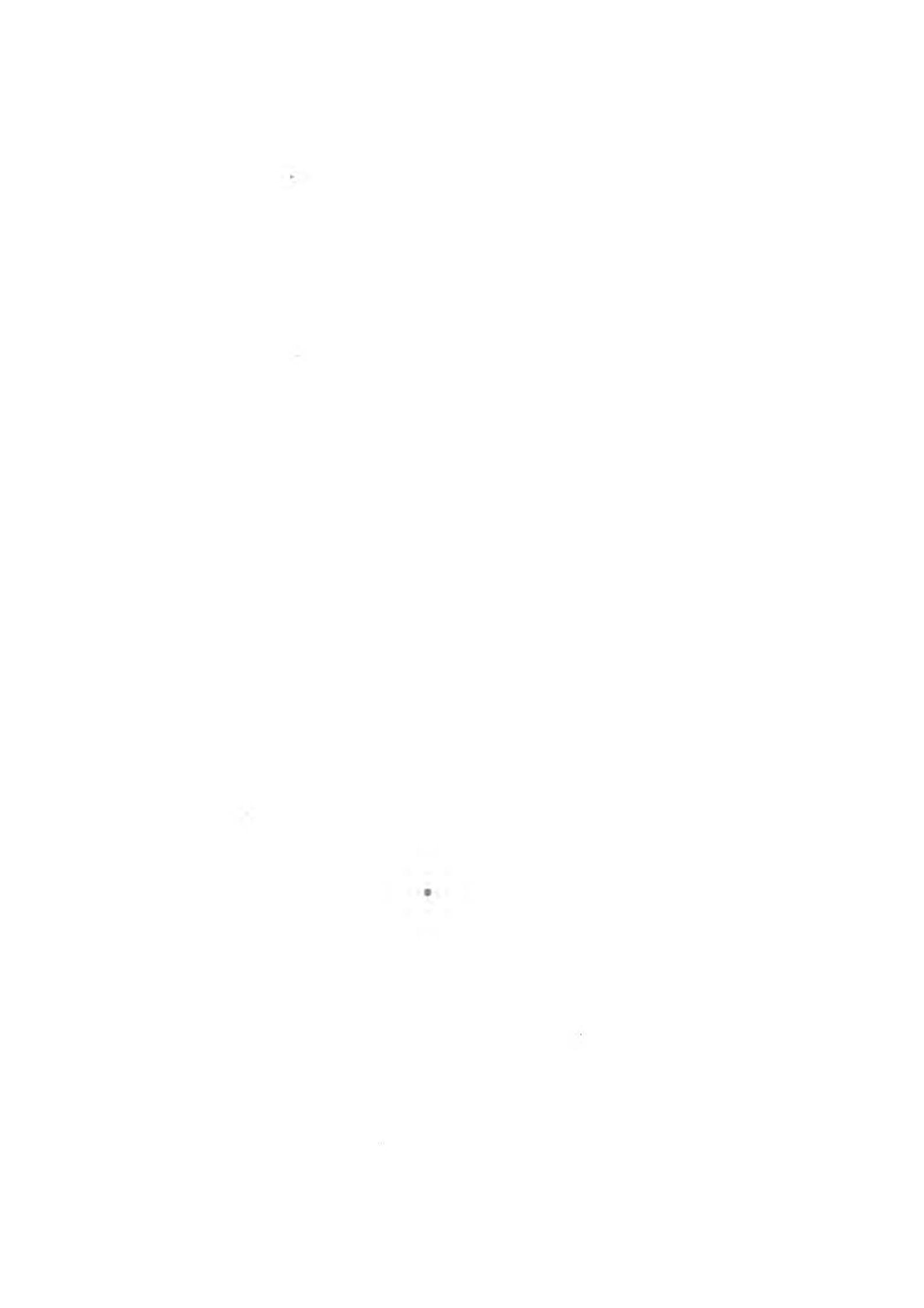


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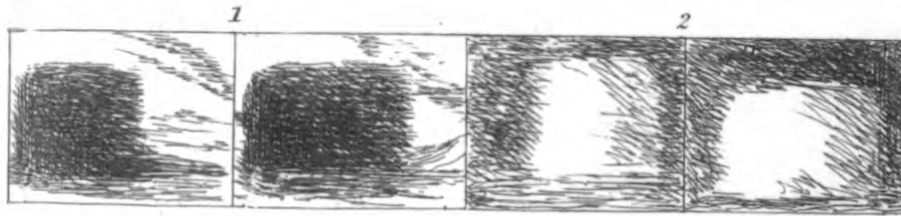




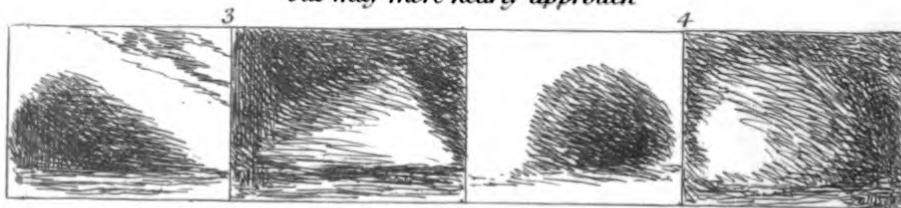




*Shades of Lights and Shadows*

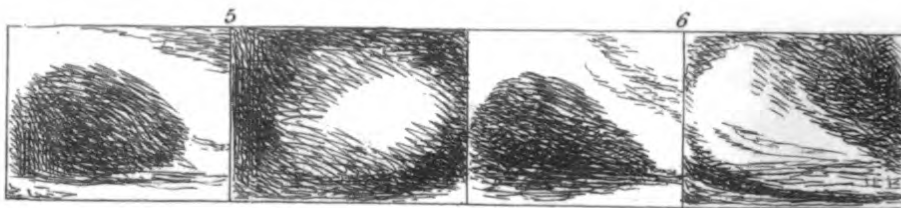


*must not be square oblong or any regular shade  
but may more nearly approach*



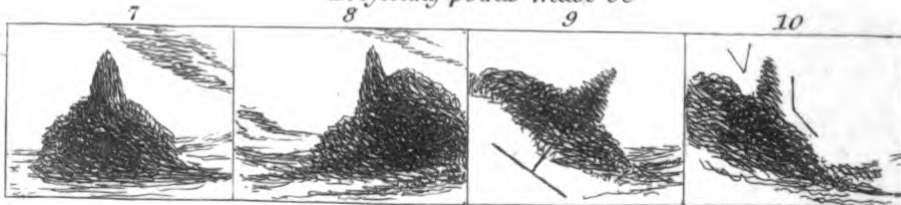
*triangular*

*circular*



*oval or any shade bounded by curves*

*Projecting points must be*



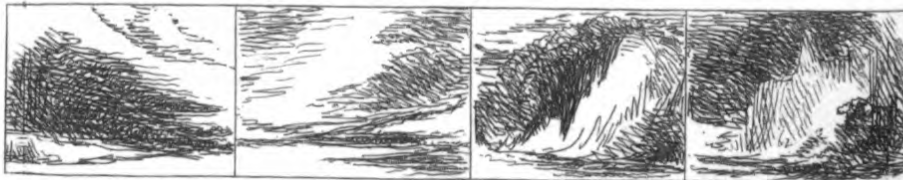
*not from centre*

*but side of masses*

*not form a  
right angle*

*but acute and  
obtuse*

*11*



*the mass must extend further on one side of the point  
than on the other.*

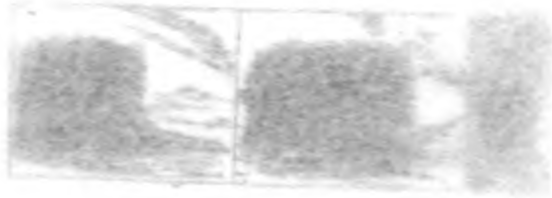
## CHAPTER III.

### QUESTIONS TO BE OBSERVED IN MAKING PICTURES.

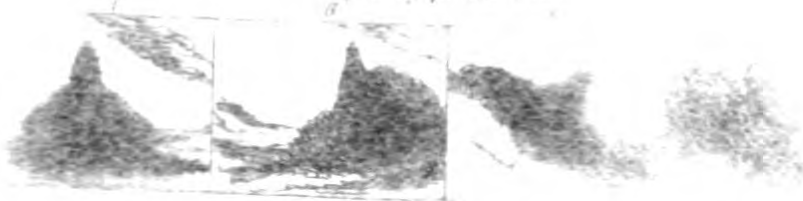
#### SECTION I.

##### QUESTIONS TO BE ASKED TO SHAPES AND LINES.

It is not a necessity to call all objects of the shapes of circles and shadows; but it is necessary to consider the possibility of being comparatively near to a body, and to find a comparison of some shape with the given one. The student may be square, or a parallelogram, or a circle, or a regular shape, (Plate X, fig. 4.) or a triangle, or a nearly equal circle, or a nearly equal oval, (Plate X, fig. 5), or any other body, or a curve, (Plate X, fig. 6.)



oval or arc shade behind  
Projecting points



11. 11. 1. Hills



12. 12. 1. Hills

## CHAPTER III.

### PRINCIPLES TO BE OBSERVED IN MAKING PICTURES.

#### SECTION I.

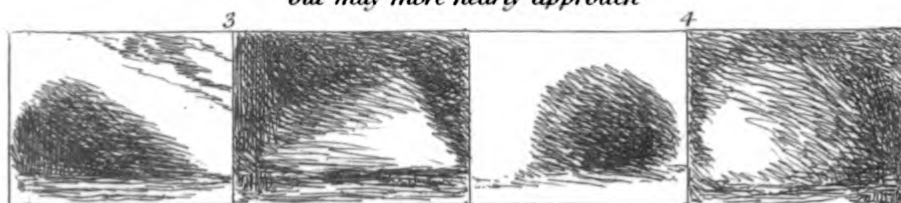
##### WITH REGARD TO SHAPES AND LINES.

IT is now necessary to call attention to the shapes of lights and shadows ; because, however the edges may be comparatively undefined, a general impression of some shape will be given. This should never be square, or a parallelogram, or, indeed, any regular shape, (Plate X, fig. 1 and 2) ; but may more nearly approximate to triangular, (Plate X, fig. 3), or circular, (Plate X, fig. 4), or oval, (Plate X, fig. 5), or any shape bounded by curves (Plate X, fig. 6.)

*Shades of Lights and Shadows*

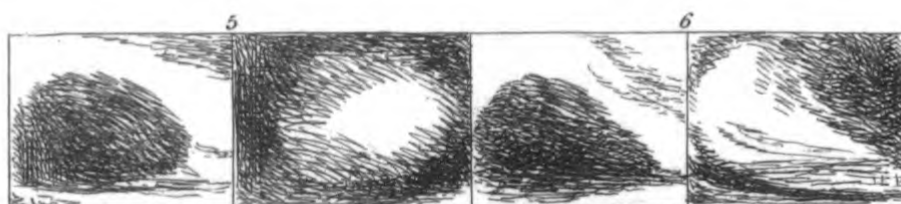


*must not be square oblong or any regular shade  
but may more nearly approach*



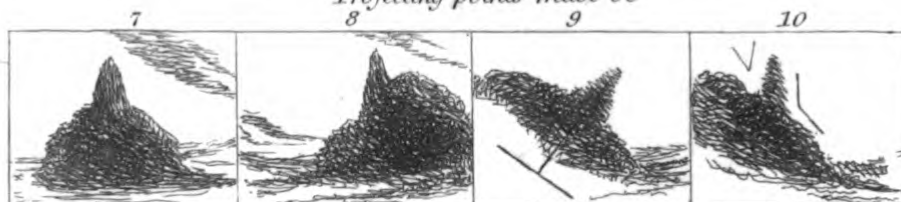
*triangular*

*circular*



*oval or any shade bounded by curves*

*Projecting points must be*



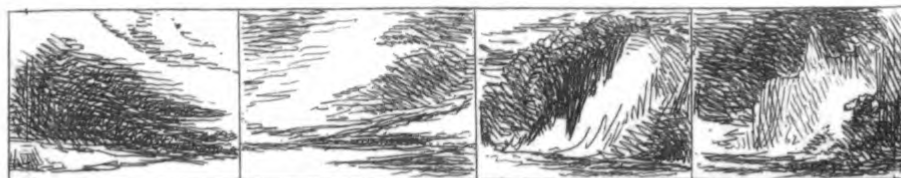
*not from centre*

*but side of masses*

*not form a  
right angle*

*but acute and  
obtuse*

*11*



*the mass must extend further on one side of the point  
than on the other.*

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fig.  
dia;  
or  
by  
horiz  
XI.  
A



*Lines  
must not be*



*Parallel with base or side*

*but incline*



*Divisions of ground not Horizontal*

*but incline*

*Exceptions*

*5 Clouds may be parallel with horizon 6*



*but not the same width throughout  
nor in close scenes*

*requisite variety from form  
but for open scenes*

If points project from the general mass, they should not be equal in length on each side, (Plate X. fig. 7), but shorter on one side than on the other, (Plate X. fig. 8), that is, they should not project at right angles from the general line of the mass, (Plate X. fig. 9), but so as to form an acute angle on one side, and an obtuse one on the other, (Plate X. fig. 10). Or it may be explained thus, that the general mass should rise higher, or sink lower, on one side of the projection than at the other, (Plate X. fig. 11.)

If the objects be of regular form, or appear to produce lines, such as stiles, gates, posts, stems of trees, &c., great care should be taken, that in the drawing, the lines so produced are not either vertical or horizontal, so as to be parallel with the sides, top, or base, (Plate XI. fig. 1.) but that they are made to incline to diagonal (Plate XI, fig. 2.) by means of perspective or otherwise. So with divisions of the ground, by undulation of its surface, they should not be horizontal, (Plate XI. fig. 3), but inclined, (Plate XI. fig. 4).

A partial exception may be made in the case



PL. II.

It follows from this, that the general rule is, that the lines should be longer on one side of the object than on the other, that is, they should be longer on the side X fig. 8, that is, they should be drawn at right angles from the general direction (see Plate X, fig. 9), but so as to make an angle on one side, and a right angle on the other, (Plate X, fig. 10), so that it is explained thus, that the lines should rise higher, or sink lower, according to the position than at the object. (Plate X, fig. 11.)

If the objects be of regular forms, such as cubes, to produce lines such as stiles, gables, &c. or stems of trees, &c. great care should be taken, that in the drawing, the lines so produced are not either vertical or horizontal, so as to be parallel with the sides, top, or base. (Plate XI, fig. 1) but that they are made to rise or sink, as directed (Plate XI, fig. 2) by the most proper or convenient means. So with diversions of light, by reflection of its surface, they should be horizontal, (Plate XI, fig. 3), or inclined, (Plate XI, fig. 4).

A general exception may be made to the

*Lines*  
*must not be*



*Parallel with base or side*

*but incline*



*Divisions of ground not Horizontal*

*but incline*

*Exceptions*

*5 Clouds may be parallel with horizon 6*



*but not the same width throughout  
nor in close scenes*

*requisite variety from form  
but for open scenes*



of clouds, the general direction of which may sometimes at sunrise or sunset be parallel with the horizon. But they will not be equally wide throughout, (Plate XI. fig. 5,) which will give the requisite variety, (Plate XI. fig. 6.) And this exception is only admissible under peculiar circumstances, such as to give an idea of great expanse or extent of scene.

Or, when the lines formed by the other parts of the composition are so varied and complex that the morceau of horizontal parallelism increases the character by contrast; as in a wood scene, where the stems of the trees, the masses of foliage, and the breaks in the ground are blended and contrasted in every possible variety, a few streaks of light or dark clouds near to the horizon, and parallel with the base line, may be introduced with good effect; but require some care particularly with regard to the situation chosen for them, (Plate XII. fig. 1).

An exception must also be made, for reasons connected with Perspective, which will be explained in a subsequent chapter, in the case of a building, which does not admit of much disposition, and

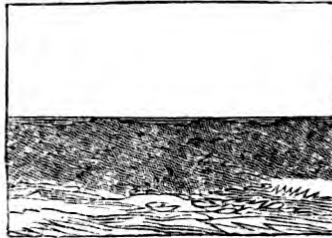


is bounded by perpendicular and horizontal lines. The regularity of the form must be broken by the apposition of irregular forms, such as trees; or concealed by light and shadow, (Plate XII. fig. 2).

## SECTION II.

WITH REGARD TO THE ARRANGEMENT OF  
THE SUBJECT.

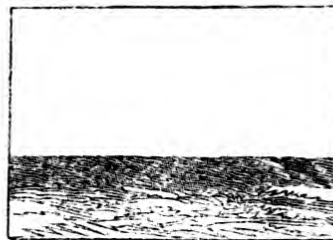
THE horizon should never be at half the height  
of the drawing,



but either above,



or below,

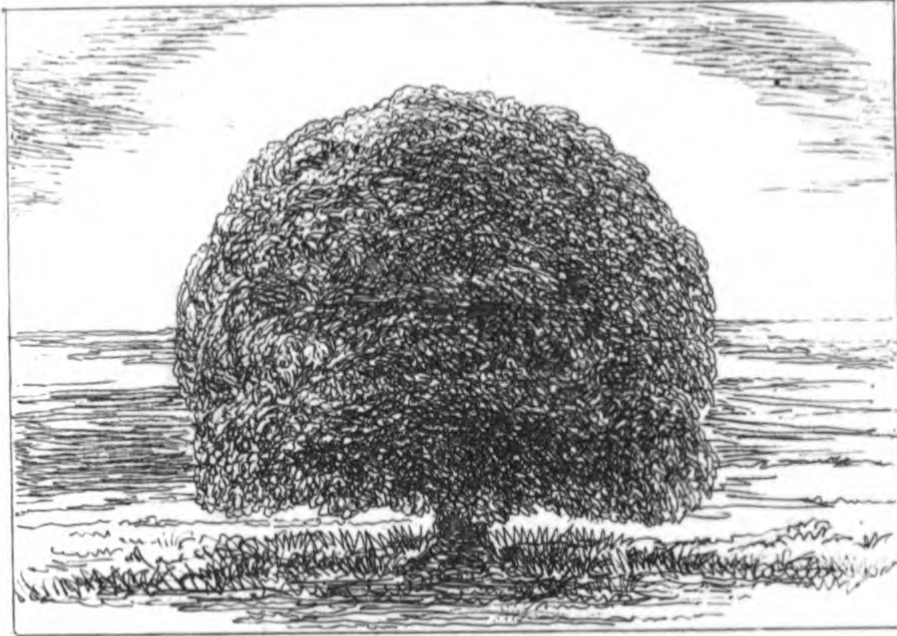


as may be required by the subject.

AT THE  
TOWN OF  
WATERBURY  
MAY 10 1861

*Arrangement of Subject,  
Single Tree.*

1



*not in centre.*

2

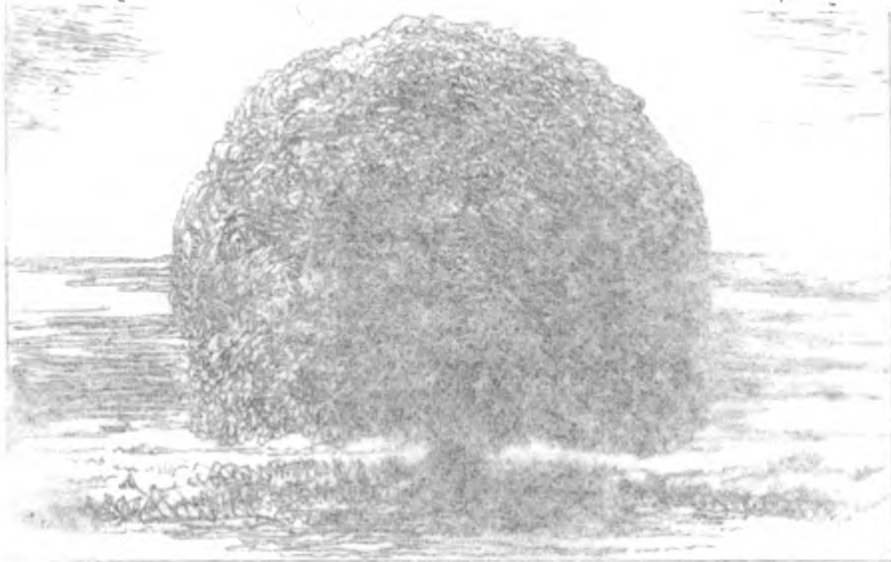


*but on one side.*

If the subject be a single object, as a tree : it should never be placed in the centre of the drawing, but should occupy one side or the other. (Plate XIII.)

*Arang* is at the point  
Suat Lee

1



*not in use*

2



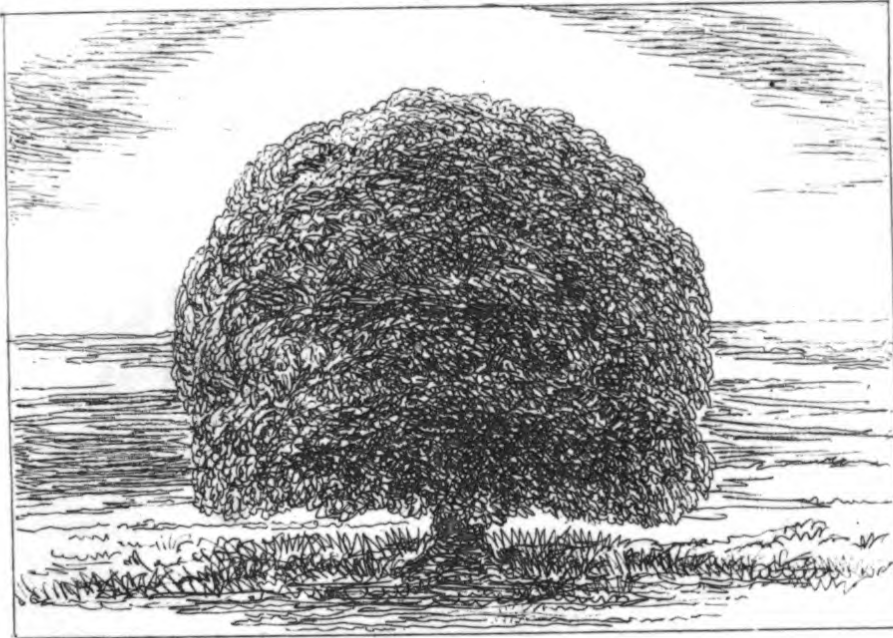
*but in use*

## PICTURE

If the subject be a sketch, it should never be placed on a drawing, but should be on a separate sheet (see XIII).

*Arrangement of Subject.  
Single Tree.*

1



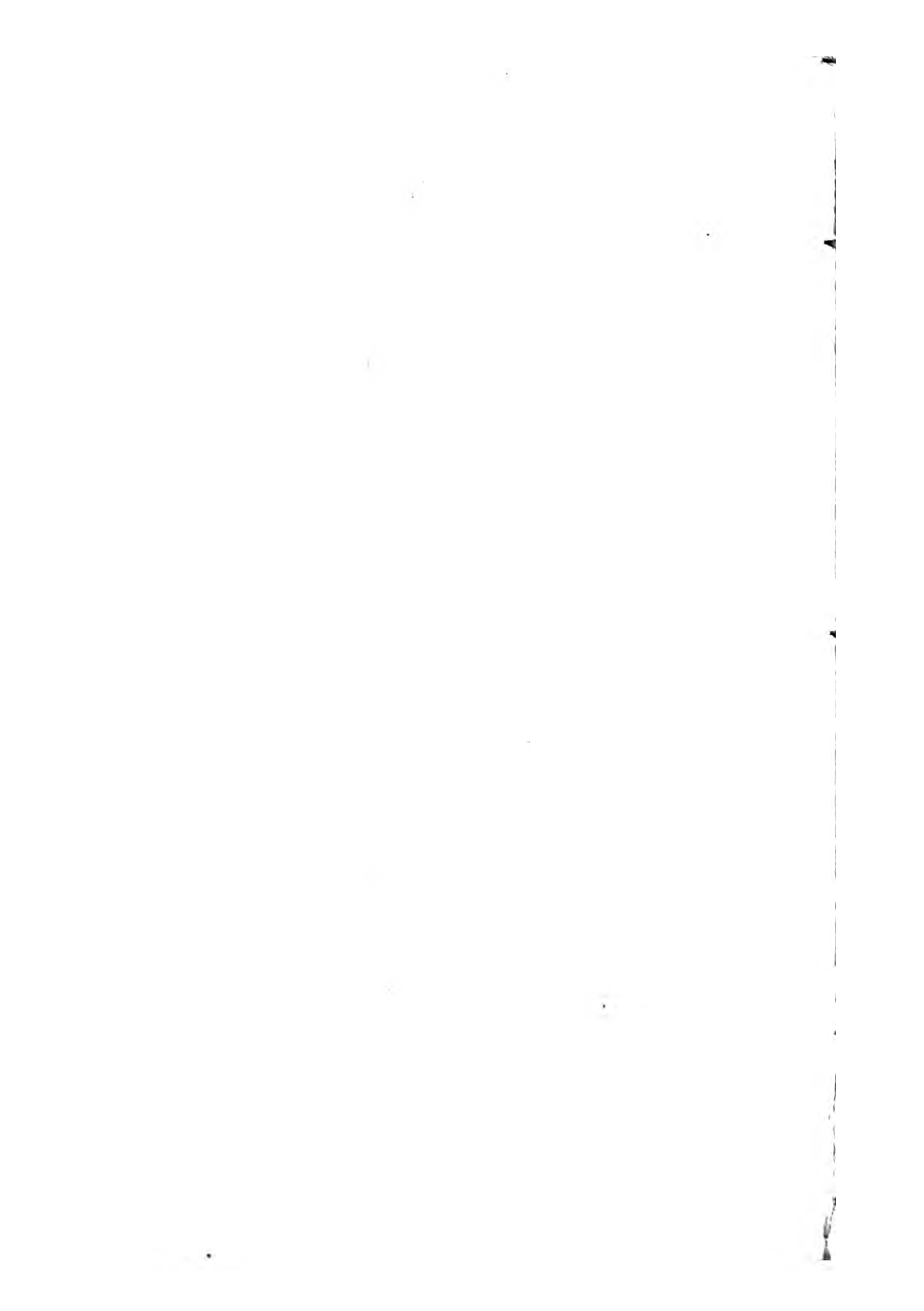
*not in centre.*

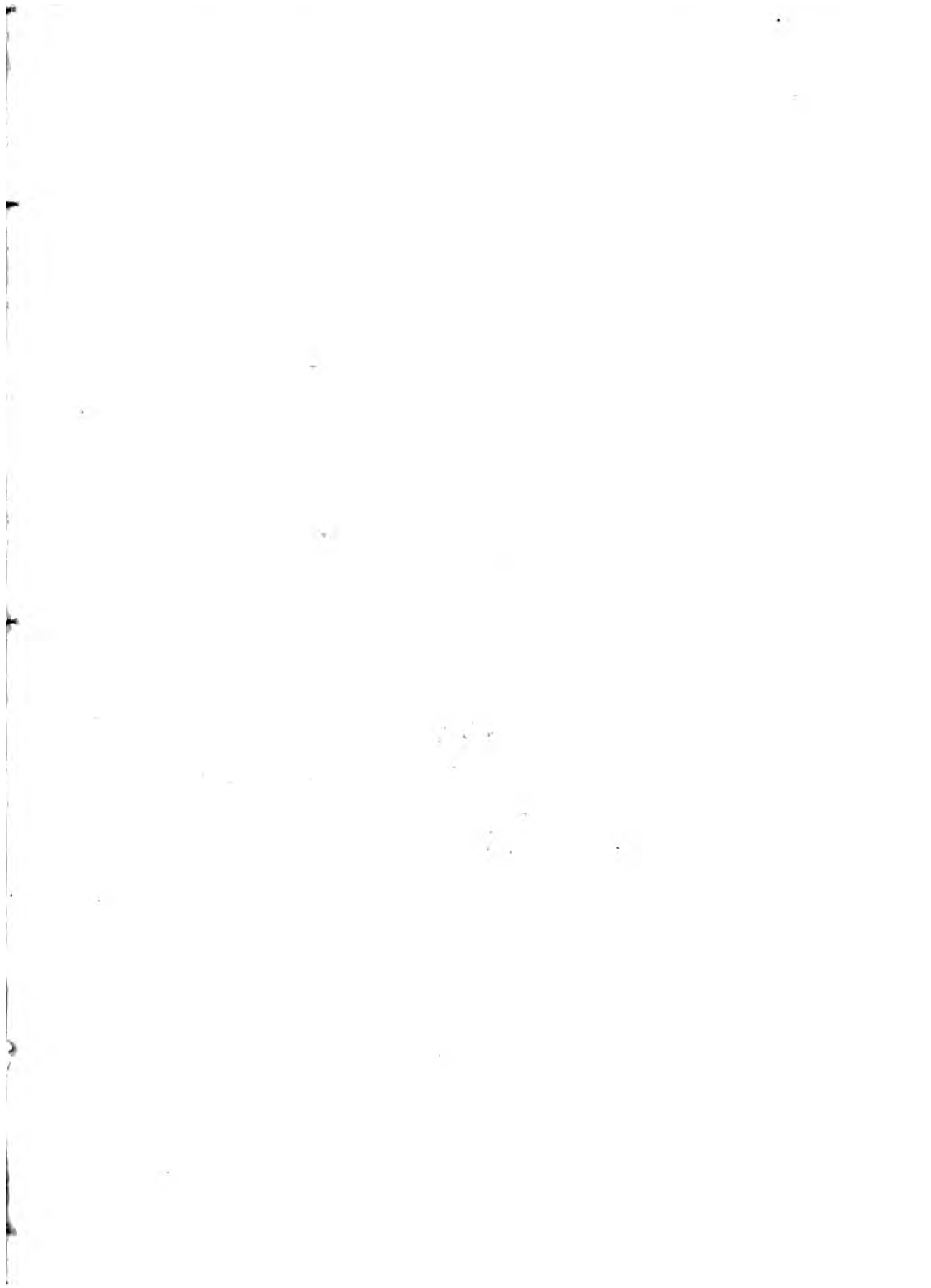
2



*but on one side.*

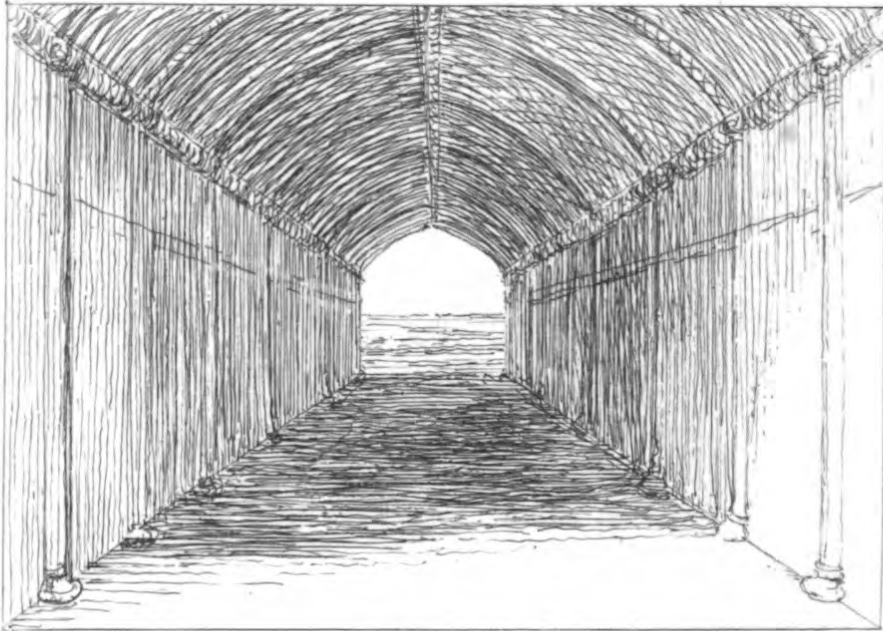






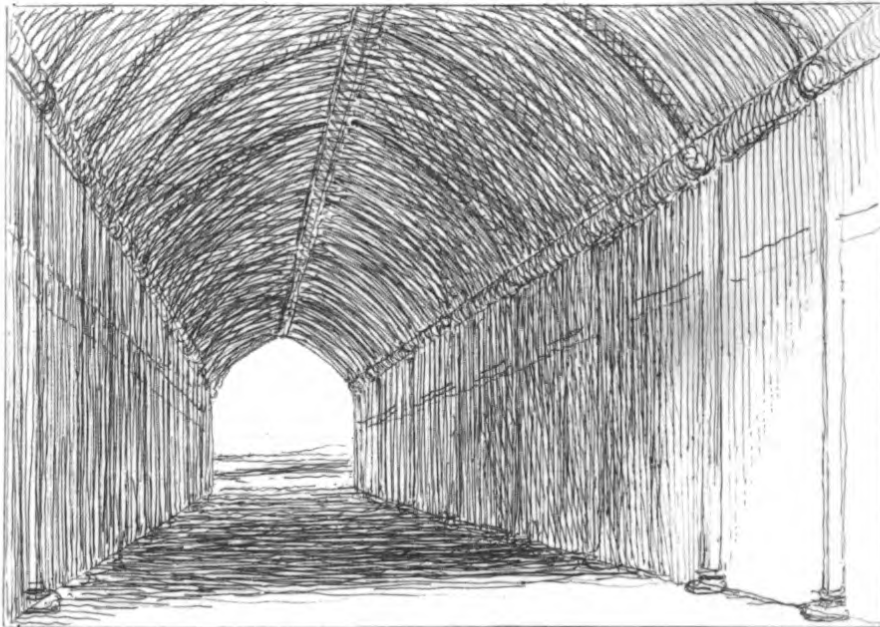
*Arrangement of Subject,  
Archway.*

1



*not in centre.*

2

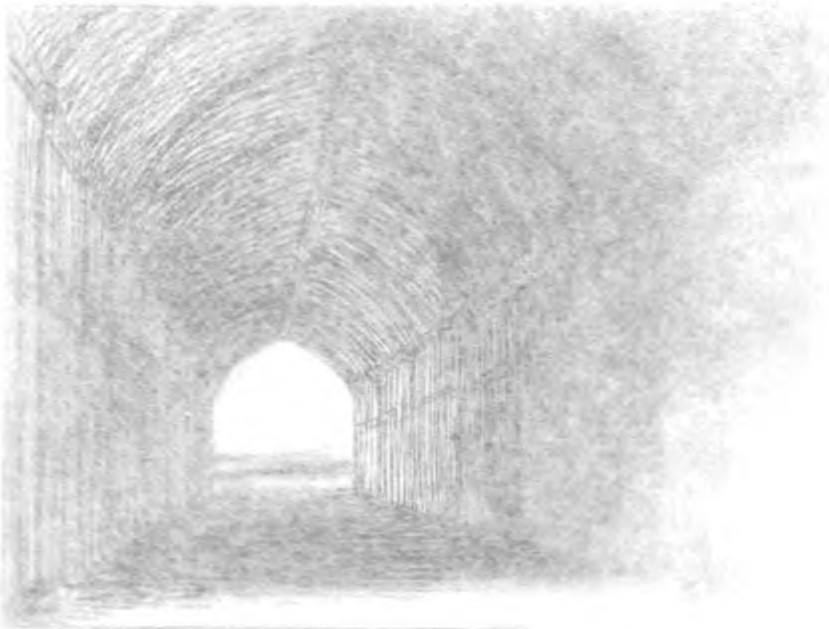


*but on one side.*

## PICTORIAL EFFECTS.

If an arch-way be represented, the point of sight regulating the perspective should not be in the centre or middle of the drawing; but at one side, and lower down, or nearer the base line of the drawing than the eye (see PLATE XIV.)

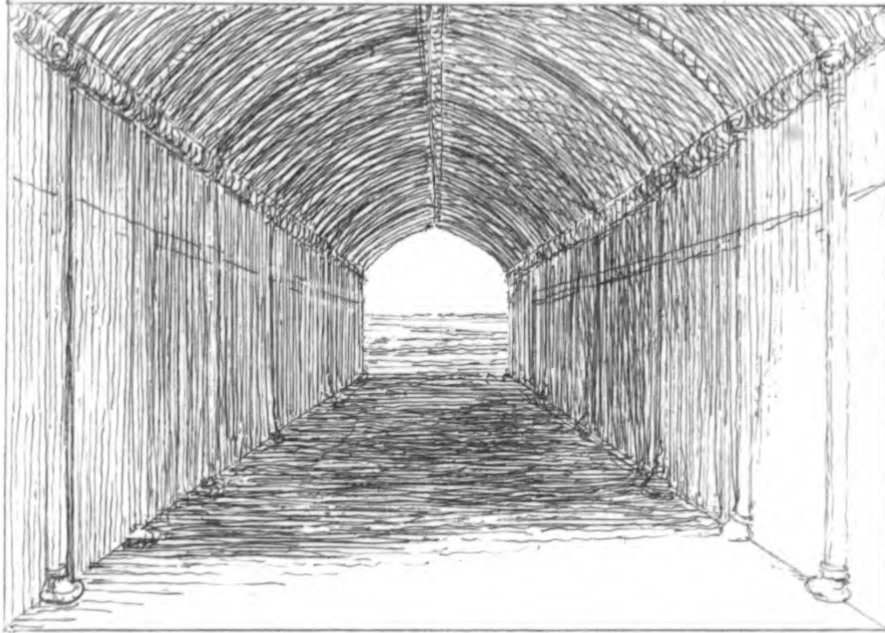
1711



If an arch-way be represented: the point of sight regulating the perspective should not be in the centre or middle of the drawing; but at one side, and lower down, or nearer the base line of the drawing than the top. (Plate XIV.)

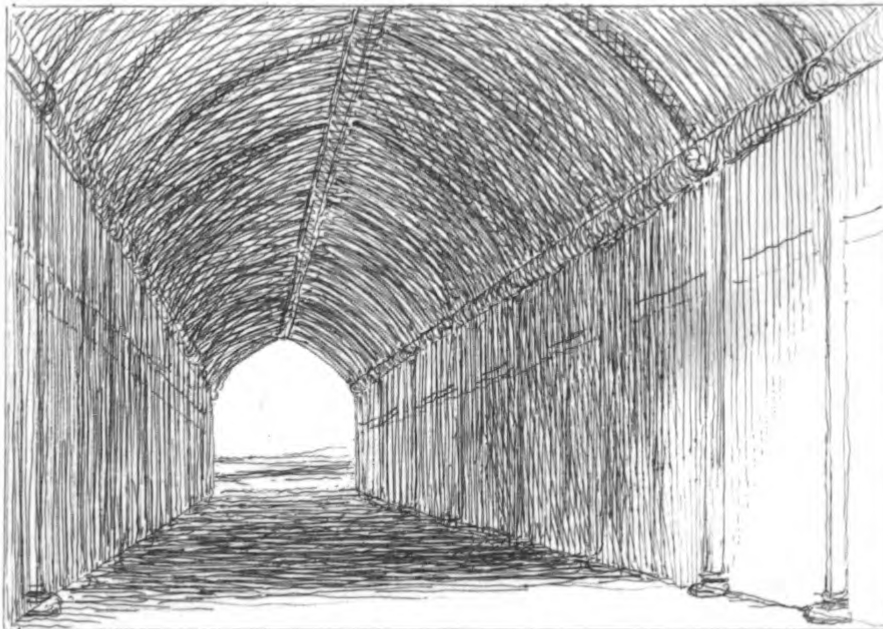
*Arrangement of Subject,  
Archway.*

1



*not in centre.*

2



*but on one side.*

100

100

100

100

100

100

100





*Arrangement of Subject.  
Avenue of Trees and Figure.*

1



*not in centre.*

2



*but on one side.*

So if an avenue of trees be represented: the middle of the distant extremity of the path should not be in the centre of the drawing; but on one side, and at unequal distances from the base line and top of the drawing. And if a figure be introduced to give spirit, character, or effect; it should not be equidistant from the two sides, but nearer one than the other, and on the opposite side to that occupied by the middle of the pathway. (Plate XV.)

*but not  
down it*



*not 9. only*



*but on one side*

So if an avenue of trees be represented: in middle of the distant extremity of the path should not be in the centre of the drawing; but on one side, and at unequal distances from the base line and top of the drawing. And if a figure be introduced to give spirit, character, or effect: it should not be equidistant from the two sides, but nearer one than the other, and on the opposite side to that occupied by the middle of the pathway. (Plate XV.)

*Arrangement of Subject,  
Avenue of Trees and Figure.*

1

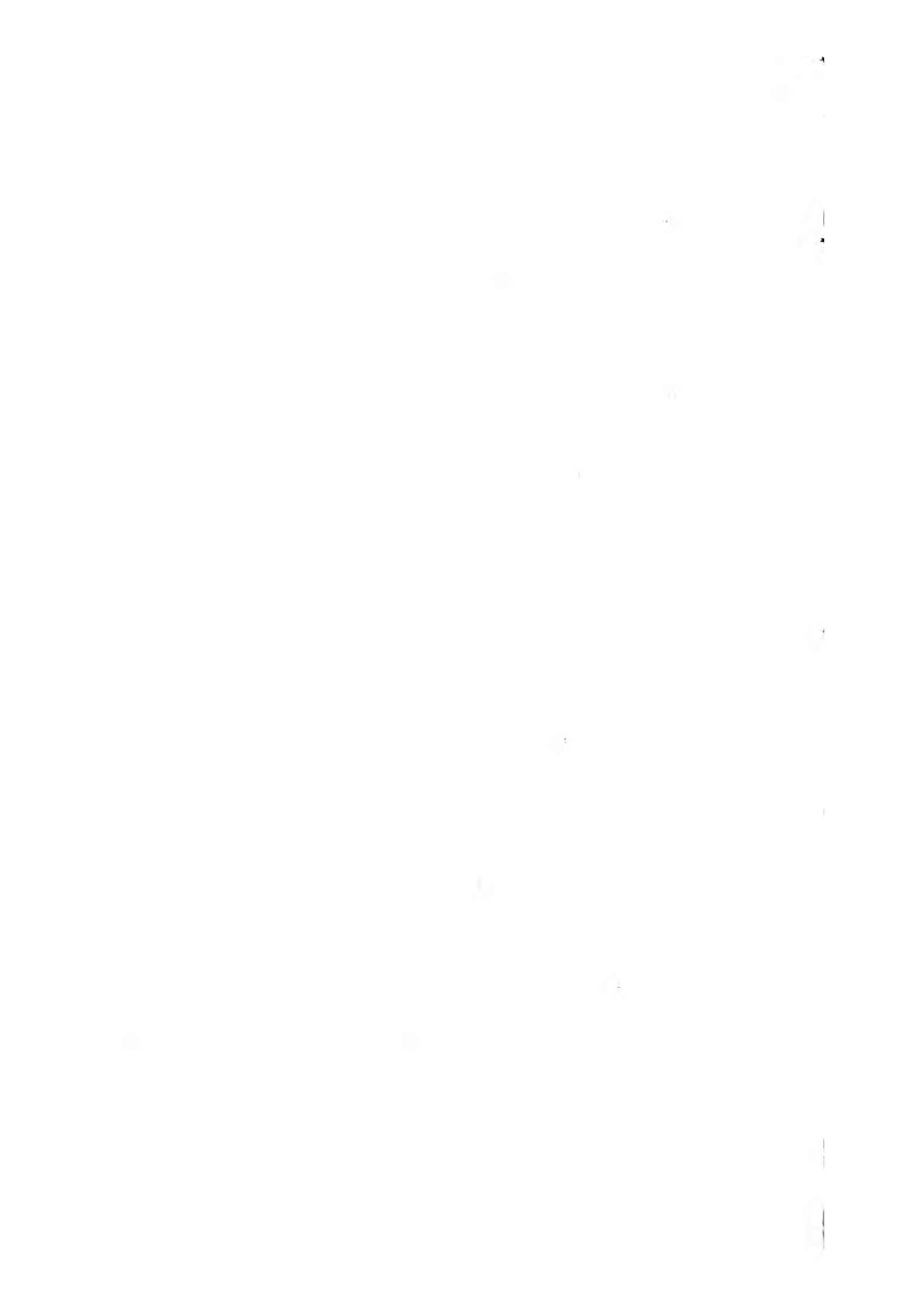


*not in centre.*

2



*but on one side.*







*Arrangement of Subject.  
Street and Figures.*

1



*not in centre.*

2



*but at the sides.*

Again, in representing a view down a street: the point of sight represents the perspective, should not be placed in the middle of the picture; but on one side. And as well as the buildings, if figures or animals are introduced, they should not be placed equally on both from the two sides; but a few on the one, and the most prominent on the opposite side to the point of sight.

And the light should not be represented as shining directly down the street, but as coming out of the picture, and striking the backs of the spectator; so that the shadows of buildings will be equal on both sides. But it should be situated on one side, so as to throw one part of the street into shadow, while the other is in the light. (Plate XVI)



18

19



but 2 1/2 1/2

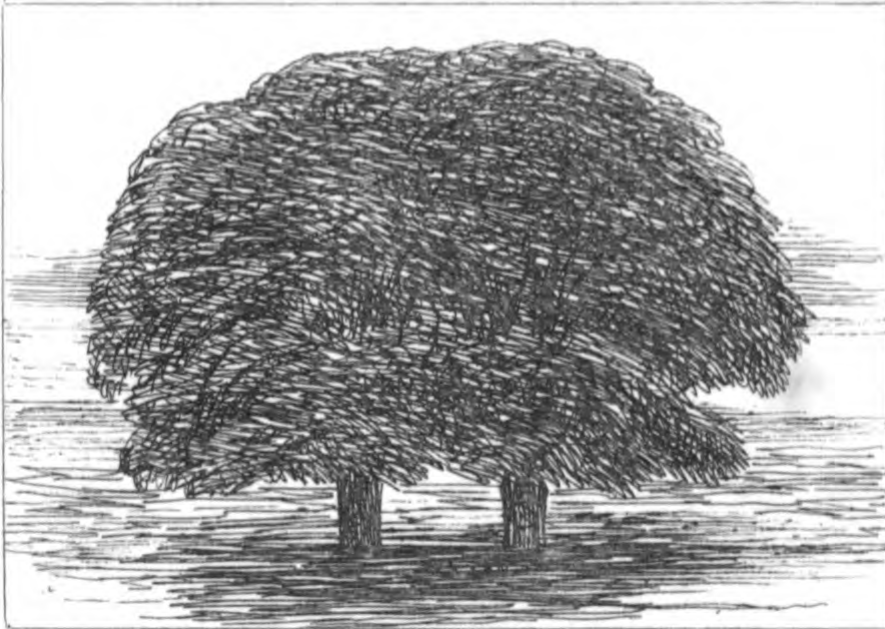
Again, in representing a view down a street : the point of sight regulating the perspective, should not be placed in the centre of the picture ; but on one side. And, as in the previous example, if figures or animals are introduced to give effect, they should not be placed at equal distances from the two sides ; but nearer one than the other, and the most prominent on the opposite side to the point of sight.

And the light should not be represented as shining directly down the street, either coming out of the picture, or as if the sun were at the back of the spectator ; whereby the two rows of buildings will be equally light : but it should be situated on one side, so as to throw one part of the street into shadow, while the other is in the light. (Plate XVI).



*Arrangement of Subject.*  
*Two Trees.*

1



*not in centre.*

2



*but on one side.*

If two trees close together are the subject, the general mass of foliage should not occupy the centre of the drawing; the two stems should not be at equal distances from the two sides. They should not rise like posts out of the ground, the lines formed by the division of the ground should not be parallel with the base line.

But the two trees should, if possible be of different characters; and should occupy one side of the drawing; the stems should vary in inclination, and in size, and the lines formed by the divisions of the ground should slope across the corner near which the divisions are visible. — (Plate XVII).

It may be mentioned here, that however frequently the stems of trees may be seen rising out of the ground abruptly and of equal thickness, as in the upper example, they should never be so represented in drawing, but varied in thickness and sloping out of the ground at the root.





6.



NOT IN VUE

5



1 of 12

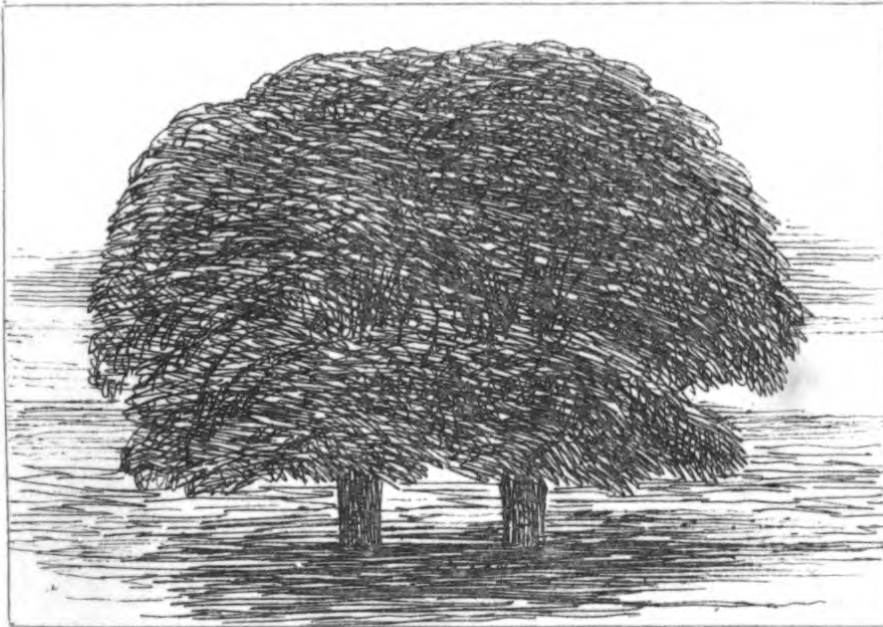




*Arrangement of Subject.*

*Two Trees.*

1

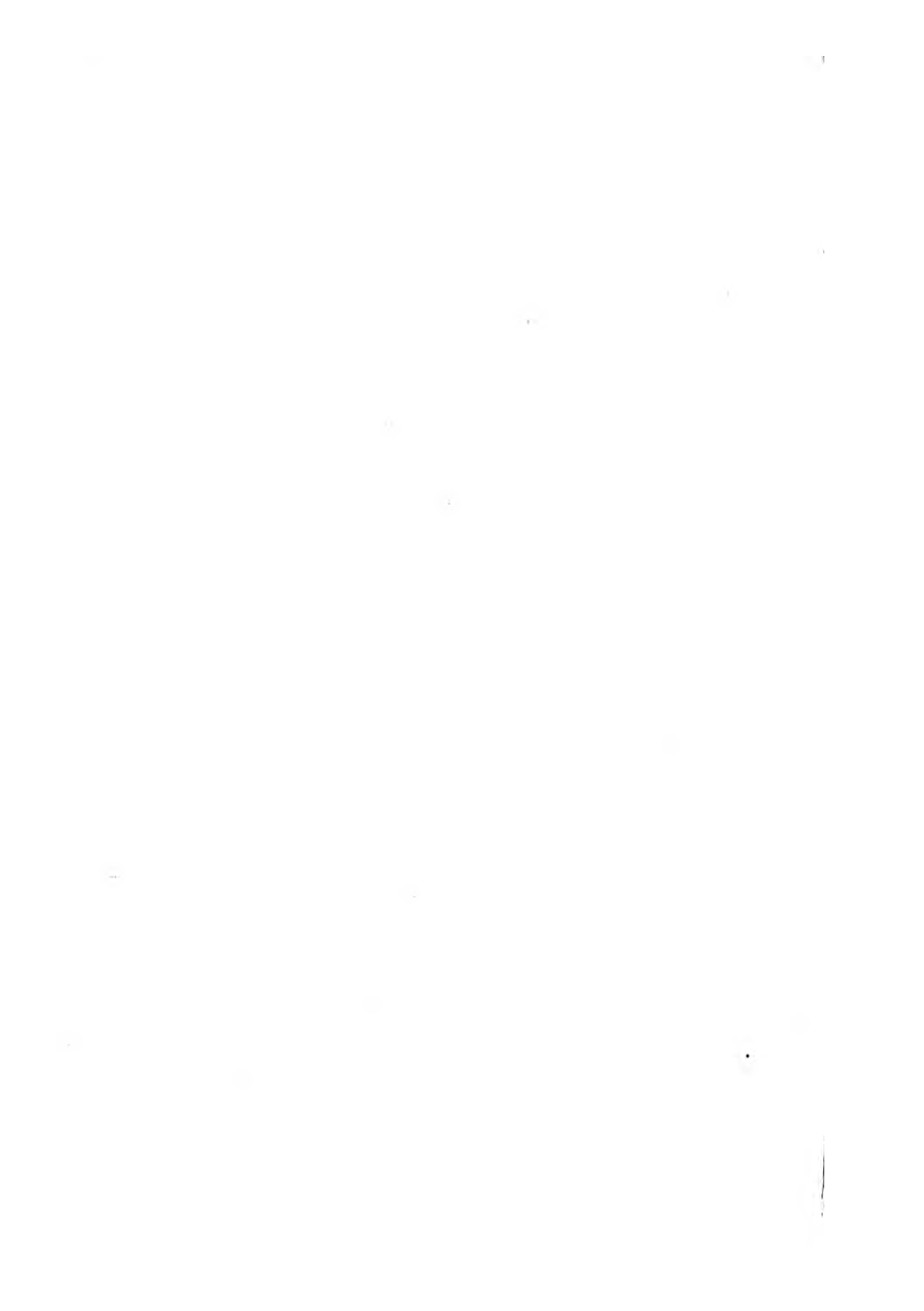


*not in centre.*

2



*but on one side.*





*Arrangement of Subject,  
Rivulet and Bridge.*

1



*not in centre.*

2



*but at side and inclining.*

If a rivulet be represented receding into the picture, crossed by a foot-bridge, with trees on the banks, and a setting sun in the sky after the manner of Claude, the banks of the rivulet should not be equidistant from the two sides of the drawing; the point of sight should not be in the centre, neither should the sun, the foot-bridge, &c. &c. not be parallel with the base of the picture; the trees should not occupy equal portions on each side of the picture. If the rivulet should be narrower on one side, the trees on the wider side should be as to form an angle of 45 degrees with the ground on each bank should be a distance of 100 feet, and the point of sight should be placed so as to occupy a situation in which the sun should be at the greatest distance. (Plate XVIII.)

*Transcript of No. 1.*  
*Lyttel and Beale*



*1851*



*1851*

If a rivulet be represented receding into the picture, crossed by a foot-bridge, with trees on the banks, and a glowing sun in the sky after the manner of Claude: the banks of the rivulet should not be equidistant from the two sides of the drawing; the point of sight should not be in the centre, neither should the sun; the foot-bridge should not be parallel with the base line; the trees should not occupy equal portions on each side of the picture. But the rivulet should be nearer one side; the foot-bridge should be placed so as to form an angle with the base line; the trees on each bank should be masses of unequal size; and the point of sight and the sun, should occupy a situation on whichever side will give the greatest variety. (Plate XVIII.)



*Arrangement of Subject,  
Rivulet and Bridge.*

1



*not in centre.*

2



*but at side and inclining.*



... a constant velocity  
 ... submergence  
 ... wall, ...

...  
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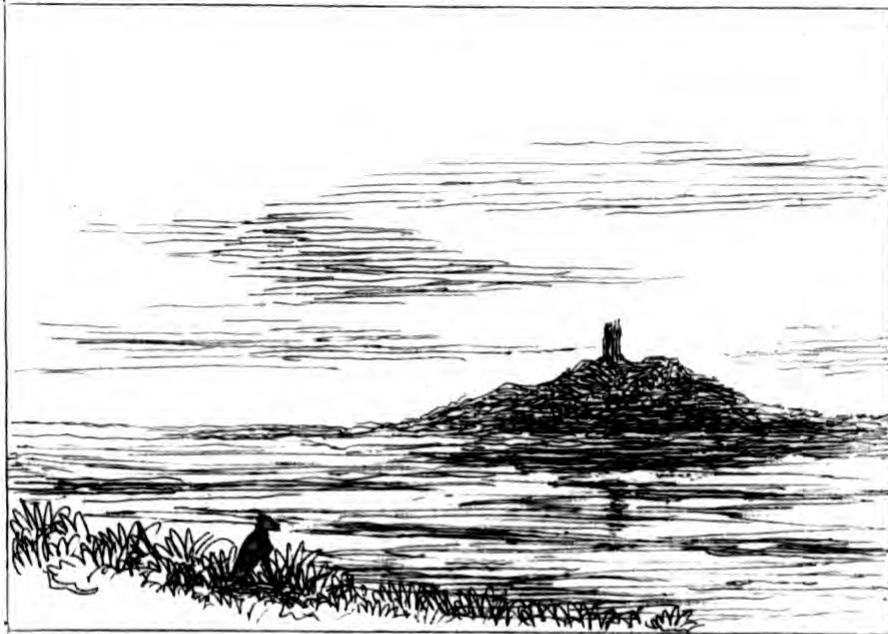
*Arrangement of Subject,  
distance Island and Dog.*

1



*not in centre.*

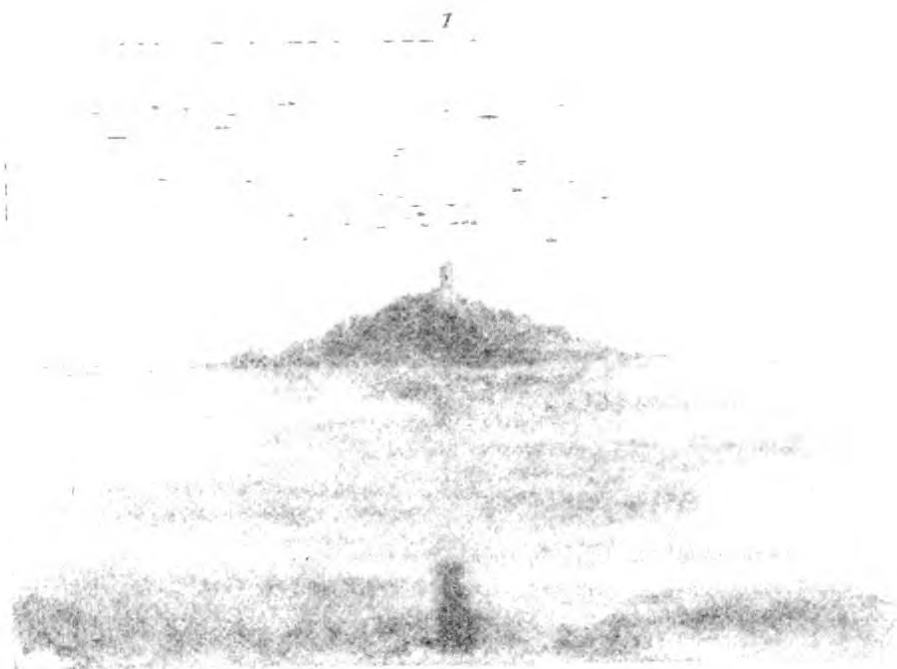
2



*but at different sides.*

If a distant view of an island or mountain, perhaps surmounted by a tower, as St. Michael's Mount, Cornwall, be the subject: it should not occupy the centre of the drawing; the tower should not be equidistant from the two sides; and if a dark spot, as an animal, be introduced to bring out the foreground; it should not be in the middle. But the horizon should be about one third of the height of the drawing; the subject should occupy a prominent situation on one side, and the point to give spirit to the foreground should be placed on the other. (Plate XIX.)

*Arrangement of  
distance Island in*



*Fig. 1.*



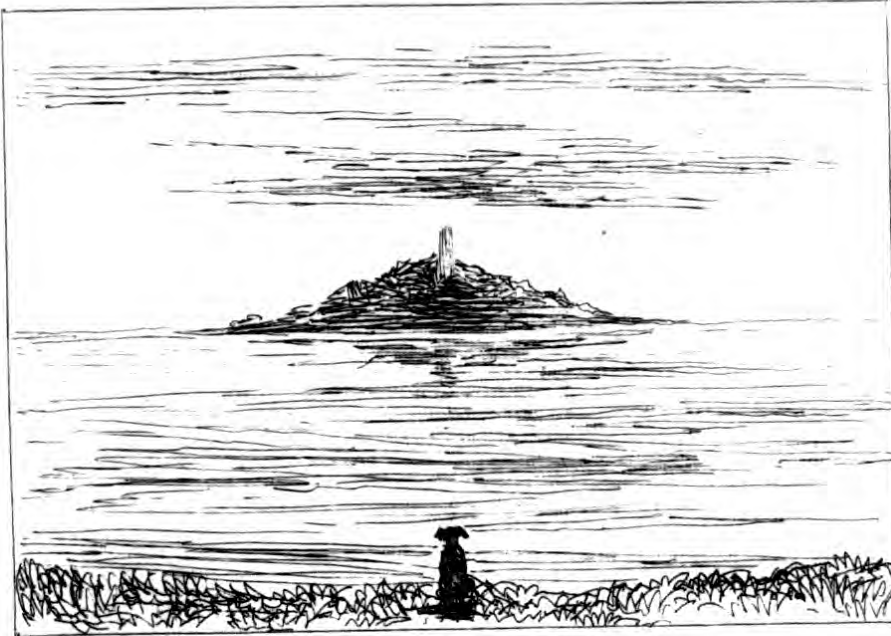
*Fig. 2.*

If a distant view of an island or perhaps surmounted by a tower, as the Mont, Corneville, be the subject, the subject should occupy the centre of the drawing, and should not be equidistant from the horizon as the animal, but should rise to meet the foreground: it should be in the middle, but the horizon should be one third of the height of the drawing. The subject should occupy a prominent distance, one side, and the point to give space to the foreground should be placed on the other.

VIX.

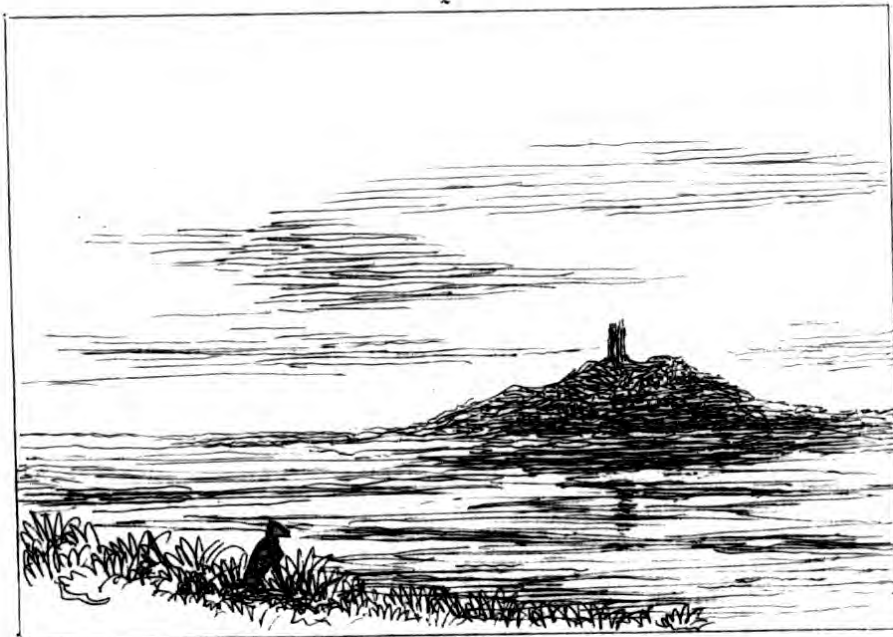
*Arrangement of Subject,  
distance Island and Dog.*

1



*not in centre.*

2



*but at different sides.*

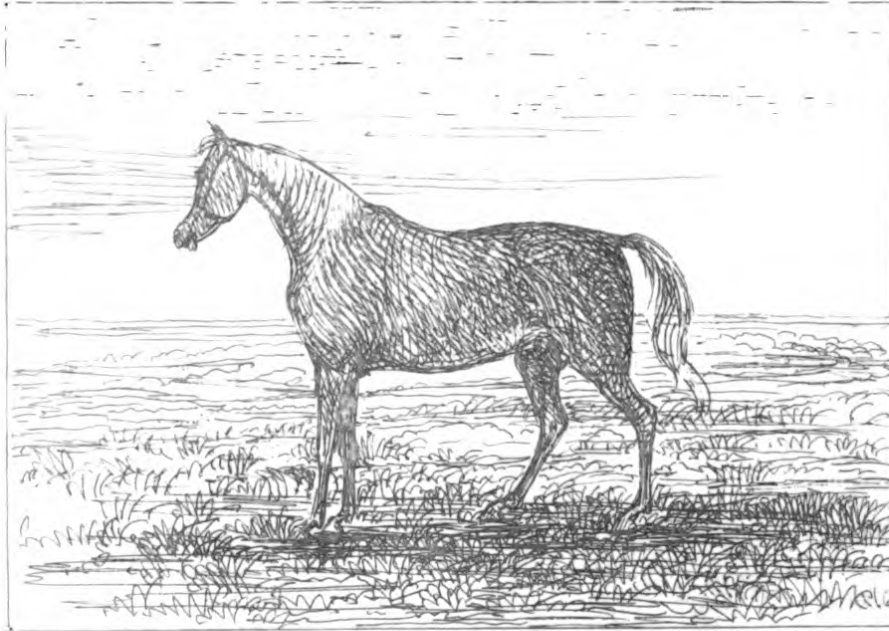






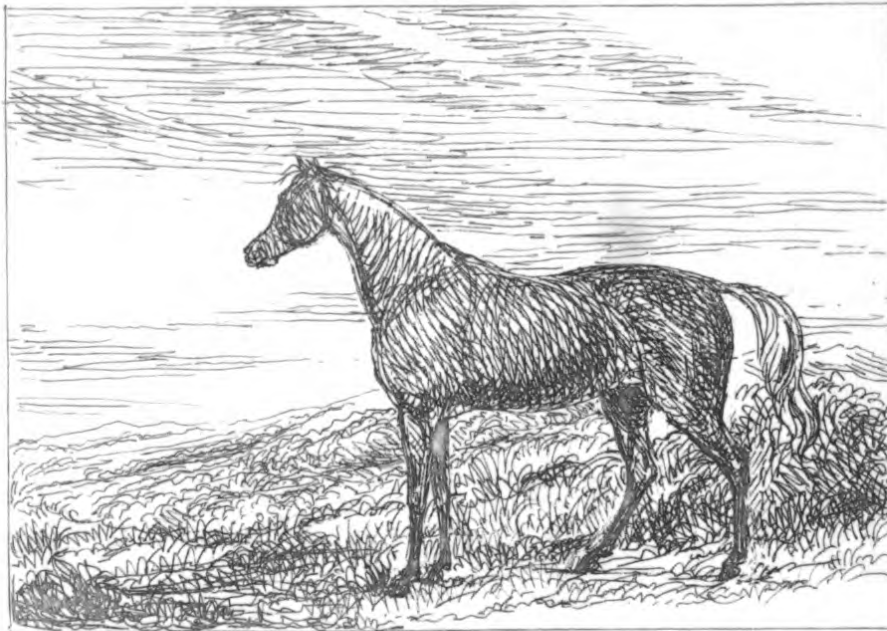
*Arrangement of Subject,  
Animal.*

1



*not in centre.*

2



*but with most space in front.*

If an animal be the subject of a  
should not be placed in the middle of a  
but on one side or the other, and the  
more space it has behind it, the more  
behind it.



*Equus caballus*

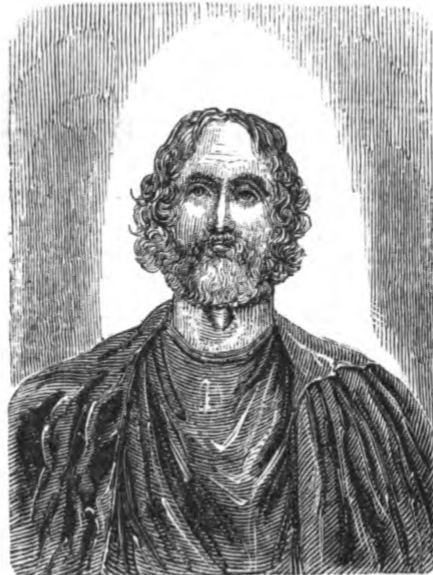
If an animal be the subject, as a horse: it should not be placed in the middle of the picture; but on one side or the other, always keeping more space above and before it, than below and behind it. (Plate XX.)

It may be thought that too much has been said on the impropriety of placing objects in the middle of a drawing: but it is a habit, destructive of Pictorial Effect, which beginners, and not only beginners, are constantly falling into, and frequently consider quite correct. Some are misled by false notions, others by a want of consideration of what ought to be done.

But it must be borne in mind, that when it is said that these subjects, lights, points, &c., should *never* be in the *centre*, it is not implied that it is an *impossibility* to produce Pictorial Effect with such arrangement, but that it then becomes a matter of much greater difficulty; and that the object will be attained with much more ease, certainty and satisfaction, by placing them elsewhere: and that upon the principles herein laid down, Pictorial Effect may always be ensured with comparative facility.

There is, however, one exception in favour of a central position; but it must ever remain an exception from its being applicable to a single purpose.

A front view of a head of grave and serious character such as the portrait of Kemble in *Coriolanus* by Lawrence; or as the Ugolino of Sir Joshua, may be placed in the centre of the picture, or rather equidistant from the two sides; for it should still be nearer the top than the base.



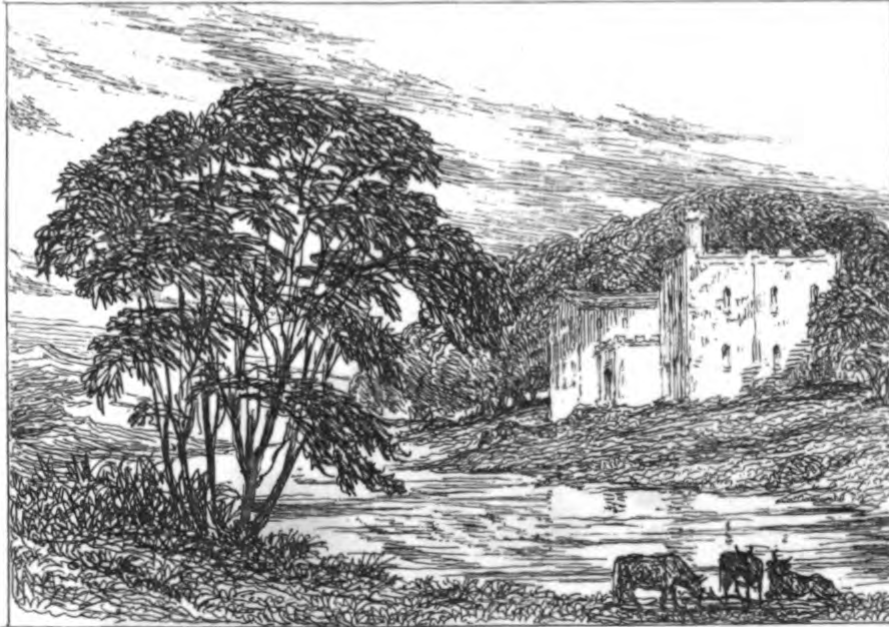
In this arrangement, there is a rigidity that harmonises with the pyramidal form of the mass; and produces the stern unsympathising severity required for the character of the head.



Handwritten text, possibly bleed-through from the reverse side of the page. The text is faint and difficult to decipher but appears to contain several lines of cursive script.

*Relief.*

1



*Dark objects, against light, and light against dark ones.*

2



*Objects of intermediate tone, partly as dark against light, and as light against dark.*

### SECTION III.

#### RELIEF.

ANY object behind another, or of which the view is partially concealed or intercepted by another, becomes a part of the background to that other: or; the other is said to be relieved against, or opposed to it.

Dark objects should be relieved against light ones, and light against dark ones, (Plate XXI, fig. I.)

But in neither case should the object be equally relieved on all sides; or it will appear to be cut out and stuck on the surface of the picture. Some portion of the outline should tell more strongly than the rest; other portions should not be relieved at all, but merge into the background. To effect this, shadows may be thrown upon some



Small shrubs in the foreground - to dark  
ground. The background is light-colored.

## SECTION III

### RELIEF

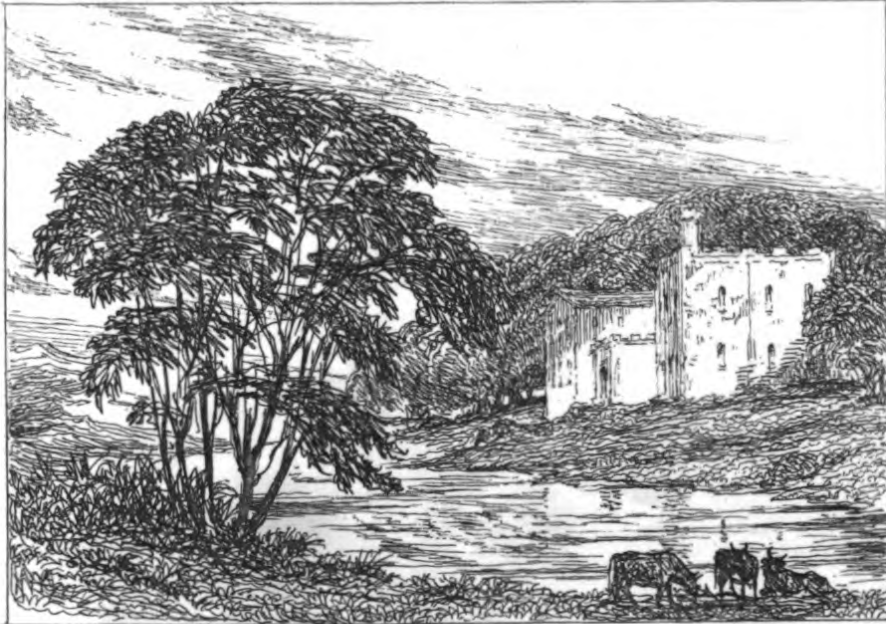
As a sign of relief and form, the relief of a drawing should be indicated in the drawing by a darker tone of the background than the color of the object to be represented, and a lighter tone of the background than the color of the object to be represented.

There should be a gradual transition from the dark to the light, and the dark to the light should be indicated by a gradual transition.

When a relief is indicated, the relief should be indicated by a darker tone of the background than the color of the object to be represented, and a lighter tone of the background than the color of the object to be represented. The relief should be indicated by a darker tone of the background than the color of the object to be represented, and a lighter tone of the background than the color of the object to be represented. The relief should be indicated by a darker tone of the background than the color of the object to be represented, and a lighter tone of the background than the color of the object to be represented.

*Relief.*

1

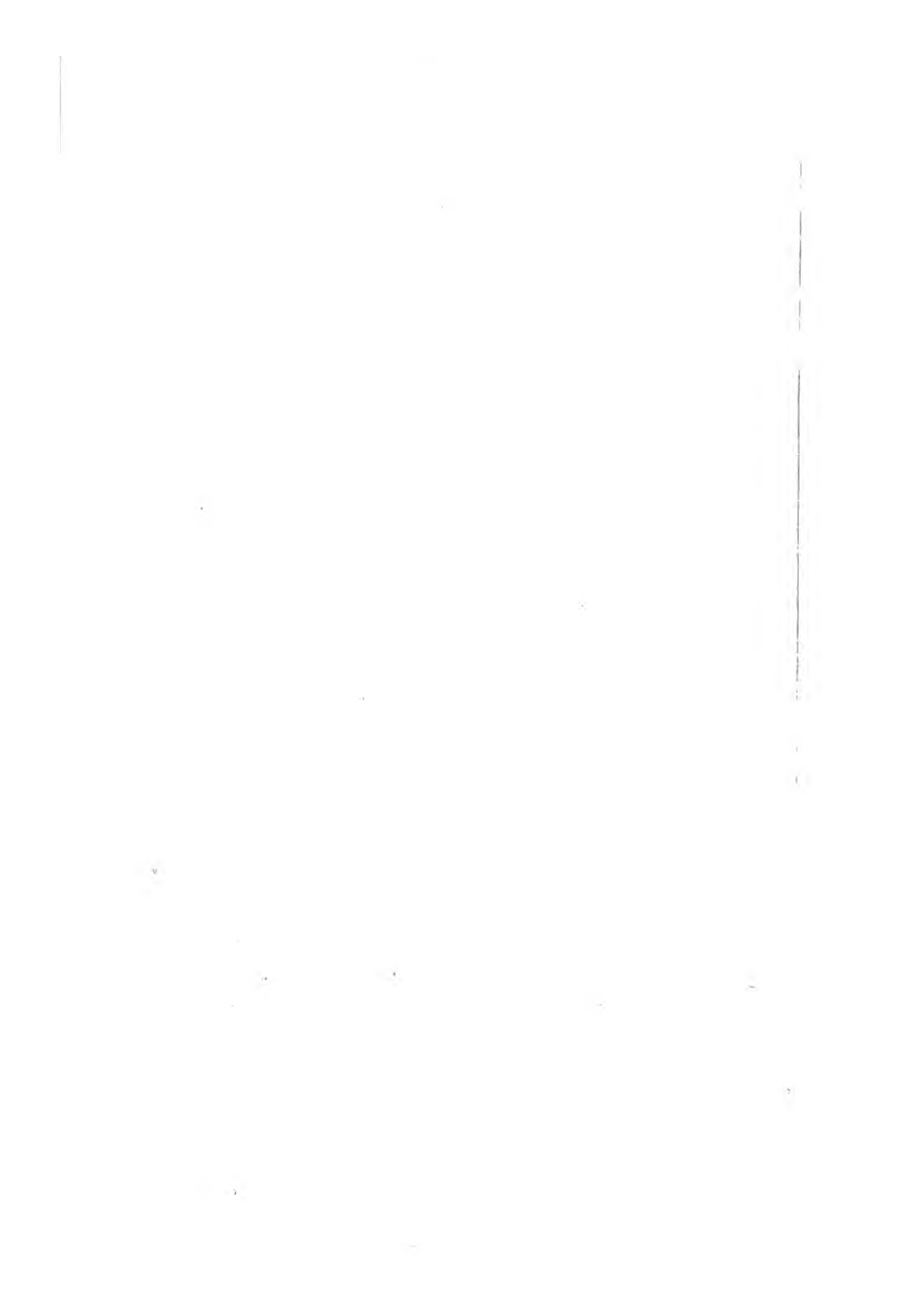


*Dark objects, against light, and light against dark ones.*

2



*Objects of intermediate tone, partly as dark against light, and as light against dark.*



part of a light object; as on the building in the above examples (Plate XXI. fig. 1); so as to destroy the insipidity consequent or frequently resulting from an equality of light.

Of objects, which are neither decidedly light nor dark, some parts of the outline should be relieved as light against dark, and others, as dark against light, and others again should merge into the background, and not be relieved at all, (Plate XXI, fig. 2.)

No line, of whatever character, should be relieved throughout its whole length in the same degree, whether as light against dark, or dark against light. The greater the variety in the species of relief consistently with breadth, the greater the beauty of Chiaroscuro.

The term *relieved* is here used in a positive sense as meaning made distinct: but there is no other word to designate the placing one object before another, though that other may be of the same degree of light, and thereby the outline of the first is rendered indistinct, or is not relieved in the positive sense. The term *opposed* can



hardly be used when there is no opposition, but merely apposition or anteposition.

Objects having flat and angular shapes and surfaces should be relieved against and contrasted by others having round shapes and surfaces ; and those having round shapes and surfaces, by flat or angular shapes and surfaces.

Large objects should be *set off* by small ones, and vice versa.

Lines or spots, which are not necessary to the effect or character of the subject, should be *carried off* by other lines in nearly the same direction, or spots of similar character.

Pictures which are generally light, require some point or spot of dark ; those which are generally dark a point of light ; and pictures of an intermediate tone, a point of light and dark in strong opposition in the foreground, to give air or space, or spirit.

A caution may here be given with regard to the situation of light, under which objects will be seen to advantage : both in respect of Pictorial Effect, and of facility of representation.

The light should never be directly in front of the picture, or object chosen for the picture, that is to say, coming in over the head of the spectator from behind him. If the subject be a flat object, such as the side of a tower, it will present a mass of equal light, or a spot. If the object approach the circular form, as a round tower or tree, the light will graduate equally from the centre to the two equally dark sides. The outline of the two sides of the tower and throughout of the tree will be of uniform degree of dark, and all Pictorial Effect in danger of being lost.



The light may come out from the picture behind the subject; but it has been previously stated, not from the centre of the picture.



The light may come in at either side of the

picture, but it must be either before the subject or behind it.



To complete the system of making pictures, it now only remains to shew the situations in which the subject or points of light or dark, to give spirit, should be placed, which will be done in the following chapter.

## CHAPTER IV.

### STRONG AND WEAK POINTS OF A PICTURE.

IF any proof be wanting of the neglect of the art of making pictures, it will be found in the deficiencies of technical language. There is no name by which those points of light or dark, introduced to give effect, can be described. It is not my intention to invent any name for them, it is sufficient for me that they are introduced with great advantage, when in the proper places. And what are, and how to find the proper places, it will be the purpose of this chapter to explain.

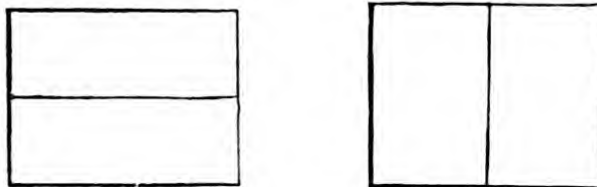
In the last chapter it was shewn, that the principal subject of a drawing or picture should occupy one or other side, and that these nameless points for effect, whether animals or figures, should not be in the centre. It may now be more definitely stated that there are certain parts

or situations in a picture, where the principal subject, or these points of light or dark should never be placed, and on the other hand there are certain other parts or situations peculiarly adapted to that purpose. The former may be termed *feeble*, and the latter *forte* points or situations.

The *feeble points* are those which are at an equal distance from any two of the boundary lines or corners of the drawing.

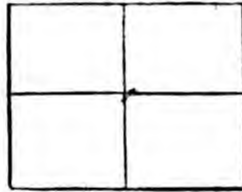
The *forte points* are those which are at unequal distances from all the boundary lines and corners.

Any point that appears to be at an equal distance from one boundary line, whether top bottom or side, to any other boundary line, or corner, is *feeble*; or an improper situation for the subject or points of effect. The most *feeble* are those situations which are equidistant from the



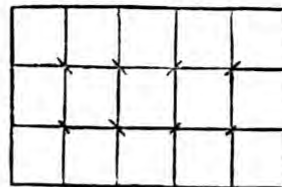
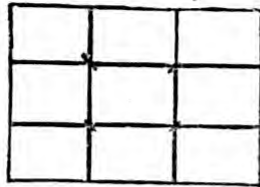
top and base lines ; or from the two sides.

The central point, is the most *feeble*, of all :



and to a certain extent, they increase in strength or value, as they diverge from the centre.

But it is not every situation that may be at unequal distances from the boundary lines and corners, which is a forte point. The inequalities in distance must bear a mathematical ratio to each other, as one and two-thirds : two and three-fifths.



Those points will be the strongest or best adapted for the reception of the subject, or these nameless points of effect, which are distant from the four boundary lines and the four corners in degrees the most varied, yet bearing a mathematical ratio to each other, as one-third from the base, two-

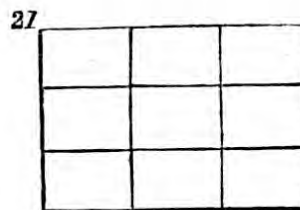
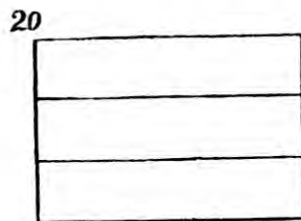
fifths from one side, three-sevenths from one corner, four ninths from another, and so on in every possible relation that it can bear between the opposite corners, the two upper corners or the two lower, or the upper and lower of the same side, the two sides, or the top and base.

But without dragging the reader through a treatise on mathematical proportion, it may be sufficient to give a facile method of obtaining the principal forte or strong points.

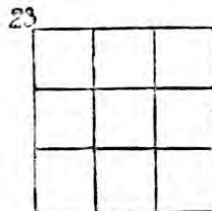
## SECTION I.

### RULES TO FIND THEM.

DIVIDE the height of the drawing into three equal parts, and the width into three also,



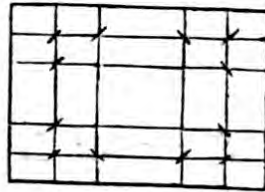
every intersection will give a strong or forte point, except the drawing be square.



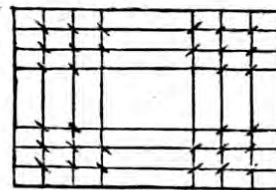
Again divide the outer spaces into two equal



parts, and every intersection will give a forte

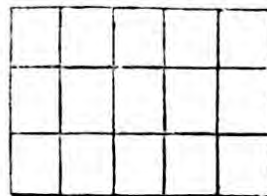


point. Or divide these spaces into three parts,



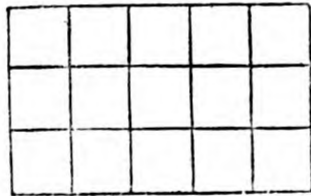
and every intersection will give a forte point.

Again, divide the height of the drawing into three parts, and the width into five,

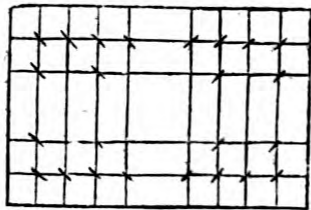


and every intersection will give a forte point,

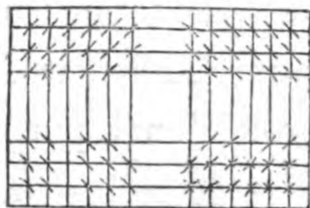
(unless the height of the drawing be to the length as three to five).



Again, divide the outer spaces into two parts,

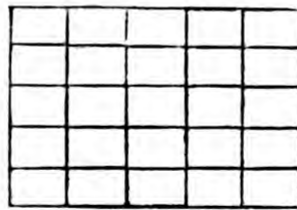


and every intersection will give a forte point.  
Or; divide these spaces into three, and every

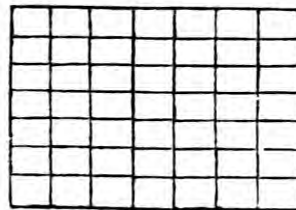


intersection will give a strong or forte point.

The scientific or professional reader may pursue this mode further, by dividing the height and width more minutely, as into fifths,



and sevenths,



and again subdividing the lower and outer spaces, which may be useful when applied to drawings or pictures on a large scale; but those given above will be quite sufficient for the amateur, or for general professional purposes.

It remains to give some instructions as to their application, or the use to be made of them; premising, that all the lines, the intersection of

which gives the forte *points* of a picture, in their whole length, cover what may be termed the forte or strong *parts* of a picture. If the object be so large as considerably to overspread one of the forte *points*, it must principally occupy some of the forte *parts* of the drawing.

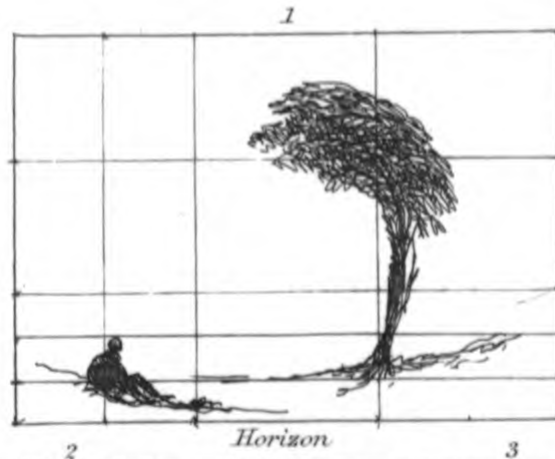
The first part of the drawing is a plan view of a rectangular object. The dimensions are given as 10 units by 10 units. The object is divided into four quadrants by a vertical line and a horizontal line. The top-left quadrant is shaded with diagonal lines. The top-right quadrant is shaded with horizontal lines. The bottom-left quadrant is shaded with vertical lines. The bottom-right quadrant is unshaded.

The second part of the drawing is a perspective view of the same object. It shows the object from an angle, with the top surface and the two side surfaces visible. The shading is consistent with the plan view, with the top surface being unshaded and the side surfaces being shaded with diagonal lines.

The third part of the drawing is a perspective view of the object from a different angle. It shows the object from a side-on perspective, with the top surface and the two side surfaces visible. The shading is consistent with the plan view, with the top surface being unshaded and the side surfaces being shaded with diagonal lines.

The fourth part of the drawing is a perspective view of the object from a different angle. It shows the object from a side-on perspective, with the top surface and the two side surfaces visible. The shading is consistent with the plan view, with the top surface being unshaded and the side surfaces being shaded with diagonal lines.

*Situations for Points.*



*Close scene, two fifths.*



*Open scene, below one third.*



*Full subjects, three fifths.*

## SECTION II.

### REGULATIONS FOR THE USE OF THEM.

WHAT particular forte points may be made use of, will depend upon the character and disposition of the subject; but, one general rule must be observed, viz. *not to use two corresponding points in the same drawing*; so that a tree occupying the point obtained by the first intersections, a figure introduced to give effect in the same drawing, should occupy a point obtained by the subdivisions (Plate XXII. fig. 1.); and, as the scene is more or less extensive, and as the object introduced to give effect, is smaller or larger in proportion to the whole drawing, so may the points, more or less distant from the centre, be used.

The horizon, which always has great influence over the character of a drawing, should not vary much beyond one-third or two-fifths of the whole height of the drawing. In proportion as the



*Full subjects, three times*



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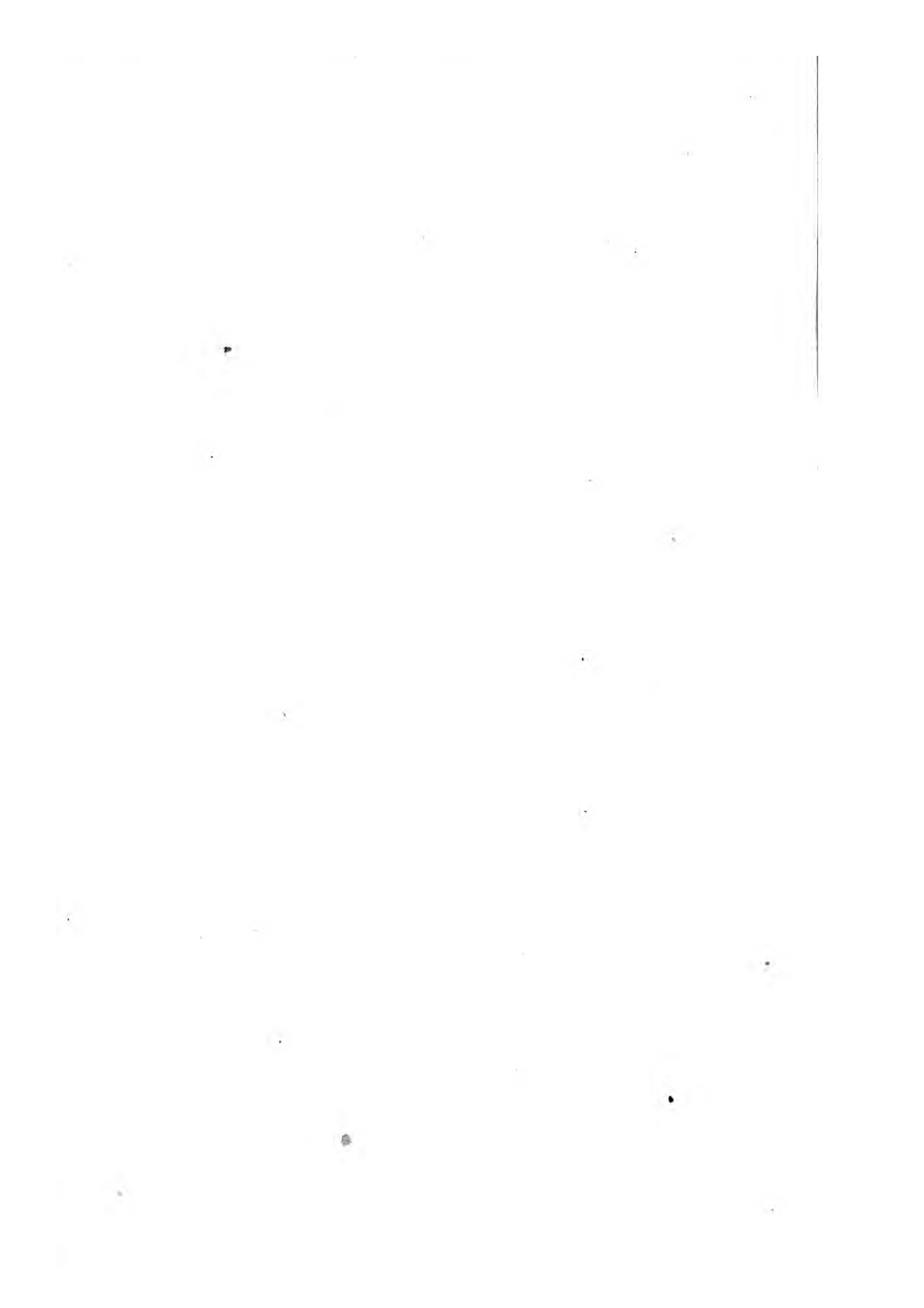
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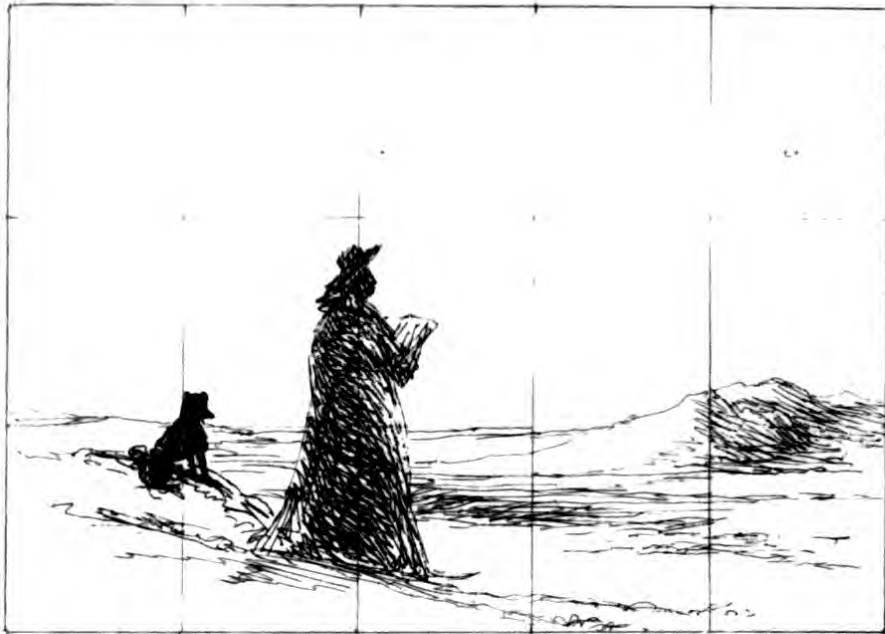
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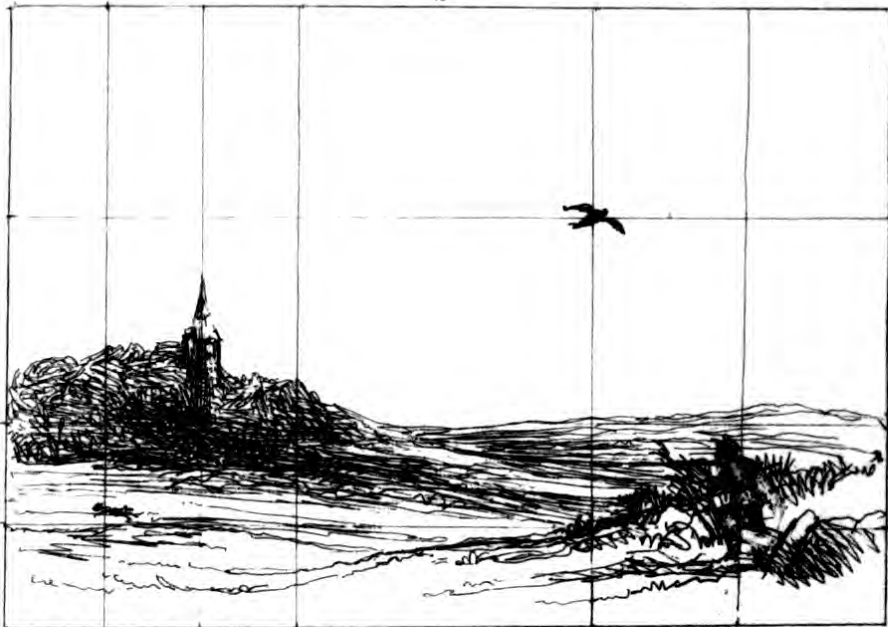
*Situations for Points.*

1



*Large Objects in Foreground.*

2



*Objects in distance, and small objects in Foreground.*





Person in snow



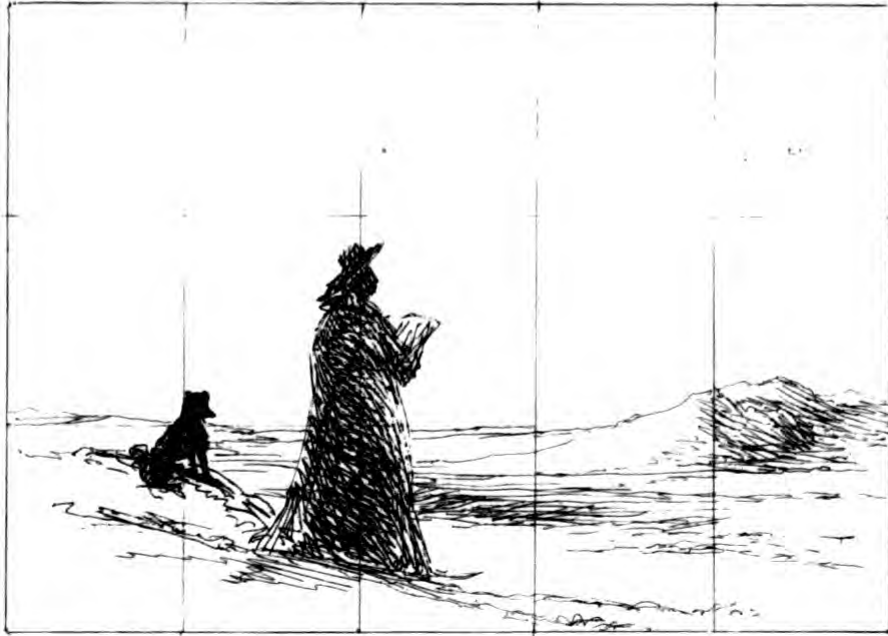
Church in the distance

scene is confined, so may the horizon be made higher—and, as the scene is more extensive, or greater expanse is required, may the horizon be placed lower in the drawing. But it should always be upon one of the lines, by the intersection of which forte points may be obtained, as on the thirds, fifths, or the subdivisions. (Plate XXII. figs. 2. and 3.) Under certain peculiar circumstances, such as an extensive view, with distinct features in various portions of the middle-ground and distance; the horizon may be placed on one of the upper lines, as one-third or two-fifths from the top; but the effect is never pleasing, unless managed with great skill, and then, scarcely worth the trouble of overcoming a difficulty that might have been avoided with advantage. (Plate XXII. fig. 4.)

If the figure or the subject be in the foreground, and large in comparison with the size of the drawing; it may occupy one of the forte parts, covered by one of the thirds, or one of the fifths, near the centre. If it be small, as a dog, it may occupy one of the intersections of the fifths, nearest the side, or one of the subdivisions of the thirds. (Plate XXIII. Fig. 1.)

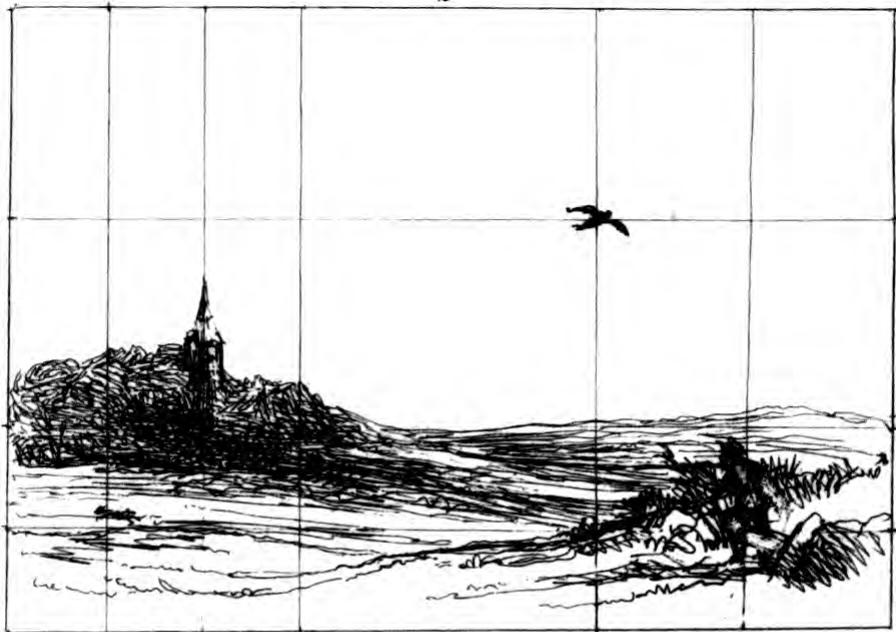
*Situations for Points.*

1



*Large Objects in Foreground.*

2



*Objects in distance, and small objects in Foreground.*

1911

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If the principal subject be situated in the distance ; it should occupy some of the forte parts, covered by the subdivisions of the exterior thirds or fifths : and, if there be any distinct perpendicular forms, as towers or spires, they should occupy one of the lines forming those subdivisions ; and the points introduced to give effect, should be placed in a forte situation bearing a different relation to the corner from those made use of for the subject. (Plate XXIII. fig. 2.)

It will be evident, that the principle to which all the foregoing rules are to be referred, is *Variety*, under certain restrictions ; without which all productions of the fine arts are vapid, stiff, and formal. Hogarth has said justly, “ that the art of drawing pleasing forms, is the art of varying well.” He might have said, that the whole art of making pleasing pictures or drawings, consisted in the art of varying *well*, that is, with a due regard to *proportion*.

It might not, perhaps, be difficult to show, that variety can be obtained only to a very limited extent, unless great regard be had to proportion.

## CHAPTER V.

### THE EFFECTS OF PERSPECTIVE.

THE principles to be observed in putting objects together, or treating them so as to make pictures, having been given, it may now be well to descend rather more to details, and to point out how objects of particular forms are affected by Perspective.

This science has been made a subject of much greater dread than it really deserves, from the want of a little method in teaching it; and also, it must be admitted, by some absurd attempts at impossibilities on the part of those who have, nevertheless, been most eminent as Perspecticians. Malton is reported to have driven himself mad, with endeavouring to find out a *rule* for putting rams' horns into perspective; and it is certain that he spent a great deal of time in settling the rules for putting into perspective a column, *as seen when the spectator is close to it*. Whether

he has published the results, I am not aware ; but the attention of the reader need only for one instant be directed to the circumstances under which a column is seen when the spectator is close to it ; (viz. that he looks *up* vertically to see the capital, and looks *down* vertically to see the base) ; to be led to the conclusion that if ever mad, Malton must have been mad *before* he could have thought of discovering rules for seeing in two opposite directions at the same time ; for, perspective is the science of representing what is seen, or the forms of objects as presented to the eye.

The first principle of perspective, as applied to a *picture*, is, that that only can be represented which can be seen *without moving the eye*, or at one and the same moment. If the eye be moved, the representation will become a panorama.

Exactly opposite to the eye, and on a level with it, is what is called the point of sight, which regulates the whole of the effects of perspective upon the objects in the drawing.

When these *effects* are explained, the *means* of producing them will be found to be very simple.

Everything, apparently, diminishes, and also becomes more faint and indistinct, as it recedes or is placed at a greater distance from the eye; and *the horizon is always on a level with the eye*, consequently, the *point of sight is on the horizon*.

Those objects only, which are of regular form, can be put into perspective *by rule*; but heights and widths may be obtained by the same rule.

You see *over* everything *below* your eye, as the ground, which will appear to rise as it recedes to the horizon, already stated to be on a level with the height of the eye of the spectator; therefore, everything growing out of, or standing upon, the ground, must commence *below* the *horizon*;



and, in proportion as it approaches the horizon will it be more distant, and will require to be

made smaller and more faint : on the other hand, as it approaches the base line, it will appear to be nearer, and require to be made larger.



This applies to all objects on ground at the same level with, or below the station of the spectator. And a simple and invariable rule for putting objects under these circumstances into proper perspective is, — to make the horizontal line intersect them at the same part, however near or however distant they may be ; as in the above examples, the horizon intersects all the figures at the hips, and the trees at about one-third their height. The figures and the trees in these instances, respectively, are thus

made all *equal* in *height*. There can be no difficulty afterwards in varying that height, if required, by adding a little to one, or taking it off from another.

If the ground rises, as a bank or a mountain, it may be higher than the horizon, and whatever is upon it, or growing out of it, will rise in a corresponding degree. And all objects of equal sizes will appear of equal sizes when at the same distance; however the ground on which they are situated may be raised above the level of that on which the spectator is placed.



It will be seen, by the foregoing examples,

that the tops of objects which are higher than the eye of the spectator, will descend to the horizon as they recede; and, if the object be drawn of just proportion with itself, and placed according to the above rule, the exact degree of diminution at the top will be obtained at the same time as at the base.

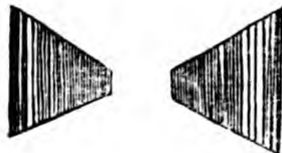
Thus we see *under* everything *above* the eye, or horizon, as the roof of an archway;



*over* everything that is *below* the eye, as the ground or floor;



and *along* the *sides* of anything at *either side* of the point of sight:



and *such surfaces only as recede above, below,*

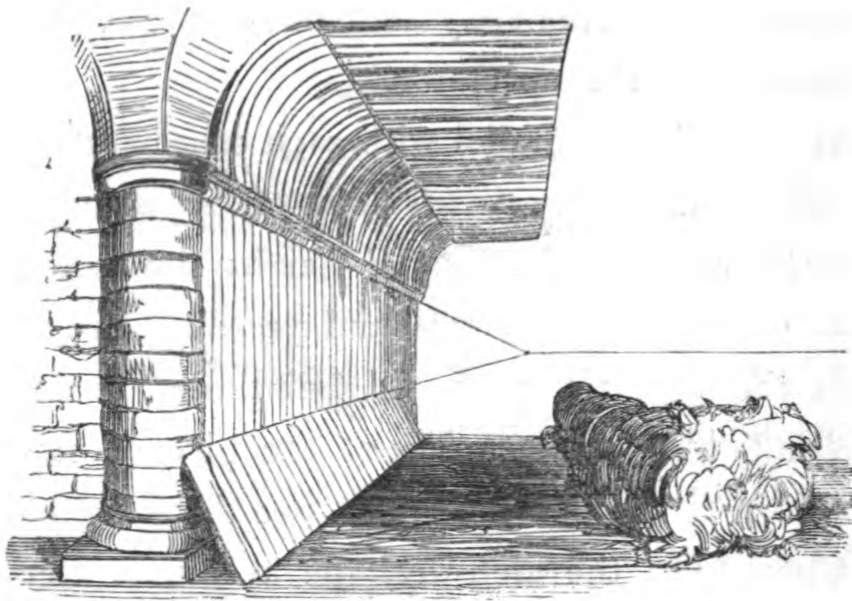
or *on one or other side* of the eye, are altered in *shape*. Those surfaces which are presented in full, or, as it is technically termed, parallel with the surface of the picture, are not altered in shape, but merely diminished in size, and rendered proportionately indistinct as they are further from the spectator.

Any two lines parallel with each other, whether bounding a pathway, or floor of equal width throughout, a wall of equal height throughout, or a board of equal width, and receding directly from the eye, or, as it is technically termed, perpendicular to the surface of the picture, must be drawn to the point of sight. See the Examples in Chap. III., the archway, the avenue of trees, and the street; it will be perceived that all the receding lines go to the point of sight.

To produce this effect more distinctly; if the surface be horizontal, as the roof or floor, let your shading be in horizontal lines; if vertical, as a wall or column, in vertical lines; if curved, as a coving or arch, in curved lines; if the surface be inclined, as a board leaning against a wall, let your shading be in inclined lines. If a tree

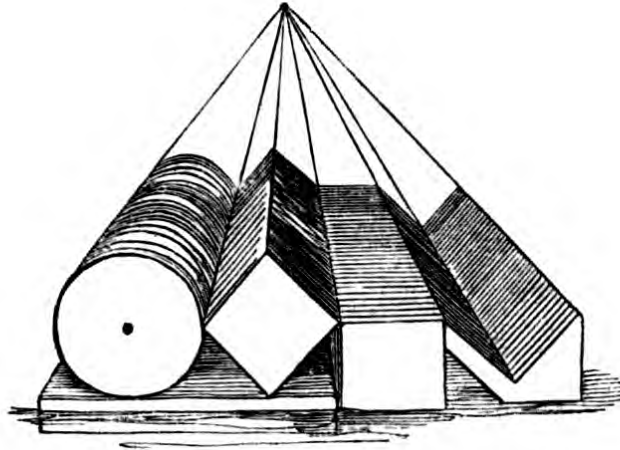


be lying on the ground, let it diminish as it recedes, and let the general direction be inclining upwards, and shade it with irregular curves, parallel with the curve at the root and top.



The method of describing the character of receding surfaces, may perhaps be rendered still more clear by the accompanying example: in which it will be seen, that it is only necessary to draw the *end* of the form; whether round or square, and shade it with lines parallel thereto, as curves, horizontal, vertical, or diagonal lines; and lines drawn to the point of sight give the

requisite diminution, to make them of equal width or thickness throughout.



The circular top of a column, above the horizon, will appear to incline downwards towards the sides. You look *under* the circle,



and at the base it will appear to incline upwards towards the sides, you look *over* the circle. As



these curves approach the horizon, either from

above or below, they decrease in curvature, so that a division of a column on a line with the horizon, will be perfectly straight and horizontal.

As you see *over* the base of a column on the ground, and *under* the capital, and the surface is described by curves in two opposite directions ; so with a tree, or any other object approaching to a circular form, the upper part will appear to curve over :



and the lower part, if below the horizon, to curve under.

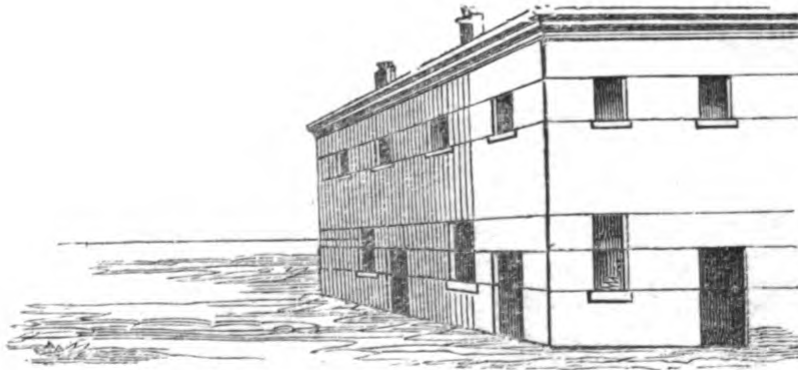
And if the trunk of a tree incline out of the picture, it must be shaded with lines curving

under; on the other hand, if the trunk of the tree incline into the picture, it must be shaded with lines curving over.



As the tops and base lines of houses receding into the picture, must be drawn to the centre point, so must the upper and lower lines, and all the horizontal divisions of the windows. Such as are intended to appear at equal heights and of similar sizes, must all range on the same lines, which, as before stated, must be drawn to the centre point; so, also, with the horizontal lines in the doors. And the doors and windows, as well as the spaces between them, will gradually diminish

in width, proportionately to the diminution in height.

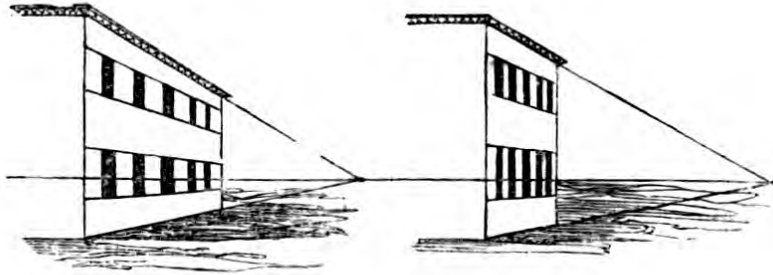


There is a rule for measuring the widths of these windows and doors, and the lengths of lines receding into the picture; but, as it depends upon the distance the spectator is *supposed* to be from the part of the subject forming the base-line of the picture; *which distance is perfectly optional*; it is unnecessary to perplex amateurs with what can only be called into *use* when making an architectural drawing by *measurement*.

If the spectator be close to the base of the picture, the perspective will be what is termed sudden. The diminution will be very rapid; the

second yard will appear much smaller than the first; and the third than the second.

If the spectator be at a distance from the base of the picture, the perspective will be very gradual, and the diminution of space in the successive yards will be scarcely perceptible.

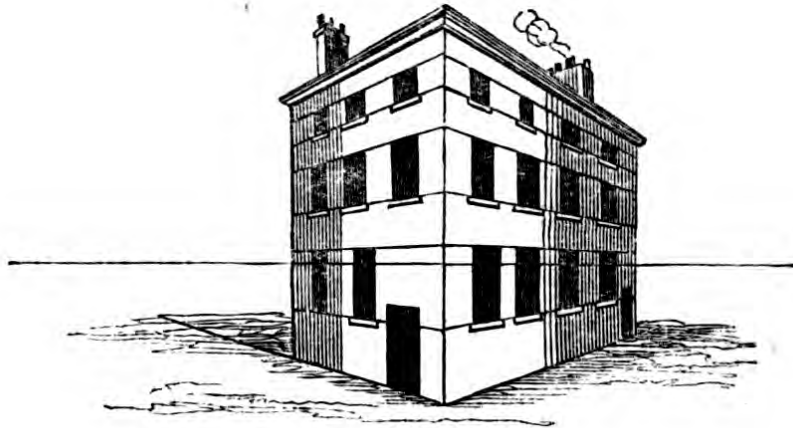


This is all that is requisite for amateurs to know, to enable them to place any subject in what is termed parallel perspective; that is, when one face of a square object is parallel with the base line or surface of the picture: which is particularly recommended to amateurs as being the simplest to do, and looking the most true and best when done.

However, as it may occur that amateurs may sometimes desire to put a building into what is termed angular perspective; that is, presenting

one of its angles nearest to the spectator: the principles of this kind of perspective, and the most important practical rules will be given; but they are not recommended to the study of any except skilful practitioners.

In angular perspective, both faces of the building or square object diminish to two different points on the horizon on each side of the point of sight.



As was stated with regard to the circular divisions of a column, so the angles at the corner of the object become more obtuse as they approach the level of the horizon, when any division, that may be exactly at the same height, becomes apparently a straight line, whatever

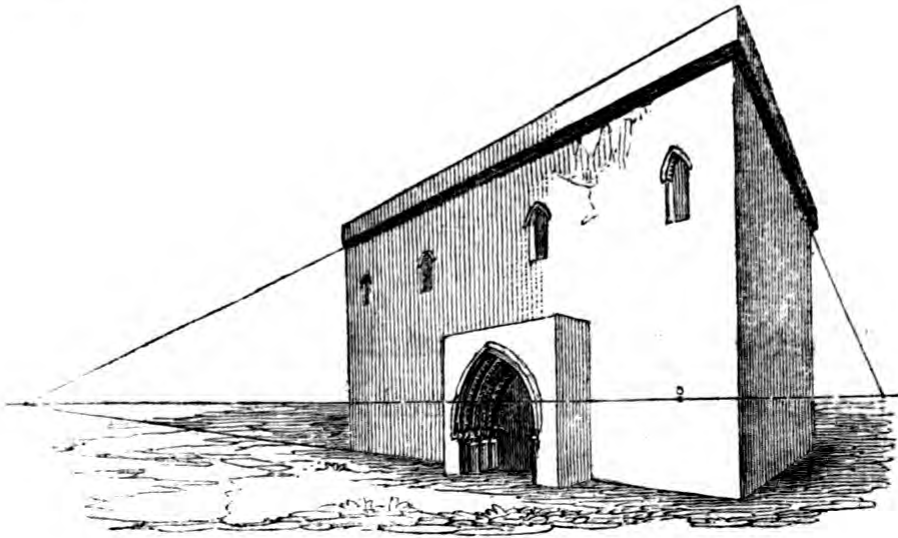
may be the real inclination of the sides of such angle.



There is a rule for obtaining these vanishing points, as they are termed; but, as this also depends upon the supposed distance of the spectator from the base line of the picture, it is unnecessary to the amateur. It will be quite sufficient for him, when he wishes to place anything in angular perspective, — which should never be done unless required to give a particular effect or a particular line, — to *draw* the required line, the top, base, or some line on one face of the building or object in the *desired direction*, and the point on the horizontal line, into which it vanishes, or which it would, if continued, intersect, will govern every line on that side of the building, which recedes into the picture. If this point should happen to be near the point of sight, the vanishing



point for the other face of the building, should be at a considerable distance from it on the opposite side.



The great principle to be kept in mind, both as regards angular and parallel perspective, is, that *all lines inclined from the surface, or receding into the picture in the SAME direction, or parallel with each other, must be drawn to the SAME point, and that that point must be on the horizontal line.*

## CHAPTER VI.

### INSTRUCTIONS ON THE SELECTION OF SUBJECTS FOR SKETCHING FROM NATURE.

IN the foregoing chapters have been shown, the principles upon which Pictorial Effects are constructed, and by which the arrangement of the subject must be regulated ; also the features necessary to be preserved to give the truth of perspective. These are sufficient to enable the amateur to produce pictures, either from imagination, which would be termed compositions ; from recollection of the scenes in nature ; or from sketches, however slight, made by themselves, or by other persons.

Sketching from nature is a further advance, which requires considerable practice before it can be achieved with facility. One of the principal difficulties, that of seeing objects under Pictorial

Effect, will, however, soon be got over by any one who is conversant with the contents of the preceding chapters, and has attained the power of exercising the rules laid down therein, without *copying* the examples, but by representing subjects under those effects. The eye will soon become accustomed to see everything in nature in a similar manner, and the scene or object will instantly suggest the most advantageous mode of treating it.

Another principal difficulty arises in the choice of the subject: this it will be the endeavour of this chapter to remove.

To the skilful, one subject may be as good as another; and they may scorn to be deterred by difficulties of management: and, as exercises of skill to those who are tolerably proficient, the attempt to delineate impracticable subjects, may not be attended with disadvantage. But the present work is for the benefit of beginners, as well as those more advanced; and to the former, it is requisite that some instructions should be given as to the subjects which are best adapted to their more limited powers of representation,

and at the same time to produce an agreeable effect.

The subjects first chosen should be those which have natural boundaries, as a clump of trees, copse, or village, and at such a distance as shall prevent the details from being conspicuous.

They should be represented under the effects given in the first rule, Chap. II. Sect. I., and the general forms indicated, without any attempt at detail. For it should be distinctly understood, that it is better to be indefinite and near the truth, than elaborately detailed and incorrect; and that the student, and the amateur especially, should be contented to be indefinite until he is able to be accurate. It required three attempts by Apelles and Protogenes to draw a perfect outline; need more be said to convince the amateur, that he cannot be accurate at his first attempt?

When subjects can be achieved under these effects with tolerable facility, the sketcher may represent them nearer to his eye, under the effects given in the second rule, Chap. II. Sect. II.

Still details should be avoided, and the objects represented in the mass.

The amateur may then proceed to more complicated subjects, and such as have not natural boundaries, but are parts of more extensive views.

Here the difficulty of limiting the portion to be selected for the subject of the drawing, or of preventing the eye from rambling over other parts of the scene, will be found. This will best be obviated in the first instance, by selecting such subjects, or portions of views, as are suited to one or other of the effects given in Chap. II., and commencing by rubbing in the effect, into which the features of the scene will be easily incorporated, and a picture insured from the first attempt, however deficient the sketcher may be in delineating the details. The latter will insensibly become more easy at every trial, and when *thus attained*, will never interfere with the general effect.

Facility will result from practice, and the amateur having gone through the above course, and being imbued with the principles laid down

in this work, will find no difficulty in sketching any scene, and producing it under Pictorial Effect.

In conclusion, it may be observed, that beginners should not make sketches larger than the examples given herein ; and should increase the size in proportion as they acquire facility of hand and knowledge of details.

## CHAPTER VII.

### PROGRESSIVE STYLES OF EXECUTION.

IN commencing drawing, the amateur should not give himself any concern with regard to execution ; that will naturally result from the course of practice suggested in this work. The first consideration, (many celebrated artists have considered it the ultimate consideration), but certainly the first, should be to produce the effect desired, without any objectionable qualities in the method. This will be best done by a rapid and close motion of the pencil backwards and forwards, so as to produce a line ; or rather a tint in which lines should not be evident ; thus :



The hand should be moved as freely and regularly





*Progressive styles of Execution*

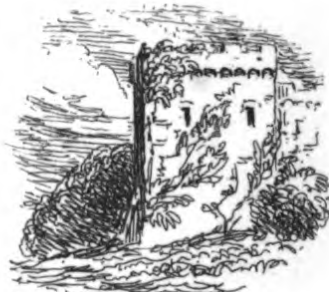
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EMULSION.

Even very few attempts will result

in a good emulsion in this mode, to  
be made in a shallow, and spread  
out, vessel, with a similar touch  
to that which is used to cross the second lines



and so proceed, it is requisite  
that the heart, and the shadow  
of the vessel, should be never  
allowed to separate, to produce

the emulsion, it be convenient with the  
objects, but it will always be requisite  
that the objects be produced in the  
described manner. (Fig. XXIV. fig. 11.)  
It is not necessary of moving the hand  
of welding the vessels together with some  
knowledge of the figures of objects is attended, a  
different kind of touch may be adopted, to a  
certain extent, imitating the form to be emul-



as possible, which very few attempts will render easy.

Having commenced a tint in this mode, in what is to be the heart of the shadow, and spread it a little each way ; cross it with a similar touch at the least possible angle ; cross the second lines



in the same way, and so proceed, till the requisite depth be produced at the heart, and the shadow be extended to the requisite shape ; but never cross the lines at right angles, except to produce forms.

And, until the amateur be conversant with the shapes of objects, let them always be represented in shadow, and the shapes be produced in the mode described above. (Plate XXIV. fig. 1.)

When tolerable facility of moving the hand and wielding the pencil, together with some knowledge of the forms of objects is acquired, a different kind of touch may be adopted, to a certain extent, imitating the form to be repre-

*Progressive styles of Execution*

1



2



3



4







*General forms of trees in progressive styles of Execution,  
with mode of treatment.*

1



2





sented, but still in shadow. (Plate XXIV. fig. 2.) By commencing in the centre, and working out to the edges, greater accuracy can be insured, as it can be extended on any side until the exact shape be produced.

When the form is intimately known, it may be represented in the light, and a still more descriptive touch used on the light parts. (Plate XXIV. fig. 3.)

And as the amateur increases in power, and enlarges his drawings, the touch may be gradually rendered more and more discriminative, until the *appearance* of every leaf on a tree, and every hair on a dog's back, may be rendered distinct. (Plate XXIV. fig. 4.) Examples of which may be found in numerous drawing books and studies, published by various artists.

A few examples of the principal varieties of the forms of trees are added in the early styles of execution, with the most suitable arrangements and accompaniments, to set off their respective characters. (Plates XXV, XXVI, XXVII, and XXVIII.)







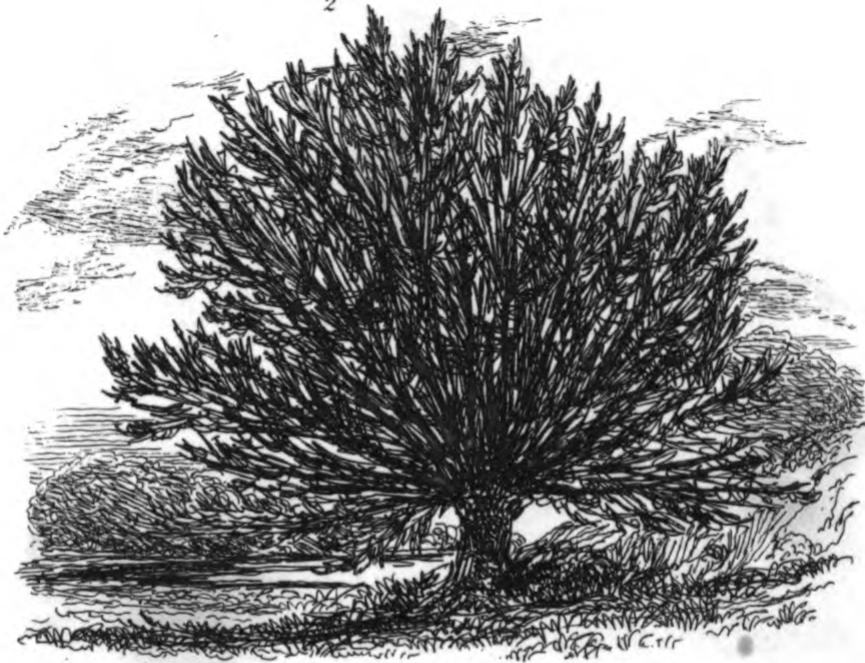


*General forms of trees, and mode of treatment.*

1



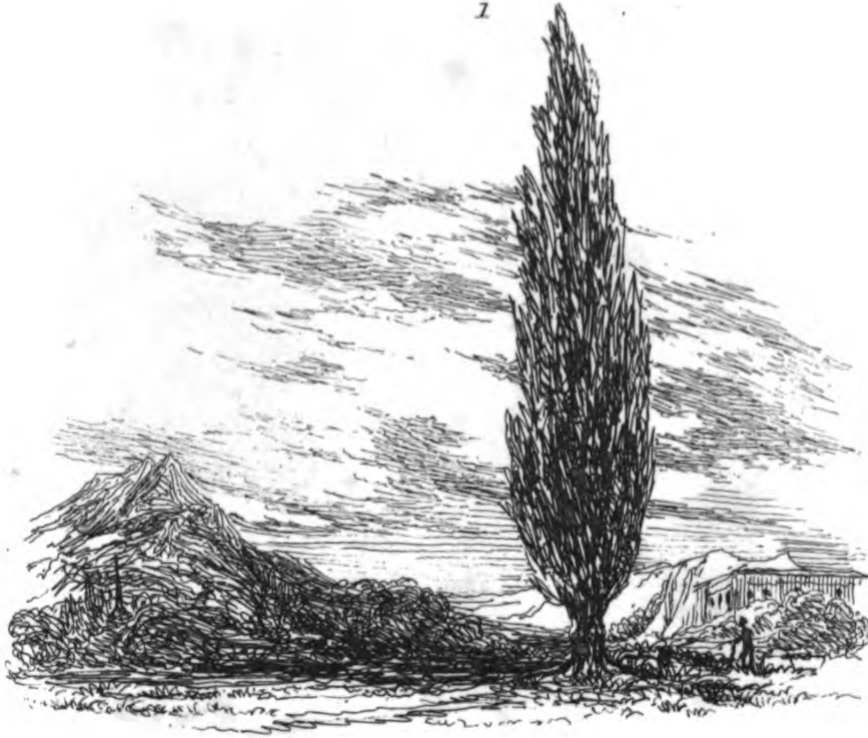
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*General forms of trees, and mode of treatment.*

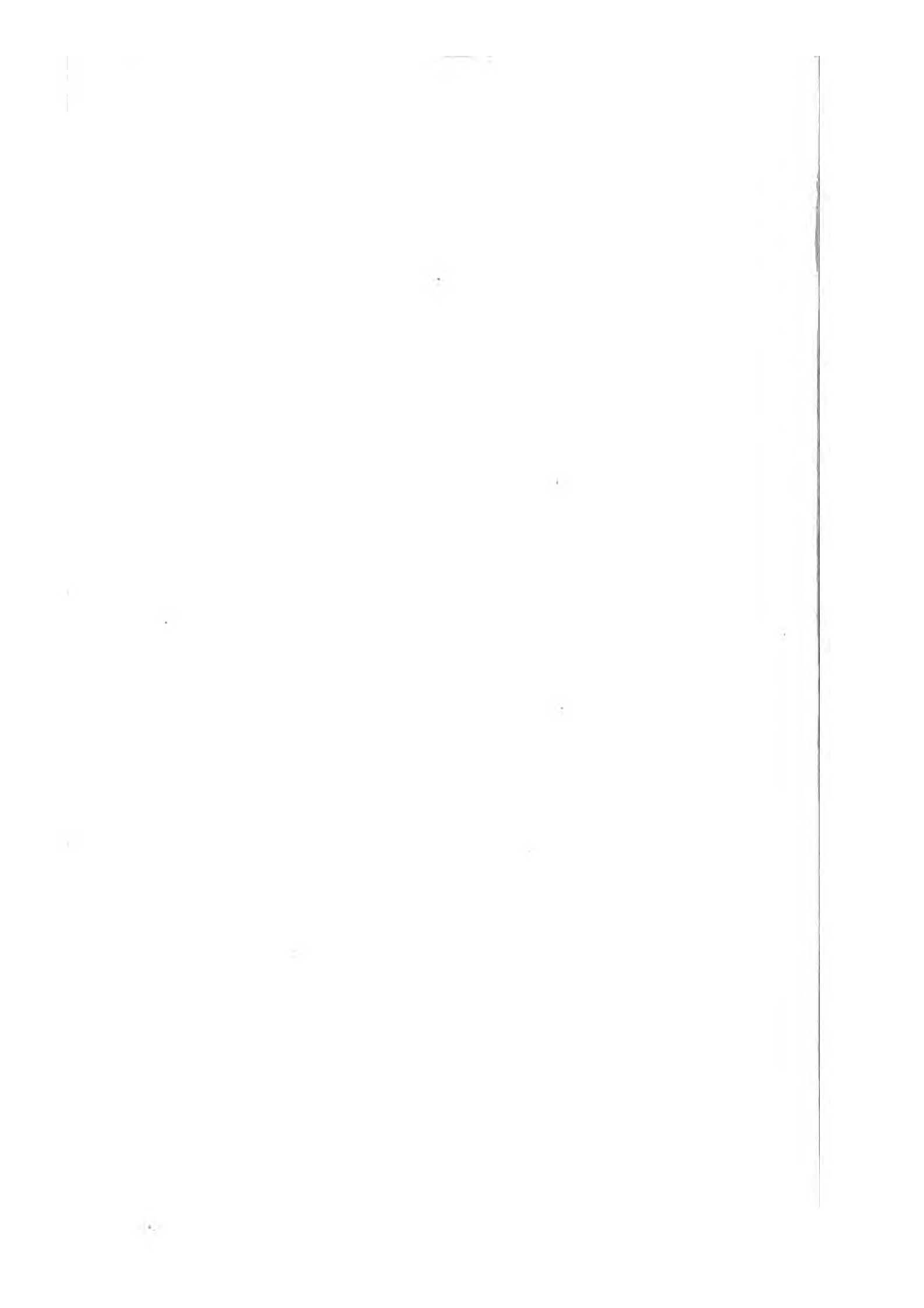
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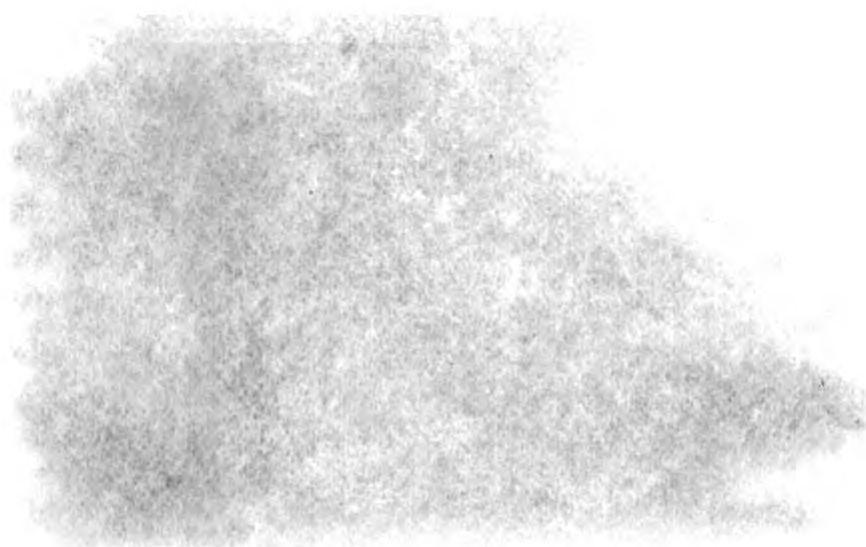


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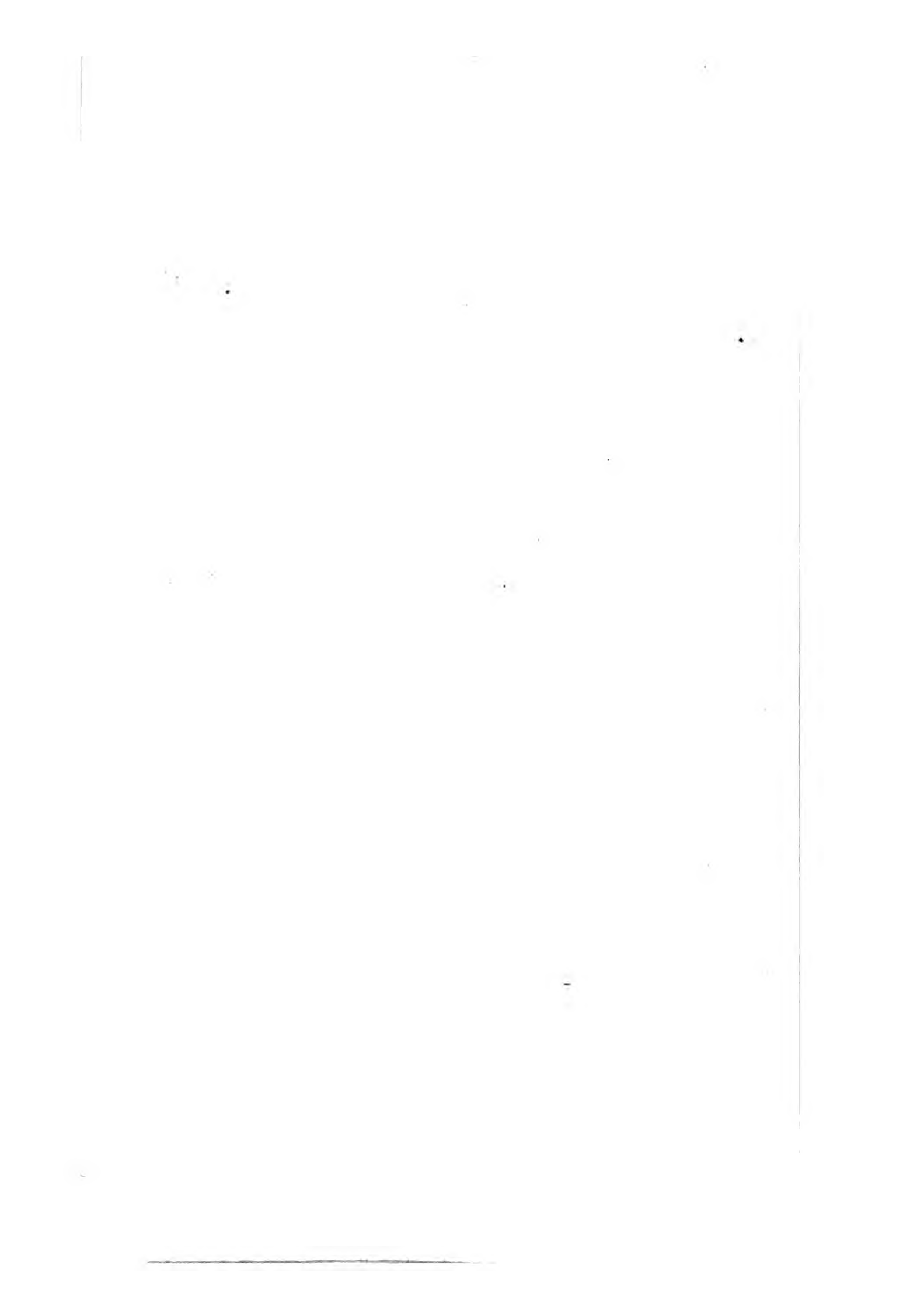
*General forms of trees, and mode of treatment.*

1



2





## CONCLUDING REMARKS.

AMATEURS and Students have now been presented with an exposition of what they have to aim to attain ; the principles by which the desideratum may be effected ; and a facile method of working out those principles : the remainder must be supplied by themselves ; courage to attempt, and to resist despondence, if at the outset they may not be quite so successful as they had anticipated. The delights resulting from the achievement, will amply repay a few disappointments.

Colour is reserved for a future work ; both on account of its requiring more proficiency in the amateur, and on account of the extent of illustration necessary to do justice to the subject.



