

**A FAMILIAR TREATISE ON DRAWING, FOR
YOUTH: BEING AN ELEMENTARY
INTRODUCTION TO THE FINE ARTS, DESIGNER
FOR THE INSTRUCTION OF YOUNG PERSONS
WHOSE GENIUS LEADS THEM TO STUDY THIS
ELEGANT AND USEFUL BRANCH OF
EDUCATION**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649017515

A Familiar Treatise on Drawing, for Youth: Being an Elementary Introduction to the Fine Arts, Designer for the Instruction of Young Persons Whose Genius Leads Them to Study This Elegant and Useful Branch of Education by Charles Taylor

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

CHARLES TAYLOR

**A FAMILIAR TREATISE ON DRAWING, FOR
YOUTH: BEING AN ELEMENTARY
INTRODUCTION TO THE FINE ARTS, DESIGNER
FOR THE INSTRUCTION OF YOUNG PERSONS
WHOSE GENIUS LEADS THEM TO STUDY THIS
ELEGANT AND USEFUL BRANCH OF
EDUCATION**

7

FAMILIAR TREATISE
ON
DRAWING, FOR YOUTH.

BEING AN ELEMENTARY INTRODUCTION TO

THE FINE ARTS,

DESIGNED FOR

THE INSTRUCTION OF YOUNG PERSONS

WHOSE GENIUS LEADS THEM TO STUDY THIS ELEGANT AND
USEFUL BRANCH OF EDUCATION.

BY CHARLES TAYLOR.

ILLUSTRATED BY THIRTY-THREE ENGRAVINGS,

FROM THE DESIGNS OF

BARTOLOZZI, R. A.
BROWN, A.
CIPRIANI, R. A.
DE MARTEAU.
GERARD LAIRESSE.
LE BRUN

LE CLERC.
MORTIMER, R. A.
PAYE, F. S. A.
POUSSIN.
SINGLETON.
VANDYKE.

LONDON:

PRINTED FOR SHERWOOD, NEELY, AND JONES, PATERNOS-
TER ROW; C. TAYLOR, BATTON GARDEN; E. BUTLER,
BRUTON STREET; J. CHRISTIE, HIGH HOLBORN;
S. WILKINS, HOLBORN HILL; AND
T. HUGHES, LUDGATE STREET.

1823.

LIST OF PLATES.

<i>Plate.</i>	<i>Artists.</i>
I. Eyes at Large - - - -	De Marteau.
II. Eyes at Large - - - -	De Marteau.
III. Noses at Large - - - -	De Marteau.
IV. Noses at Large - - - -	De Marteau.
V. Mouths at Large - - - -	De Marteau.
VI. Mouths at Large - - - -	De Marteau.
VII. Ear at Large - - - -	Le Clerc.
VIII. Ears at Large - - - -	Le Clerc.
IX. Head in Front - - - -	De Marteau.
X. Three-quarters Face - - -	De Marteau.
XI. Head looking down - - -	De Marteau.
XII. Head looking up - - - -	De Marteau.
XIII. Six Heads - - - - -	Alex. Brown.
XIV. Six Heads - - - - -	Alex. Brown.
XV. Character of Childhood -	Le Clerc.
XVI. Character of Childhood -	Le Clerc.
XVII. Childhood and Manhood -	Le Brun.
XVIII. Youth and Age - - - -	Le Brun.
XIX. Attention and Admiration -	R. M. Payne, F.S.A.
XX. Respect and Veneration -	De Marteau.
XXI. Hands - - - - -	Vandyke.
XXII. Arms - - - - -	{ Cipriani and Bartolozzi.
XXIII. Proportions of the Figure -	Gerard Lairesse.
XXIV. Attitudes of the Figure - -	Poussin.
XXV. Attitudes of the Figure - -	Poussin.
XXVI. Attitudes of the Figure - -	Poussin.
XXVII. Attitudes of the Figure - -	Poussin.
XXVIII. The Young Water-Carrier— Study - - - - -	{ Singleton.
XXIX. The Young Fruiterer—Study	Mortimer, R. A.
XXX. Children's Diversion—Study	Singleton.
XXXI. The Bursting Bubble—Study	Singleton.
XXXII. The Farmer's Daughter—Study	Singleton.
XXXIII. The Attentive Shepherdess— Study - - - - -	{ Singleton.

A FAMILIAR TREATISE

ON

DRAWING, FOR YOUTH.

THE study of the imitative arts is so general, that it is needless to apologise for adding another elementary work to the number already in circulation. It is hoped that the present attempt will be found acceptable, as offering a desirable medium between the very expensive essays on the Fine Arts on the one hand, and the inferior, confined examples on the contrary. Yet, while we set aside comparison with those costly originals, as to their extent, we would not shrink from the most scrutinizing criticism as to the real and intrinsic merit of the examples here presented to the student: so that while thus a basis is offered, on which a superstructure of excellence may be founded, these specimens, selected from the highest authorities, will guarantee the youthful mind from that vitiated taste which inferior originals inevitably tend to produce.

The mind naturally prefers *immediate facility* in all its enterprizes; seldom considering whether those paths which are easiest to commence are most useful to continue. In the present instance, perhaps Flowers or Landscapes would be preferred by the juvenile practitioner; but the very circumstance which renders them *apparently* preferable produces the *real* unaptness: namely, that defects of representation in the

leaf of a flower, or branch of a tree, are not betrayed so instantly to the unpractised eye, as is a want of expression in a countenance, or of accuracy in the proportions of a figure. When these latter subjects are overcome, and they require no more study to vanquish than the others, then inferior subjects, as inanimate studies always appear, are deprived of every difficulty.

We shall not now detain our young friends with a catalogue of the various materials which the study requires, or of those marks which denote excellence in their quality: this necessary information will be found in a subsequent page of the treatise. (p. 14.)

ADVISED COURSE OF STUDY.

THIS division will be most properly commenced, by warning the reader against those bad habits, which when once acquired, usually maintain their dominion, in spite of all endeavours to shake them off. Instead of a stiff, formal, cramped, unhealthy, ungraceful position, let the attitude be easy, disengaged, free, unconstrained, and upright. Avoid stooping, or pressing against the table on which you draw, as being injurious to health. The student will not find his progress facilitated by those contortions of countenance, which sometimes accompany every outline of the unready hand. Perhaps the usual position of the hand in writing is the easiest and best for the pencil and the crayon; except, indeed, that the tip of the little finger should be studiously carried free of the paper, as otherwise it might injure the design; the point also should be further from the fingers, as giving a greater command, and conducing to a bolder effect. The utmost neatness must be inculcated at all times; as, whatever may be natural

talents, or excellence of instruction, a slovenly and smeared piece is disgraceful and disgusting.

The subject to be copied should be placed at an easy distance from the eye, so that the whole may be taken in at a glance. Before it is commenced, accurately study it; if large and multifarious, notice the different proportions of the divisions into which you can arrange it; mark in your own mind the centre of the whole; from this trace imaginary lines to the corners, the sides, and from one object to another, on which to calculate the relative dimensions and distances of prominent parts or objects. Let these various mental measurements be indicated on your paper by very faint touches, and when you have thus planned the whole, your progress will be satisfactory in proportion to the accuracy of these temporary preliminaries. The student must rigorously avoid relying on the SQUARE, the RULE, or the COMPASSES; these seducing and dangerous helps must be banished from all study, except of Perspective or Architecture. "*The Compasses must be in the Eye; not in the hand.*"

From these general observations we proceed to the series of examples.

PLATES I. AND II. *Eyes (at large).*

Commence with the second figure of this Plate. The eye seen in front is divided into three parts, the centre one of which is the size of the sight. Copy the outlines *only*, accurately.

From this proceed to the third example on the second Plate. The eye in profile is half the dimensions of the eye in front.

When the student has copied these outlines, he will find it a very profitable exercise to lay aside his original, and, from memory alone, produce as nearly as possible a copy of the object he has just studied;

afterwards, compare this production of the memory with the original, correct it where requisite, and notice that particular failing which may be the most apparent. This useful exercise will speedily produce an accuracy of observation, and a facility of *handling* (or command of the pencil), otherwise unattainable.

When these outlines have been rendered familiar, then, and not till then, proceed to shade. Do not finish any part at once, touch lightly every part in succession, and gradually work the whole up to the tone of colour presented in the original. This mode of procedure must be attended to in the subsequent lessons.

It is not advisable to study too long at first; a single example, scrupulously attended to, may suffice for a morning, or an afternoon. Hurrying from one subject to another retards proficiency, rather than accelerates it.

The order of studying the other examples on these two plates is left to the young artist's taste; always remembering, that one example must be vanquished before another is undertaken.

PLATE III. *Noses (at large.)*

The nose at its base, seen in front, is about the width of the eye. The directions given on the subjects of the former plates are applicable to the present, and, if attended to, will supersede any further explanation.

PLATE IV. *Noses (at large.)*

These are more advanced studies relative to the same subject. The proportions must be calculated by the eye, without the helps afforded in the former plate.

PLATE V. *Mouths (at large.)*

The mouth in front is about an eye and a quarter; in profile nearly half the dimensions of the same when seen in front.

PLATE VI. *Mouths (at large.)*

An example of bearded mouths, and also of the relative proportions and situation of the nose and mouth.

PLATE VII. *Ear (at large.)*

The width of the ear as shewn, is equal to half its height. Its height is about one quarter of the head, as the future examples demonstrate.

PLATE VIII. *Ears (at large.)*

Additional studies of the same subject.

Having thus grounded himself in these preliminary studies of the

———“ Human face divine,”

the Pupil may proceed to unite those traits into a complete face; practically recapitulating the cautions and directions already insisted on.

PLATE IX. *Principles of Drawing Heads.*

THE importance of the Lesson now under the student's notice is so absolutely indispensable, that too much labour cannot be bestowed in acquiring a thorough acquaintance with the principles of these examples, and the greatest facility and correctness in the practice.

Let the student first form an oval similar to the example; this he will find no very easy task, and many trials will be requisite before he can produce a copy whose two sides shall be exactly correspondent. He may vary the mode of producing this effect, by sometimes copying the strait lines of the figure, and then circumscribing the exterior oval.

The line AA is crossed at equal distances by the lines BB, CC. The line BB is again divided into five parts: in the second and fourth divisions the eyes are placed; the same lines which mark the length of the nose designate also the ears; another equal