

**THE ILLUSTRATED
LONDON
DRAWING BOOK**

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The Illustrated London Drawing Book by Robert Scott Burn

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ROBERT SCOTT BURN

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DRAWING - BOOK.

CONTAINING

- I. PENCIL SKETCHING.
- II. FIGURE AND OBJECT DRAWING.
- III. PERSPECTIVE AND ISOMETRICAL DRAWING.
- IV. SKETCHING AND DRAWING IN CRAYONS.
- V. ENGRAVING ON METAL AND WOOD.

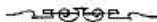
WITH ABOUT

THREE HUNDRED ILLUSTRATIVE
DRAWINGS AND DIAGRAMS.

EDITED AND ARRANGED BY

ROBERT SCOTT BURN, M.S.A.

AUTHOR OF "PRACTICAL VENTILATION," "HINTS ON SANATORY CONSTRUCTION,"
ETC. ETC.



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THE
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INTRODUCTION.



HAVING long witnessed the neglect of Art in our Educational systems, the author trusts that the present work will be found to supply a means of extending its useful and beneficial influence. Imparted to many as affording a means of gratification by which time may be pleasantly occupied, or the taste and talent of the artist encouraged and displayed, Drawing has been generally looked upon as an accomplishment, not considered as an essential—as ornamental rather than indispensable in the education of the rising generation. The pleasures and advantages of its pursuit have been almost solely enjoyed by the rich; while they have been as a sealed book to the great majority of those now designated emphatically the people. True,—and we feel glad to admit it,—much has been done of late to place within the reach of many of the middle and working classes the means of acquiring a knowledge of the art. Our Schools of Design and Mechanics' Institutes have done much in this respect; but the extent of their operations has been exceedingly limited, and by no means meets what we deem the exigencies of the case. So far from looking upon a knowledge of the art of drawing as necessary merely to the artist or designer, we hold that it should form an essential part of

general education—that its proper place is in the daily school, that its principles and practice should be inculcated in the daily lessons; in short, that equally with reading or writing, so should drawing be deemed one of the branches of every-day tuition. And that such a position is correct, we deem a matter of easy proof. We are now fully alive to the importance of cultivating what are designated “habits of taste,” and the appreciation of the beautiful in art; and this chiefly—if for nothing else—from the practical value derivable therefrom in the improvement of our arts and manufactures. As a people, we are far behind continental nations in practically applying, to the details of every-day business, those perceptions derived from a consideration and examination of the beautiful and artistic, whether as exemplified in the productions of art, or as witnessed in the ever-varied and graceful forms of surrounding nature. First among the helps to bring about another order of things in this respect is that of drawing. By a thorough understanding of its details, an accuracy of perception and a facility for marking and retaining forms and arrangements are readily available. It is, then, of importance to place within the reach of all a means by which the art in its varied branches may be easily communicated. The design of the present work is to contribute to this desideratum. We shall make our remarks as plain as possible, and as concise as the nature of the subject will admit of; and shall give unsparingly well-digested illustrations, believing that in this subject, at least, much is to be imparted to the pupil through the medium of the eye. It is to be hoped that this union of the pen with the pencil will be of great utility in quickly imparting a knowledge of the subjects under discussion. Before proceeding to our more immediate purpose, we shall offer a few remarks elucidatory of the plan or bearing of the system, by which we mean to be guided in presenting the requisite knowledge to the student.

A knowledge of drawing is generally imparted by a course of irregular and desultory lessons, aided by a laborious practice, dependent more upon empirical rules than fixed and certain principles. We are aware that there are many honourable exceptions to this rule; but few, we think, will be disposed to deny that it is the rule. On the supposition that the pupil at the outset is utterly ignorant of the art, we commence our instructions by elucidating *FIRST PRINCIPLES*. As all drawings are reducible to certain lines and figures, we hold it necessary to enable the student to draw these elementary parts with the utmost facility; leading him by a series of examples from the drawing of a simple line, up to the most complicated sketch or object which may be offered to him; and then, by an advance to the more

intricate rules, making plain the laws of vision (the foundation of perspective), so as to delineate correctly the various views in which they may be presented to his notice : the aim of the introductory lessons being to enable the student thoroughly to understand the reason why every operation is performed as directed, not merely to give him a facility for copying any determined object without reference to principles. The student may by dint of practice acquire a facility for this merely mechanical style of imitation or copying ; but unless he is well grounded in fundamental principles, his operations will be vague and uncertain. It may be considered true, that the better we are acquainted with the first principles of an art, its basis or foundation, so much more intimately conversant shall we be with all the intricacies of its diversified practice, and the less easily damped by its real or apparent difficulties. Students too frequently expend much time almost entirely in vain, from want of attention to this truth, trite and commonplace as it may be deemed. In acquiring the practice of this art, they are too eager to pass from the simple rules, the importance of which they think lightly of. A sure and well-laid foundation will not only give increased security to the building, but will enable the workmen to proceed with confidence to the proper carrying out of the design in its entirety ; on the contrary, an ill-laid foundation only engenders distrust, and may cause total failure. We are the more inclined to offer these remarks, being aware that students at the commencement of a course of tuition are apt, in their eagerness to be able to "copy" a drawing with facility, to overlook the importance of the practice which alone enables them satisfactorily to do so. It is the wisest course of procedure to master the details of an art before proceeding to an acquaintance with its complicated examples.

We would, then, advise the student to pay particular attention to the instructions in their **ENTIRETY** which we place before him ; if he be truly anxious to acquire a speedy yet accurate knowledge of the art, he will assuredly find his account in doing so. Instead of vaguely wandering from example to example, as would be the case by following the converse of our plan, copying, yet copying he knows not how or why, he will be taught to draw all his combinations from simple rules and examples, we hope as simply stated ; and thus he will proceed, slowly it may be, but all the more surely, from easy to complicated figures, drawing the one as readily as he does the other, and this because he will see in all their details, difficult to the uninitiated, but to him, a combination of simple lines as "familiar as household words."

The following is the arrangement we have adopted in this work :—The

First Section will be taken up with elucidating the practice of Pencil-Sketching, as applied principally to decorative purposes, and as forming the groundwork of more extended practice in the higher branches of art. The *Second Section* will be devoted to the practice of Figure and Object Drawing. The *Third Section* will treat of Perspective, its principles and practice, applicable alike to the delineation of geometrical forms and of natural objects: *Isometrical Drawing* will be treated of under this section. The *Fourth Section* will give easy rules for sketching and drawing in crayon, oil, and water-colours. The *Fifth Section* is designed to meet the wants of a large body of students, who are desirous of becoming acquainted with the readiest means of multiplying their sketches. Short and easy directions will be given, by which the student may be able to engrave or etch on copper or wood.

B.

1852.



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SECTION I.

OUTLINE-SKETCHING.



BEFORE the apparent forms of objects can be delineated, it is absolutely necessary that the *hand* shall be able to follow the dictation of the *eye*; that is, the pupil must by certain practice be capable of forming the lines which constitute the outlines and other parts of the objects to be drawn: just as, before being able to write or copy written language, the hand must be taught to follow with ease and accuracy the forms which constitute the letters; so in drawing, the hand must be tutored to draw at once and unswervingly the form presented to the eye. Thus the handling of the pencil, the practice to enable the hand to draw without hesitation or uncertainty, and the

accurate rapidity essential in an expert draughtsman, may be considered as part of the alphabet of the art of free pencil-sketching. Nothing looks worse in a sketch than the evidences of an uncertainty in putting in the lines; just as if the hand was not to be trusted, or at least depended upon, in the formation of the parts dictated by the eye. The eye may take an accurate perception of the object to be drawn, yet its formation may be characterised by an indecision and shakiness (to use a common but apt enough expression), which to the initiated is painfully apparent.

In beginning, then, to acquire a ready facility in free sketching, in which the hand and eye are the sole guides, the pupil should consider it well-spent time to acquire by long practice an ease and freedom in handling the pencil, chalk, or crayon with which he makes his essay.

The first lessons may be performed with a piece of pointed chalk on a large black-board: some of our celebrated artists have not in their early days disdained the use of more primitive implements, as a piece of burnt stick and a whitewashed wall or barn-door. The larger the surface on which the lessons are drawn the better, consistent, of course, with convenience. If a black-board cannot be obtained, a large slate should be used. Until the pupil has acquired a facility for copying simple forms, he should not use paper and pencil; as in the event of drawing in a line wrong, it is much better at once to begin a new attempt, than try to improve the first by rubbing out the faulty parts and piecing the lines up. As the pupil must