

**THE ART OF FIGURE DRAWING:
CONTAINING PRACTICAL
INSTRUCTIONS FOR A COURSE
OF
STUDY IN THIS BRANCH OF ART**

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The art of figure drawing: containing practical instructions for a course of study in this branch of art by Charles H. Weigall

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IN THIS BRANCH OF ART.

BY

CHARLES H. WEIGALL,

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With Heinrich's Illustrations.

DRAWN ON WOOD BY THE AUTHOR, AND ENGRAVED BY WALTER G. MASON



In probat artificem.

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P R E F A C E .

THERE have been many works published on Landscape Painting containing the results of the experience of the best masters in this delightful branch of Art, and many also on Figure Drawing, but the latter for the most part on too extensive a scale, and in too expensive a form, to be generally available. A requirement, which has long been felt, is now being supplied; and there is already published, at a moderate price, a series of valuable Elementary Works on Landscape Painting and Perspective, by Mr. Penley and the Messrs. Rowbotham, which may be perused with great advantage by the Artist as well as the Amateur.

The Author indulges the hope, that the following brief work on Figure Drawing may be equally useful; and that, although it is not to be expected that all which may be required to make a figure draughtsman will be found in its pages, sufficient information may be given to facilitate

self-instruction ; and that, at least, there is nothing that will place any impediment in the way of the pupil who may have the benefit of a master's attention.

In the Rules and Illustrations, all minuteness and complexity have been as much as possible avoided ; as the Author has always found, in his experience, the most valuable information was that contained in the simplest form.

13, MICHAEL'S PLACE, BROMPTON,
MARCH, 1862.

THE ART
OF
FIGURE DRAWING.

LINES.

THE power of making a line is of paramount importance. In all pencil or chalk drawing, the shading and finishing are but a repetition of lines, and if one line cannot be made with an equal pressure of the pencil throughout, the evenness of tint necessary to produce the appearance of shadow cannot be arrived at: one line in a mass of shading, uneven in its form or colour, interrupts the continuity necessary to produce the proper effect; and although we find that a certain amount of mechanical dexterity in handling the pencil is not difficult to be attained, its necessity is not sufficiently insisted upon in the first instance. Neither must it be forgotten, that when we leave the pencil for the use of the brush, we

only change one instrument for another ; the power acquired in the first instance will be our aid throughout our future practice.

The first step in drawing should therefore be to make a line. Let us then proceed to consider the best method of its production. A line is either straight or curved. The mode of drawing curved lines will be explained hereafter. In the case of a straight line, its place and length being determined, the student should make a mark, the point from whence it is to proceed, and another where it is to terminate, and, placing the hand so that it can command the line from point to point, he should pass the pencil a few times between them, until he feels that he can make the line with certainty and precision. When such a line can be made, with facility, something has been attained ; a certain amount of connexion between the mind and the hand has been established, and the latter is prepared to become the instrument of the former.

In drawing the figure, a firmer and more careful line is required than in drawing landscape ; it requires also more careful observation and comparison ; and, should the taste of the pupil hereafter incline to Landscape Drawing, the command of hand acquired in this previous practice will be found of great assistance.
