

**CHAMBER'S  
EDUCATIONAL COURSE.  
FIRST BOOK OF DRAWING**

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Chamber's Educational Course. First Book of Drawing by W. Chambers & R . Chambers

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**W. CHAMBERS & R. CHAMBERS**

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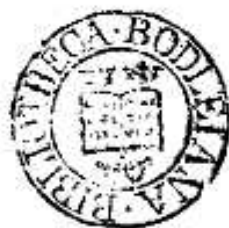


*CHAMBERS'S EDUCATIONAL COURSE—EDITED BY  
W. AND R. CHAMBERS.*

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F I R S T  
B O O K O F D R A W I N G .

NEW EDITION.



WILLIAM AND ROBERT CHAMBERS,  
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## P R E F A C E.

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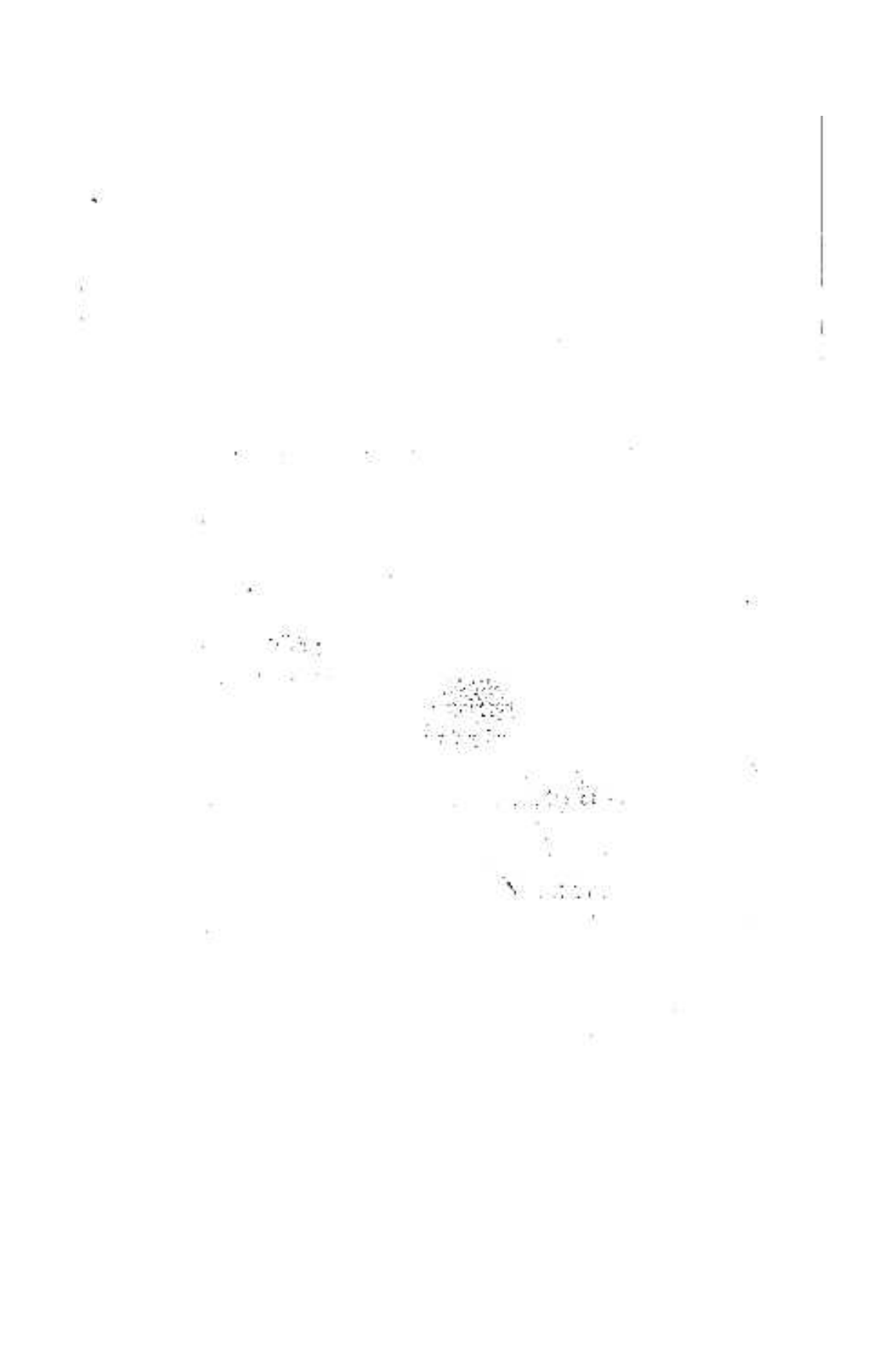
It is universally acknowledged, that Drawing is a branch of education which demands not a little attention and skill, before the pupil can become conversant with its rules, or an adept in its practice.

In the majority of instances, children have all more or less some idea of the elements of Drawing, and are able, without any teaching, to delineate simple objects according as these are suggested by their fancy; others, more gifted, possess a natural talent for originating and copying designs; whilst a few are endowed with a wonderful faculty for portraying natural objects, and blending natural scenery into the most harmonious grouping, affording pleasure to others, and creating a laudable spirit of emulation.

The present book has been carefully prepared with the view of promoting the Art of Drawing amongst juvenile scholars; and, as will be observed, the subjects are entirely progressive, and varied to an extent consistent with the limits of this Educational Course book.

EDINBURGH, July 1854.







# FIRST BOOK OF DRAWING.

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## INTRODUCTION.

Until the pupil acquires some degree of proficiency, a slate or black-board should be used; after which, the result of this initiatory experience may be conveyed to paper or bristol-board, a saving being thus effected, and a tangible result shewn.

Nos. 1 to 5 are simple lessons in Perpendicular and Horizontal Lines; also Curves.

This prepares the pupil for the following four subjects. No. 7 being a useful lesson in Perspective. No. 8, though apparently difficult for this early stage, is nevertheless a good lesson in Foreshortening; and when studied a little, and practised, will help the pupil over many subsequent difficulties.

The rudiments of the art being thus acquired, and the scholar conversant with straight lines and curves, he may now attempt the simpler objects of Landscape—such as Country-houses, &c.; but before going thus far, the instructor should explain that all lines used in Drawing are either straight or curved, or a modification of either; and the pupil should be impressed with the truth, that in nature the curve presents an infinitely more elegant appearance, and is more pleasing to the eye, than a straight line. The bending of the boughs of trees or the stems of flowers, the serpentine winding of rivers, the convolutions of figures in dancing, and the rounded outlines of animals, all afford examples of the beautiful and elegant in curvilinear form.

It is a frequent complaint with regard to intellectual instruction, that it makes no adequate provision for inculcating just perceptions of the beautiful; and we would beg to draw the attention of teachers to the subject. No opportunity should be lost of contrasting elegant with unshapely forms, and of pointing out, that whilst the one is as easily produced as the other, the contrast to the eye is very great.

Nos. 10 to 20 exhibit progressive styles in Landscape, embodying chiefly foreground scenes; and it is humbly hoped they may afford pleasure as well as instruction to the copyist.

The two following subjects are intended as lessons on trees—the Scotch-fir and Willow.

No. 23, the Juvenile Anglers, and 24, a wild Highland Scene with Water-fall, may not be out of place here.

The Carronade and Capstan, &c., may give an idea of some of the implements on board a ship, and will be found serviceable as lessons in Grouping.

Whilst No. 22 gives an idea of still water, the Light-house and Waves are intended to represent rough water. The pupil will here observe that the character of a Drawing is entirely changed by the shading—a single touch of the pencil sufficing in some instances effectually to alter the appearance of the object delineated.

Nos. 28 to 34 exhibit various animals as nearly after nature as possible. They occupy a considerable portion of this little work; but it is hoped, that as few landscapes are complete without them, besides being objects worthy of attention themselves, they may serve their desired end.

While about this stage of advancement, and when the mind has awakened to the power of expressing objects by various lines of a dark or light character, the attention should be invited to the method in which a person is able to draw an object from memory of its appearance. It may be done in the following terms:—

When we see, for example, a chair standing on the floor, we observe its shape or figure, its line of back, seat, legs, &c. We then take a pencil, and bending the mind intensely on the form of the chair, try to define all the lines of the object on the paper or board. The more perfectly that the hand can obey the direction of the mind, while bent in thought on the object, so will the Drawing be more true in all its details.

The pupil, therefore, must be taught to call up the whole power of his mind respecting the appearance of an object when he wishes to represent it by a Drawing. On this, indeed, may be said to rest the fundamental principle of delineation in all its branches. The hand is merely the instrument employed by the imitative faculty, and can never be effective without the strong concurrence of the will.

Next in order come two pages of ancient Vases, Jugs, &c., which have been carefully selected from an able work on the subject, and which are calculated to give to the pupil elegant ideas of the antique.

No. 37—The Hand and Foot, in themselves difficult studies,

require considerable care in the delineation. The same remark applies to the page on Eyes, &c., and Heads (No. 39). Here the figures denote the relative proportions that each feature bears to the head itself.

Nos. 40, 41, and 42 are studies after some of the best masters, and well adapted to inspire the pupil's mind with the grace and elegance of the originals.

And, lastly, the Vase of Flowers and Group of Fruit serve well to finish this little work, and to incite the young artist to arrange for himself—to go to the fields, and to take Nature herself for his study, assuring him that his ideas will be expanded and his pleasure heightened; and his reward will be certain, if he even succeed in copying a bird or a flower as a commencement of what may some day afford pleasure and gratification to himself, and a lasting benefit to mankind.