

**A MANUAL OF THE FIRST PRINCIPLES
OF DRAWING, WITH THE RUDIMENTS
OF PERSPECTIVE AND THE USE OF
THE LEAD PENCIL. DESIGNED FOR THE
USE OF ELEMENTARY STUDIES**

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A manual of the first principles of drawing, with the rudiments of perspective and the use of the lead pencil. Designed for the use of Elementary Studies by C. H. Weigall

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C. H. WEIGALL

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Plate XVIII.



A MANUAL
OF THE
FIRST PRINCIPLES OF DRAWING,
WITH THE
RUDIMENTS OF PERSPECTIVE;
AND THE USE OF THE LEAD PENCIL.

Designed for the use of Elementary Studies.

BY C. H. WEIGALL,
PROFESSOR OF DRAWING IN THE CITY OF LONDON COLLEGE FOR LADIES,
AND
MEMBER OF THE NEW SOCIETY OF PAINTERS IN WATER COLORS.



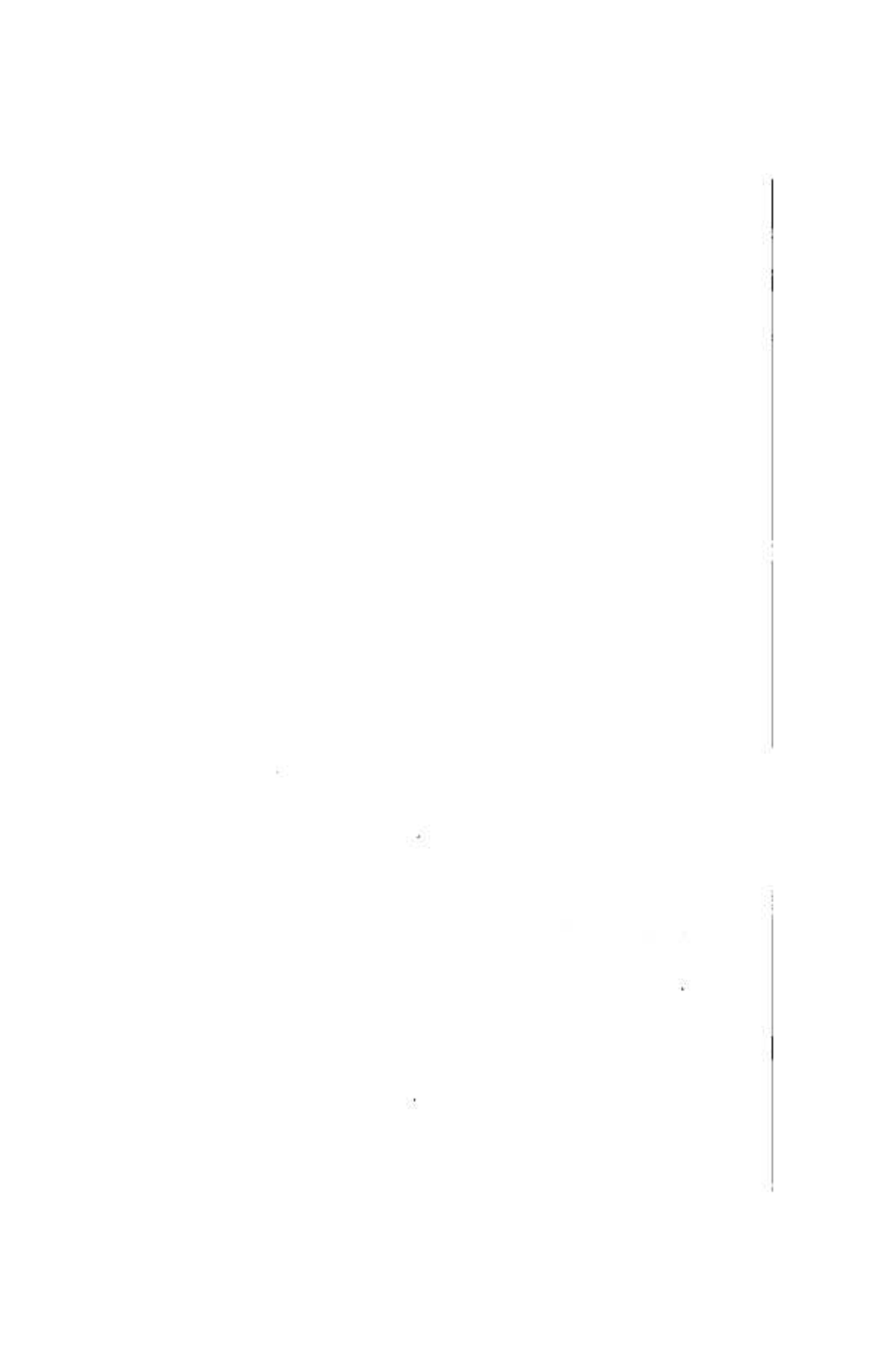
London:
REEVES & SONS, 113, CHEAPSIDE.
1863.

170. m. 80.

P R E F A C E.

THIS little work is intended for the use of those persons who may wish to gain an insight into the first principles of drawing. It may be found useful also to those who may be engaged in teaching, and who, not having given much time to drawing as a separate study, may, nevertheless, find it necessary to include it in their course of general instruction. Many very useful works have been published by intelligent professors of the day, having the same aim as the present, but as there are many ways to the same end, the written experience of any person who has made any subject his particular study, and who has been long engaged in its tuition, cannot be wholly valueless. If no new views of the subject of the following pages are found in them, the method of explaining them may be found easy of adoption. In any case the author's hope is that he may be ranked with those of his brother professors, who strive to be useful in their vocation, by removing difficulties as they arise in the way of acquiring an useful and elegant art; and that this may be his excuse for offering his mite of experience in aid of the general stock.

13, *Michael's Place, Brompton,*
January, 1853.



MANUAL OF DRAWING.

THE Art of Drawing has been considered until recently, in relation to general education, merely as an accomplishment; and the pupil, unless he had extraordinary talent and liking for the pursuit, has seldom carried his efforts beyond the use of the pencil or chalk, applied in imitation of puerile copies placed before him: nor, had he felt disposed for further information, would he have received it from his instructor, who in most cases was incapable of carrying his pupil beyond the mere rudiments of art. In the present day, this branch of study is receiving a larger share of attention; its influence in general education is felt and acknowledged; and the talent of the pupil has a fair chance of full development, for its teachers are found in the ranks of its highest professors.

The art of drawing gives refinement to the most ordinary pursuit; and independently of the many sources of gratification the study of it opens to the mind, it assists, by its diagrams, in every other channel of instruction.

Drawing is an imitative art, and the power of imitation is possessed by all in a greater or less degree; but it must be allowed, that all of sufficient intellect to receive instruction in any other branch of education, may acquire a knowledge of this art, by giving to its study an equal share of attention. In support of this position, I would observe that writing is nothing but drawing; each letter of the alphabet has a form peculiar to itself, by which it is conventionally known; and we are all aware at how early a period of life a child becomes acquainted with these forms in all their varieties, and is enabled to write or draw them from memory. In the earliest known form of writing, letters and whole sentences were expressed by animals and other familiar objects; and if in our day the signs of our ideas were expressed in the same manner, the forms of such objects would be retained in the memory, and drawn upon paper, as easily as the forms of the letters of the alphabet, which have no connexion in the mind with any other object with which it is familiar.

Drawing enables us to give a representation of objects in their several properties of form, light and shade, colour, and perspective appearance. We commence, therefore, from the beginning.

FORM AS EXPRESSED BY LINES.

A line is defined to be that which has neither breadth nor thickness, but length only; and the extremities of a line are points.