

100

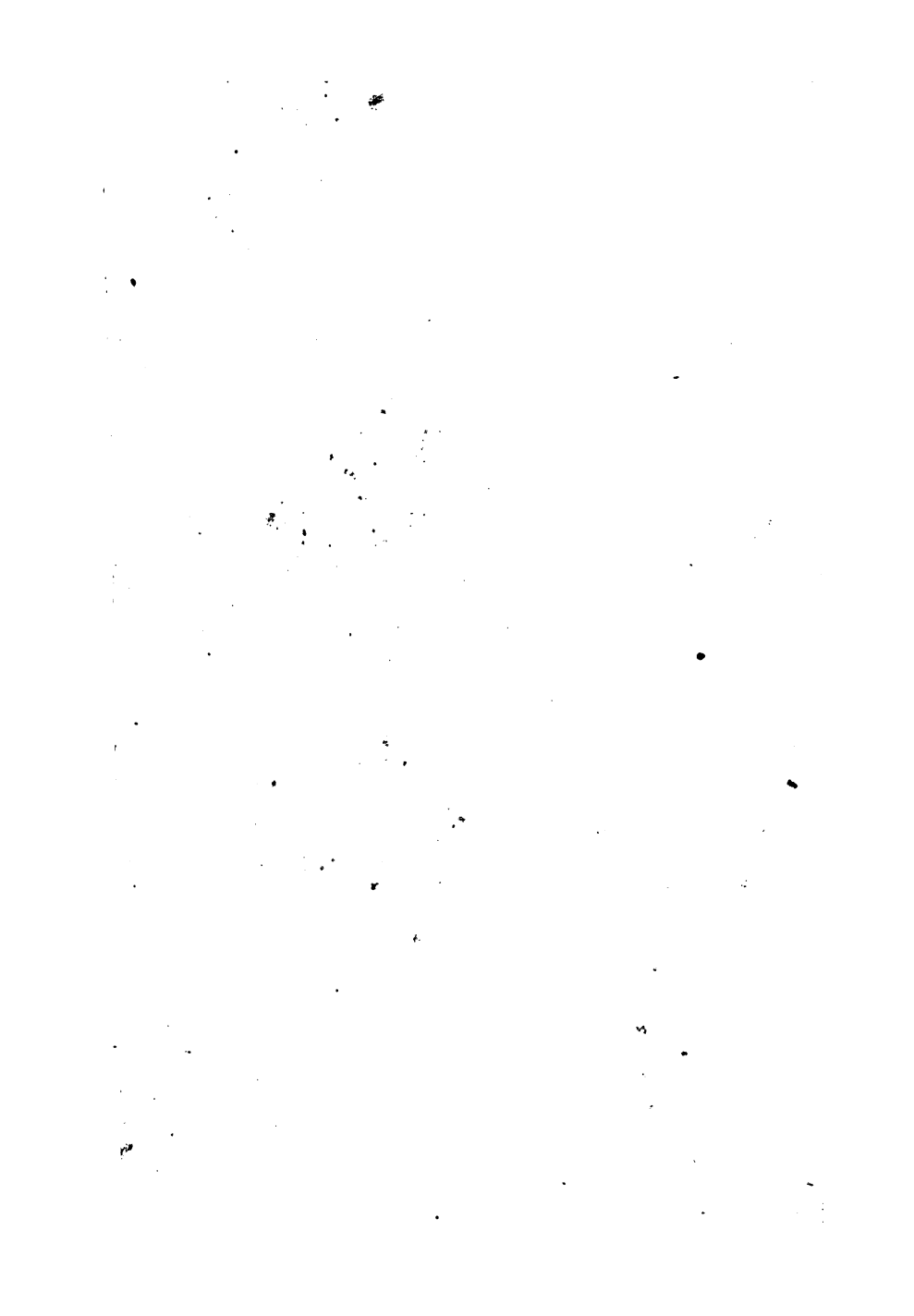
101

102

103

104







*Printed and Published by G. Rowley & Co. St. Pauline Place London.*

A GUIDE  
TO  
FIGURE DRAWING.

BY  
G. E. HICKS.

With Illustrations.

LONDON:  
GEORGE ROWNEY AND CO.,  
51, RATHBONE PLACE.

—  
1853.

170. m. 4 g.





# CONTENTS.

	PAGE.
Introduction ... ..	5
Outline, principles of ... ..	11
Light and Shade, principles of ... ..	14
The Antique ... ..	19
The Living Model ... ..	28
Proportion ... ..	34
Expression	
Of the Features ... ..	37
Of the Figure ... ..	41



## INTRODUCTION.

---

THE pleasure we experience in contemplating the unity of design visible throughout the universe and the adaptation of the functions of every species of animal life to its appointed duty, becomes exalted when we turn our attention to the last and crowning work of creation, man. There we found the nature of capacity, although essentially perfect, yet circumscribed by the purpose of its finite being; while in man the combined perfections of the animal functions are made subservient to the great purposes of his condition, and subject to the working of his intellectual powers, moral feelings and a never-dying spirit.

In this view the study of the human figure becomes both important and interesting. And although the training of the hand and mind in order to represent it may require much perseverance, let us look forward to the time when, the prin-

ciples having been learned, we shall be able, by the language of painting, to excite the sympathies and affections of others.

When the mind has become matured, and then for the first time takes an interest in drawing, it feels great difficulty in submitting itself to the dry study of rudiments and the labour necessary for the training of the hand, and after a few impatient struggles gives up the pursuit in despair. It may therefore be suggested to parents that early life is best adapted to this purpose, when the feeble hand will be unaffected by the vehemence of a feeling and enthusiastic mind.

And here it must be understood that, although a sister art to poetry, the pencil must not, like the pen, be taken up under the influence of impetuous feeling and with all the romance of an impassioned soul; for then disappointment and failure are sure to succeed. Although its effect may be to excite the feelings, the means by which it works are of slow and gradual growth.

The first requisite in a pupil is a right mind. Partialities, prejudices and conceits will retard if they do not prevent the cultivation of taste and judgment. Patience and modesty must induce him to receive much on the faith of authority which he cannot as yet understand; and this must be accompanied by an unselfish honesty of purpose, which at the same time tests the truth of everything submitted to him.

In learning to draw the figure, the practice of continually copying from pictures conduces little to improvement farther

than in the mixing of colors and in manipulation. Those reflective powers, which, for the sake of real advancement, should be called into action, decline from want of exercise, and the student finds that while his progress has been slow, he has acquired the injurious habit of allowing others to think for him. The great copyist has been seldom found to be a man of mind. He should as soon as possible draw from natural objects, and so, beginning early to know what he sees, which is in fact the great difficulty, he will make good his way and soon be able to draw a figure for himself.

If the Student is anxious to succeed he must shake off all affected notions about genius.\* As excellence of moral character results not from ignorance, but is the conscious rejection of evil, so truthfulness in the representation of nature, whether animate or inanimate, is not the fruit of unaided natural talent, but of experience, investigation and practice upon truthful principles. And as innocence of life betrays not natural inclination and feebleness of mind, but dignity, determination and unceasing watchfulness; so apparent ease in imitating the works of creation speaks not of natural impulses and inherent power, but of vigilance and well-directed application. The beginner should not seek to draw dexterously but accurately. Rapidity of execution is the fruit of knowledge; where masterly.

\* "He who begins by presuming on his own sense, has ended his studies as soon as he has commenced them."—SIR J. REYNOLDS.

handling exists, the dexterity is only apparent, being the well digested product of mental forethought and consideration. It is dangerous for a Student to imagine himself a Genius. A Genius spurns system, while all created life moves and is developed by it. \* Talent is not knowledge, but the power of acquiring it. Therefore genius that feeds upon itself feeds upon an abstract power, and conceives that which it cannot realize.

But perhaps the desire for fame is as great an impediment to the young artist and as dangerous as the fancied possession of genius. Sighing for fame will not bring it, but unfits his mind for modest application. He is often seduced by this desire into a ruinous affectation of boldness. It incites not to inward meditation but to impatience of labour, and as long as it is the master passion of the mind it will prevent its possessor from deserving if not from acquiring it. He only is really great who forgets himself for the good of others. The famous have been met by Fame; they who work for her are not wise, and their end is disappointment and often despair. Let him pursue his work for the love of it, and let the production of that which is true and beautiful reward his labour. If Fame meet him, let him receive her as an encouragement, not as his desert. Talent is its own reward; in seeking fame, it is weakened by the act. There is no moral or mental advancement until self-knowledge and consequent humility show us our

\* "Rules are fetters only to men of no genius."—SIR J. REYNOLDS.

wants. A regard to the approbation of others should extend itself no farther than the mode of the application of talent, not to its motive.

The interest of a landscape is greatly increased by the judicious introduction of one or more figures, thereby suggesting the relation they hold to each other for pleasure or for comfort. And it is to be much regretted that landscape painters do not, as a general rule, make the accurate drawing of figures an object of greater labour. Not that they attach little importance to it, or injudiciously make use of what they introduce,—but the mind necessarily experiences great difficulty in reducing itself from the luxury of a finishing touch to the dry study of anatomy and drapery. But it may be asked whether, after the necessary bits of color and the position of the figures have been ascertained, it would not be better to sketch the figure from life and so introduce it correctly drawn? It is not so much its color which gives the additional interest, as it is the association to which such an introduction gives rise. This effect would therefore be rendered much more powerful if the truthful imitation and labour displayed in natural objects, which are the secondary, were extended to man, the primary. If it be answered that color is occasionally all that is desired, and that a finished figure would be detrimental to the landscape, it may be asked again whether for the sake of colour we are justified in changing the relative position of man, and

making him subservient to nature? By introducing color by means of other objects we may be even more true, and by being purer in sentiment, may convey more real pleasure and instruction. But a figure may be drawn correctly without being highly finished, and truth of character may be given even if but one tint be used for the lights and another for the shadows. The anatomy and drapery of a figure are of as much consequence as the anatomy and foliage of a tree.





PLATE I.

FIG. 1.



FIG. 2

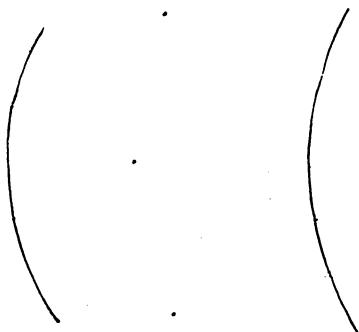
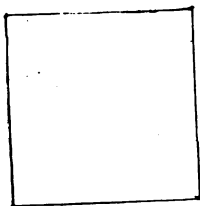


FIG. 3.

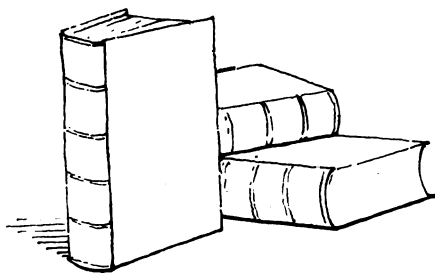


FIG. 4.

## OUTLINE.

---

OUTLINE is used to represent the boundary of any given object, and as the extent of a solid body is definite and precise, so also must be the line that represents it. However modified its appearance may become under the influence of partial light, its definition must be certain and positive, and he that cannot represent form by outline will not be able to do so by light and shade.

The Pupil is warned at the commencement from acquiring a habit of loose drawing, or of allowing lines to remain on his paper which he knows to be incorrect. In training the eye we must guard it as much as possible from the influence of false lines, and endeavour by every means to render its susceptibility acute. This cannot be done as long as form is represented by more than a single line, for as one line has a strong counter-acting influence on another, the eye cannot possibly make any decision: if therefore two or three lines, which are made to represent one, together look correct, it is certain they must all be wrong, nor will it be possible to draw the right one until

their false influence be removed. In a drawing which is intended to remain as a rough sketch, multiplicity of outline and uncertainty may give the appearance of finish, and serve to hide ignorance or haste, but these are no object to the Student, and in his endeavours to obtain correctness they will lead to no result.

The pupil's previous experience in drawing need not prevent his commencing the plan here recommended, as the accuracy required in drawing the figure is so great, that no pains taken in acquiring facility of outline will be a matter of subsequent regret.\*

A black lead pencil of moderate hardness, cut to a fine point, and common cartridge or Imperial paper are the best materials with which to commence.

Before drawing a line, *make one mark to indicate its beginning, and another its termination*, then holding the pencil with the fingers bent and rather loose, about an inch and a half from the point, draw the line at one stroke, slowly but firmly. It must not be painted, dotted or ruled, to which resources the nervous beginner often applies. The use of these marks is the more insisted on because it is a habit which may very soon be lost, and yet one which is of great assistance even to the best draughtsmen, as it saves time, gives firmness and decision, readily allows of alteration, while at the same time it prevents the paper from being injured. (Plate 1, fig. 1.)

When the Pupil can draw a line thus with decision and

\* The plan here recommended is similar to that adopted by Mr. Carey, in the Bloomsbury School of Design. This mode, although long practised by draughtsmen, was first reduced to a system by Mr. Sass.

firmness, he may proceed in the same manner to practice triangles, squares, curves, ellipses, &c., never omitting to make his marks, and correct them if necessary, before drawing the lines. (Plate 1, fig. 2 & 3.) If he has not been in the habit of sketching from nature he would find much advantage in studying from solid blocks of various forms, which are made for the purpose, or in want of these from boxes or books, confining himself at present to simple lines. (Plate 1, fig. 4.)

## LIGHT AND SHADE.

---

LIGHT and shade will be considered here only so far as they are used to express the form of that surface which is included within the outline.

Every object under the influence of a single light receives it only upon that surface which is exposed to its direct rays. No better example of this can be given than the effect of the sun upon the earth, half of which is at all times enveloped in darkness, modified only by reflections from other bodies. This shade may be termed *broad shadow*. (Plate 2, fig 1.)

The angle of reflection is the same as the angle of incidence ; that surface therefore will appear brightest to the eye which forms an equal angle between it and the light ; to this is given the term *high-light*. (Fig. 2.)

From this the light gradually decreases until it merges into the shadow ; this is termed the *tone* or *half-tint*. (Fig. 3.)

The broad shadow is modified towards its extremities by partial light, reflected from surrounding objects ; this may be called the *reflection*. (Fig. 4.)

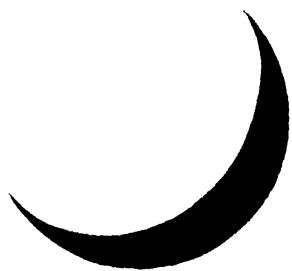


FIG. 1.

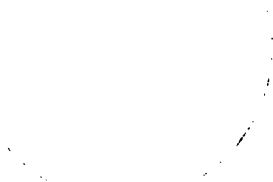


FIG. 2.



FIG. 5.

FIG. 3.

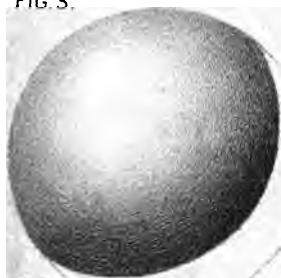
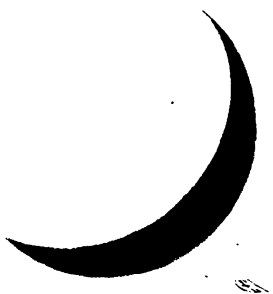


FIG. 4.







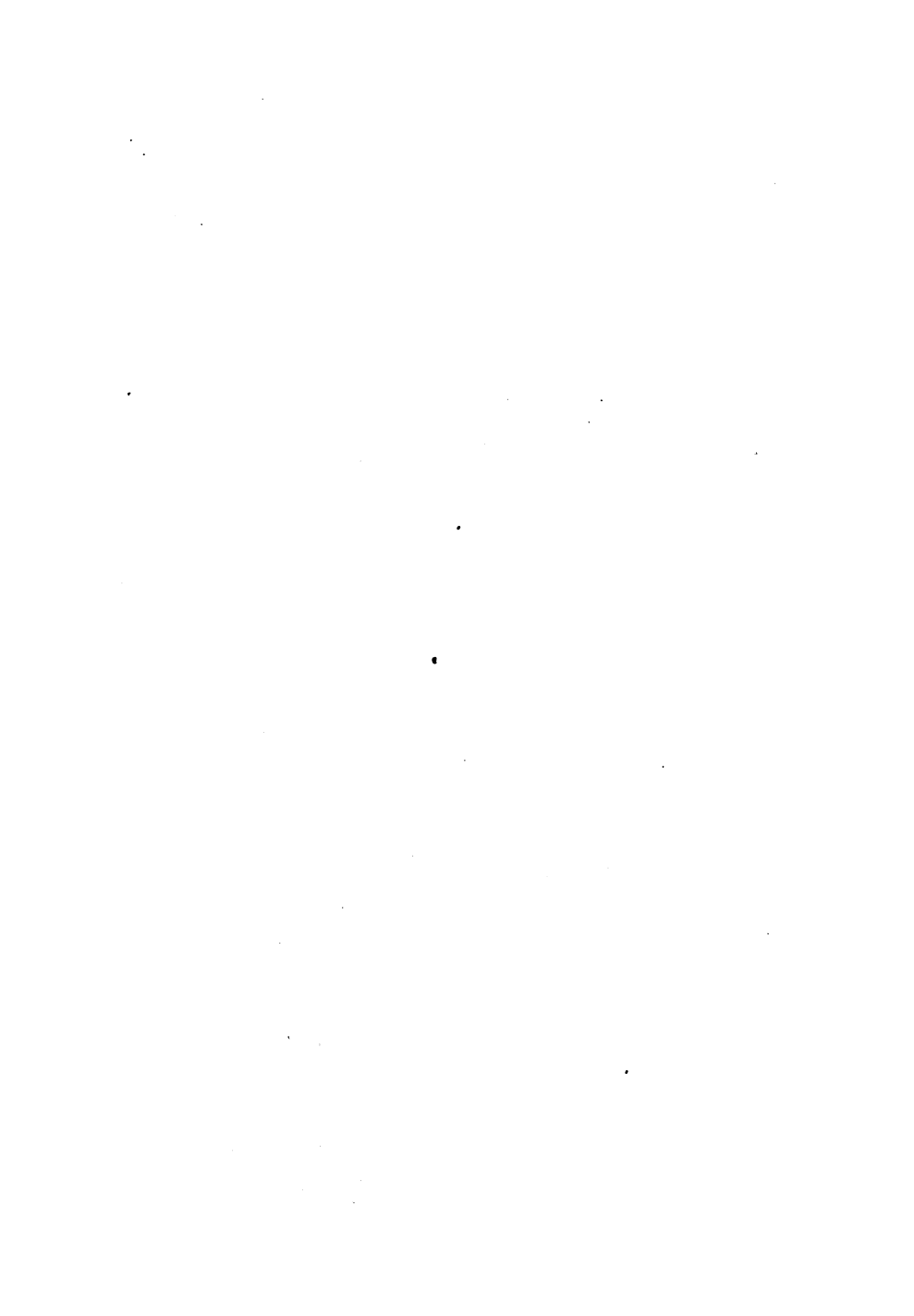


FIG. 1.



FIG. 2.



FIG. 3.



Between the reflection and half-tint a small portion, unaffected either by direct or reflected light, remains in total darkness; this is termed the *depth*. (Fig 5.)

There is another shadow which is cast from an object in light upon the surface beneath it, to this is given the name of *cast-shadow*, characterized by its flatness and cutting edges. (Fig. 5.)

Further examples of light and shade are given in Plate 3.

This comprises the whole principle of light and shade, whose invariable laws may be observed, more or less modified according to circumstances, in every object in nature.

The modifications to which they are subject are owing to the opacity of the medium through which objects are seen, and to reflected lights.

Density of atmosphere renders distant objects less distinct; therefore those lights and shades which are nearest to the eye will be the strongest. (Plate 3, figs. 1 & 3.)

For the same reason a body will appear in half-tint towards its extreme edges, near which the high-light and depth cannot be.

A round body, if of the same color as the background, will appear darker at its extreme edges; (Plate 2, fig. 5.) if lighter than the background, will be lost in it.

The foregoing remarks refer only to relief by light and shade, not to its arrangement in obtaining *chiaro-oscuro*.

Superficial form, space, and light owe their expression to these principles, and it is the knowledge of them which chiefly distinguishes the practical from the self-taught draughtsman.\*

\*“He who is his own teacher, has a fool for his master.”—BERNARD.

A few remarks may here be made on the mode of representing shadow.

There are seldom found two persons who use the same means for the purpose, that method being adopted which each finds from experience the best suited to express his peculiar feelings. It must be remembered that it is the mind that draws, not the hand only, and therefore whether a shadow be represented with lines or by a smooth tint it matters little, so long as the impressions of truth which it conceives are properly conveyed by the drawing. Perhaps on the whole the Student had better be left to choose his own method, because if his mind has been educated to understand, his hand will best express itself in a way peculiar to its own constitution.

But this remark applies rather to the advanced Student than to the beginner, as one method is certainly preferable to another in training the hand.

Some rub in the shade with a stump and powdered chalk, touching up the darkest parts with the point; others use the point and rub it down with the stump or finger or a piece of rough paper; others shade with the point from beginning to end; which latter mode is preferable for beginners, as it is cleaner and demands a greater degree of care and knowledge. There may be other methods and modifications or mixtures of these which can be used as they best suit the object to be represented.

In regard to materials, the best paper is white or tinted Imperial, made by hand. Another crayon paper has been introduced, made by machine, which although preferable for sketching, is not so well adapted for chalk drawings, on account of the tendency of its surface to rub up and become woolly. The former is of rough and firm texture throughout, and being

made in separate sheets, may be known by the selvage on all sides; the latter is made in lengths, on rollers, and may be known by its edges having been cut, and by its surface in front being smooth, and at the back marked with a transverse grain.

Tinted paper is preferable for shaded drawings, as the use of white chalk for the lights renders the color of the paper available for the half-tint, which is a great saving of work.

In the selection of paper it is necessary that the dimensions should correspond with the proportions of the subject to be delineated. For instance, the proportion suitable for heads is about 5 to 4, and the paper best adapted for this purpose is called Royal, measuring  $24 \times 19$ . For the entire figure the proportion should be about 3 to 2, and the fittest papers for it are the Imperial, which measures  $30 \times 21$ , or half a sheet of Double Elephant, which measures  $26 \times 21$ . A larger or smaller size may be used according to the dimensions of the drawing; but unless attention be paid to the foregoing rule the subject will be found to have a disproportionate margin, which always has an awkward appearance.

The chinks generally used are Italian, French and Academy chalk. The first is of a grey tint, clean, firm, and easily erased, and therefore preferable for shading with the point, and known by its being cut into irregular sticks, which retain the marks of the saw. The French is soft and black, better adapted for stumping, but when used for lines is liable, in unpractised hands, to look too gritty and black; it is made in square sticks, and stamped "Conté à Paris," Nos. 1, 2, 3. The "Royal Academy Chalk" is a recent introduction, manufactured in England, by Messrs. G. Rowney, with the object of combining the advantages of the other two; it is a very useful

chalk and darker than Italian, but does not equal its delicacy and softness : it is made of three degrees of depth.

That Italian chalk is best which does not split, and it must be cut to a point by resting it on the end of the first finger and scraping it backwards. It may be made hard by keeping it in a dry place or by heating it, and soft by placing it in a damp place or in salt.

White chalk is used for the lights on tinted paper.

India-rubber will not erase chalk. Bread which has been baked one day is best adapted for the purpose. In rubbing out large tints it may be used dry, but when required for taking out black spots or lines, a piece must be pressed hard between the fingers until it can be moulded into a point, and by pressing this on the spot and lifting it again the object will be attained without affecting the surrounding parts.

Plate 4 is given to show the manner in which shade is represented by a multiplicity of lines.

Let the lines be at an obtuse angle with each other and only crossed at the ends, as in fig. 1, in order that when finished it may have a vibrating effect, and indicate variety and transparency. If they are more crossed they will lose this end and only serve to agitate and confuse, as in fig. 2. The light spaces may then be filled up by stippling, and if necessary the dark spots touched out with bread, as in fig. 3. If the object to be drawn is flat the shading may be thus carried on throughout. (Plate 3, figs. 1 & 3.) If however its surface be round the lines must be rounded also and the ends of each line lighter than the middle, as in figs. 4 & 5 and Plate 2, fig. 5.

FIG. 1.

FIG. 2.

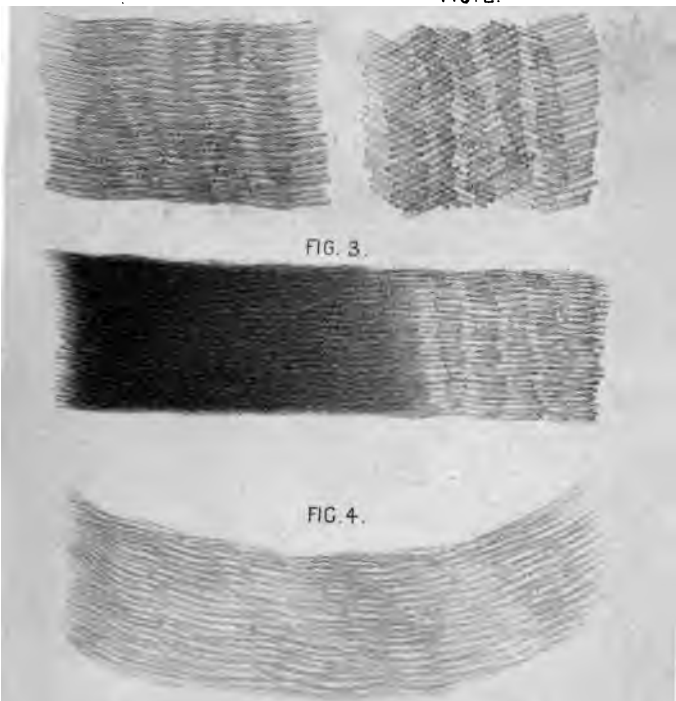
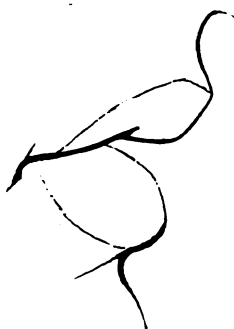
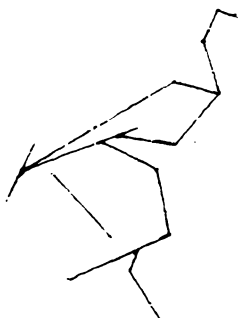








PLATE 5.



## THE ANTIQUE.



IN the chapter on the principles of Outline the Pupil was directed how to draw a line with correctness and decision. He must now learn to apply his proficiency to the drawing of the figure; and, to commence with, portions of it may be copied from drawings in outline in the following way, a method which need not be discontinued in any future state of proficiency.

Before drawing the detail it is necessary to find out the general form of the object and the space it is to occupy on the paper.

This may be done by regarding it as an angular mass without meaning, and as such to represent it, straight lines being carried from one prominent point to another, giving it the appearance of a block of marble before the chisel has indicated the intended form. Examples of thus drawing "in the square" are given in Plates 5 & 6, from the face and foot.

In Plate 6 the method is exemplified in its different stages; fig. 1 showing the general form and intended size of the drawing, in the marking out of which great care must be taken,

as subsequent accuracy depends very much upon it ; fig. 2 shows the same further carried out, the more minute parts being formed in the same way ; in fig. 3 the rounded form has been drawn with the assistance of the former which is now rubbed out. In this the beginner is apt to be deceived and represent forms too much exaggerated, a fault which will be remedied by observation and practice. The lines underneath the parts may be made darker to indicate shadow.

The features, extremities, and the whole figure may be outlined in this way, good patterns of which may easily be obtained ; and much assistance will be gained, in drawing the figure, by ruling a perpendicular line through it, which will materially assist the eye in judging of its inclination and proportions, as in Plate 8.

When the Pupil has practised sufficiently to make good copies, he may commence drawing from plaster casts, always adhering to the practice, before recommended, of first placing the dots and then drawing a single line.

The remarks then made apply equally to another lazy habit among beginners, that of sketching in with charcoal an outline of the thickness of a quarter or half an inch, an example of which is given in Plate 7, fig 1 ; indeed it would be better on account of the looseness of charcoal, not to adopt its use until delicacy and firmness of hand have been acquired.

In outlining the extremities from casts the same directions must be followed as given in reference to Plate 6. Here however the beginner will find himself somewhat at a loss, not having the shape of the paper or anything else to guide him ; and from not being accustomed to regard an object in its reference to drawing he will be much puzzled to know what he sees and how to begin.



FIG. 1.

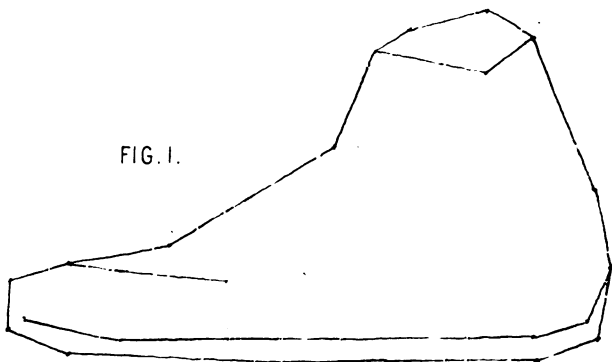


FIG. 2.

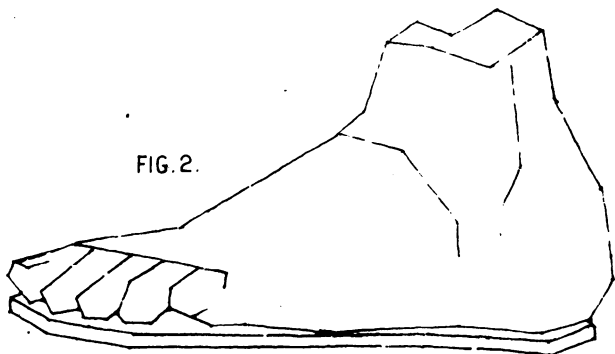


FIG. 3

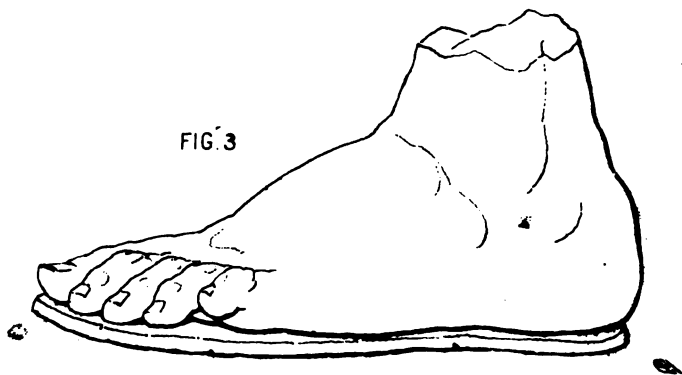


FIG. 1.



FIG. 2.



FIG. 3.



FIG. 1.

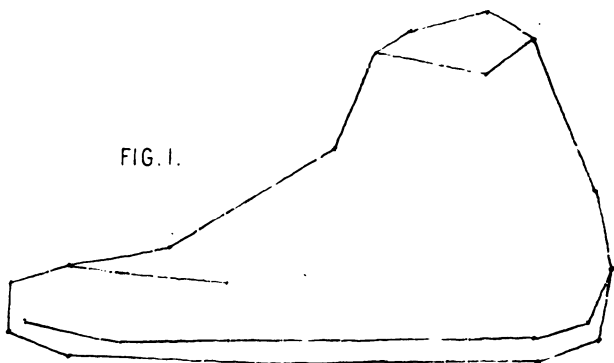


FIG. 2.

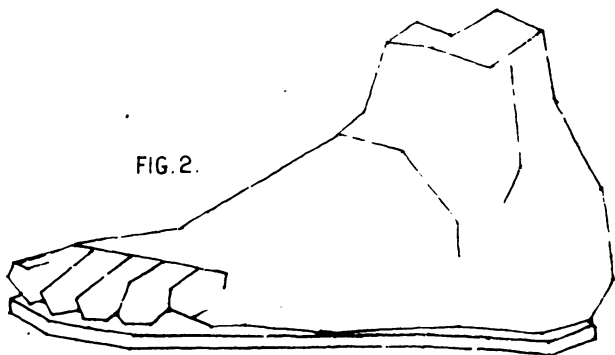


FIG. 3

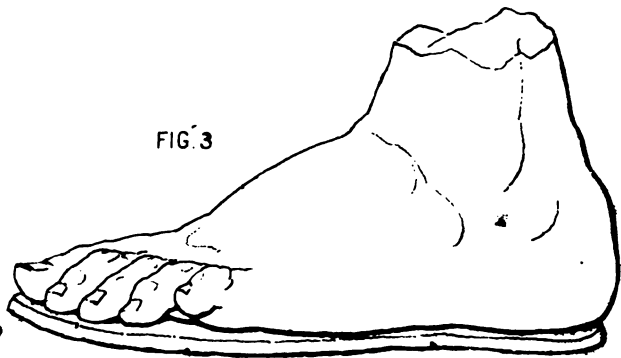




FIG. 1.



FIG. 2.

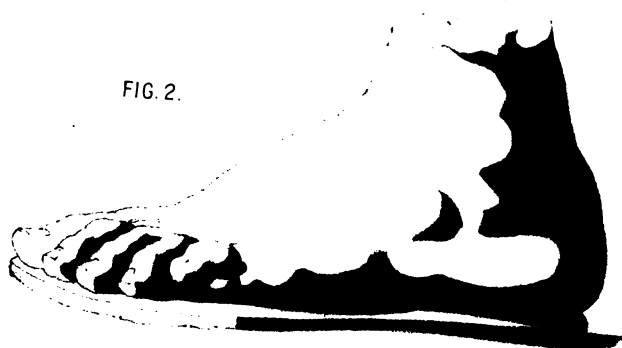


FIG. 3.

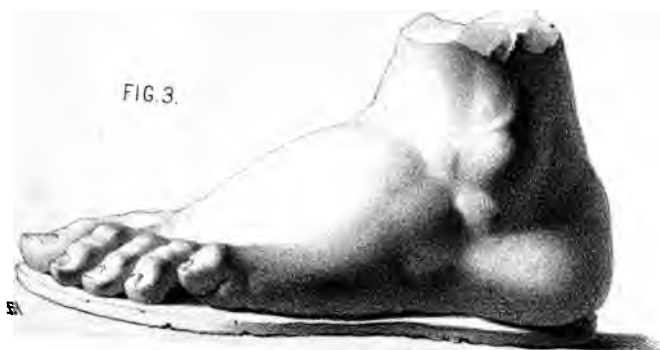


FIG. 1.

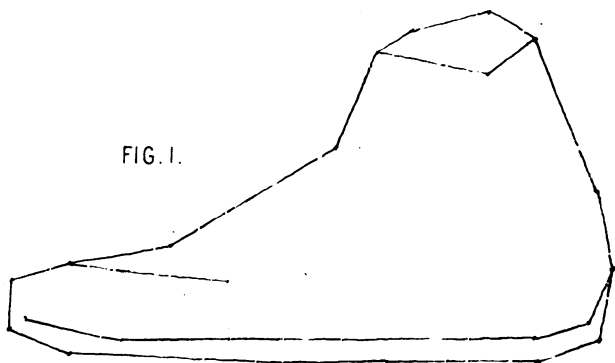


FIG. 2.

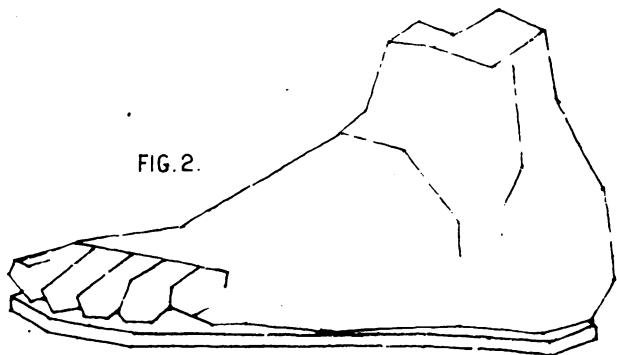
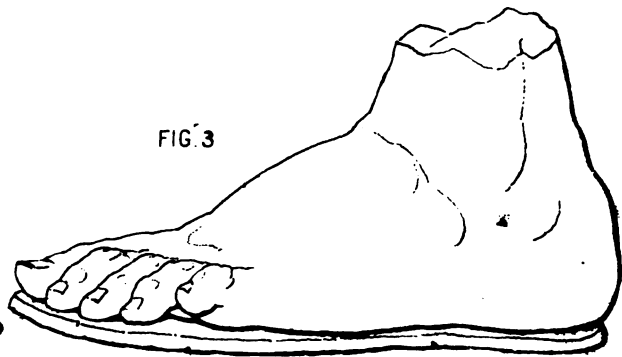


FIG. 3







The actual measurement of the individual parts will be of little assistance, as the slightest movement in position will alter it. Their relative size therefore as they appear to the eye is our only guide in this case.

This may be ascertained by holding the pencil or crayon at arm's length and measuring the proportions on it with the thumb, and, turning it, by comparing one part with another.

To begin then, having first pinned or stretched a piece of paper on a board, ascertain the width of the object in comparison with its height; then mark the same relative measurements on the paper according to the intended size of the drawing. Next sketch in the general shape of the mass, as in Plate 6, fig. 1, and as the detail may have a tendency to confuse, its effect may be counteracted by half closing the eyes. Before proceeding any farther it would be well to go over this again and correct anything that may be wrong, as the feeling and action of the figure depend on this stage of the drawing. It may be then carried to the same state as Plate 6, fig. 2; and in marking out the detail in the square, if the most prominent part be first drawn correctly there will be no difficulty in adding the remainder.

If this plan is followed out the Student will find that he has been spared much uncertainty and confusion, and that he will have but little difficulty in completing the drawing by introducing rounded, in the place of straight lines. The pencil can be held before the model in the same position as the lines drawn, by which the deviation of the round may be more easily observed.

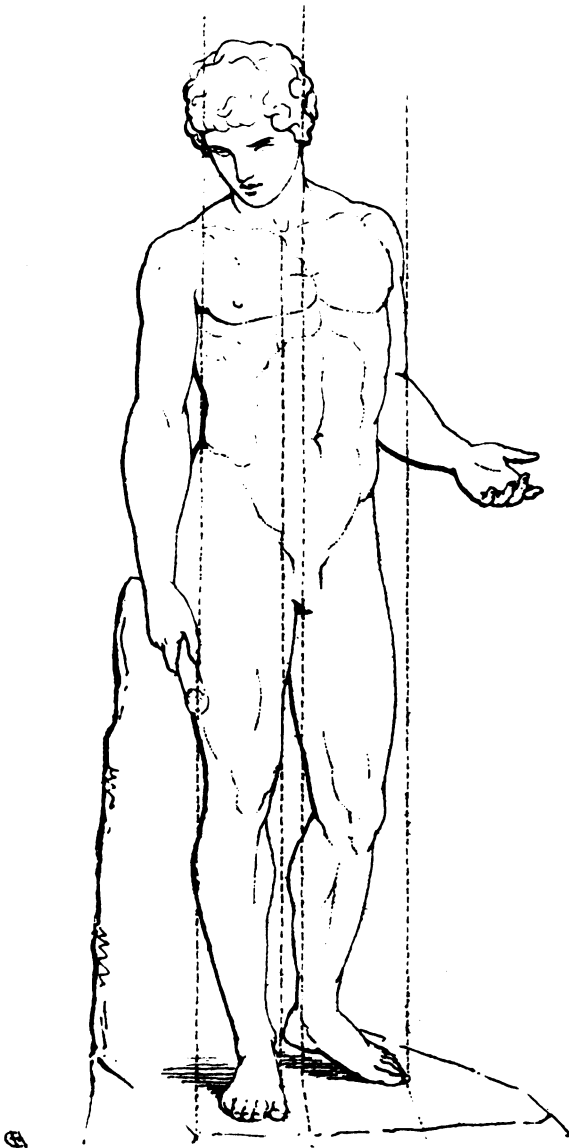
If a finished outline only is desired, the lines representing the under sides may be strengthened, as in Plate 6, fig. 3; but if a shaded drawing, the whole must be left in a delicate state.

In drawing the whole figure more difficulty will be experienced in representing the feeling and proportions correctly. It will be useless to sketch the character and expression first, as they will be destroyed subsequently in the correction of innumerable mistakes. The drawing must be commenced in a business-like manner, and marked out with mathematical precision ; and so correctness in the first stage will be encouraging throughout, and on this foundation may be safely added all the finish and expression that can be desired ; for without correctness of outline, expression is either an affectation or a caricature.

Let us take for illustration such a figure as that in Plate 8. The model must be placed at the distance of two or three times its height from the eye, and so situated in regard to the light that its shadow may be its own length. It is to be drawn two feet in height, and upon measurement its length is found to be eight heads. Mark off either an eighth of the whole or three inches from the top, for the length of the head. Put marks also to divide the figure into eight equal parts. Ascertain then the width of the head compared with its height or with any portion of the figure, and draw it in the square correctly. With this starting point it will be comparatively easy to fix the position of the rest. Take a plumb-line, or a thread with a weight on the end, and holding it up at arm's length before the figure, see what prominent point falls under any portion of the head and mark it accordingly, then ascertain by measurement how low it comes ; and in this way several points may be fixed, which will be a sufficient guide for every part of the figure.

Should the position of the figure be such as to prevent this plan being followed, the same assistance may be obtained by drawing first any principal division ; or by ascertaining the central spot, and measuring the masses in relation to it.

PLATE 8.







This plan may appear to some too methodical or mechanical, and devoid of artistic feeling, but it is only necessary to point to the disproportion and struggling incorrectness of an outline drawn entirely "by the eye," to prove that such a feeling may be affected by the beginner, not only without benefit, but to the formation of an incurable habit. If artistic feeling exists at all in the mind, method will only pave the way for its proper exercise.

It is useless to begin the shading before the outline is completed. Shade ought not to be made the refuge of ignorance and the screen of unnumbered errors, but the support of character and the perfective of expression.

There are few however who act upon this self-evident rule, the common practice being, perhaps from impatience, that of commencing to shade before the outline is finished.

The answer is that shadow may assist in correcting the outline.

But this is altogether false. The shaded part, instead of assisting the eye in judging of an outline, entirely perverts it. For instance, suppose a figure to be sketched in roughly, and the head shaded; the eye is upset at once, as the shaded part appears fuller and larger, and there is no longer like to compare with like, but outline with shade. The consequence will be that the parts subsequently drawn will be out of proportion.

Again, it is said that if the whole figure be equally advanced, it will assist in correcting the outline; but let it be remembered that an object may be made to appear larger or smaller by the degree of half-tint on its receding parts; if then this is not perfectly correct it will be of no assistance, and it will be impossible to ascertain whether the outline or shadow is at fault. And after all why should the student travel by the

most difficult road? Drawing is not so easy that he can afford to trifle with himself in discovering the first principles by his failures in the second.

On the contrary, in outline, the drawing should be kept very dry and uninteresting until quite finished; and thus the eye, having nothing with which to satisfy itself, will feel sensitive to the least error; and comparing one clean outline with another will be able to arrive at some conclusion. As a general rule, the outline should not be altered after the shading is commenced, for in all probability it will upset the whole figure.

The danger of the practice of thus modelling the figure without drawing it, cannot be too strongly represented to the young student; the more so, as the English School, in its partiality for color and light-and-shade, has neglected the more important study of outline, to the loss of expression of character, correctness of eye, and purity of taste, and has become the ridicule of its more rigid neighbours. Outline, though only suggestive, is complete in its impression, and is able of itself to convey all the higher qualities of art, form, action and expression; while color, light-and-shade and composition are subservient to and dependent on it.

If then Outline or the drawing of form has always been acknowledged by the highest authorities to be what Annibal Caracci termed it, "the beginning, the middle, and the end of art," might it not be well made a separate study for the Pupil, and proficiency in it, as a separate branch, be made as much an object of acquisition as the production of a well-shaded but untimely drawing? As no principle demands more attention than this, and none carries with it a richer reward, the Student would find that in extending its application to the varied forms and actions of the human figure, and to the expression of the

affections and passions, he has obtained a correctness of eye and steadiness of hand which he would have vainly sought in any other way.

We now come to the shading of the figure, and some attention is required in placing it so that part of it may be in shadow and part (two-thirds) in light; and the window, which should face the north, and consequently unaffected by the sun, situated at such a height as to produce a shadow as long as the figure is high.

In the chapter on Outline, reference was made to its becoming modified under the influence of partial light. Indeed, we are now no longer to consider the outline as such, but merely as the boundary of the shadow; and so great is this modification and blending of parts, that it is a common expression that no outline is to be seen in nature.

The plan which will most assist the beginner is that of laying in the broad shadows, as in Plate 7, fig. 2, with a dark flat equal tint, after having outlined them correctly. This will greatly assist in judging of the comparative depth of the half-tints, and can be readily darkened or lightened as occasion may require. This will act as a register; and some such guide is necessary to one unaccustomed to the work, for without it he will be surprised to find how weak every part of the drawing will look, and will feel discouraged in having to go over the whole of it again.

Discouragement should be cheated away by every possible means, for although the pursuit is in itself delightful, the road which leads to it is necessarily tedious; and as the hand cannot work well unless the mind is in good humour, whatever tends to irritate it should be avoided; and this is the reason why so much stress is laid on the Pupil following a given plan; not

that the advanced Student cannot obtain an equally good drawing without it, but that he may be carried through the first stages by the surest steps, and at the same time be made thoroughly acquainted with its principles.

If tinted paper is used, the high-lights may now be put in sparingly with white chalk, confining them as much as possible to spots. (Plate 7, fig. 2.) The lights are required in this stage of the drawing as an additional guide for the half-tints, on which depends in a great measure the beauty of the drawing, as the shading must not approach too near them, the color of the paper being allowed to represent the more delicate tints.

If the paper is white, a back-ground may be made of a flat half-tint. A figure on white paper requires a tint behind it, otherwise the lights lose their value, the shadows their delicacy, and therefore the figure its relief. This tint should be darker than the light masses and lighter than the shadows. To give additional relief the back-ground may be darkest behind the lightest part of the figure and *vice versa*, but this does not necessarily add to its grace or grandeur.

Now follows the toning or half-tint, and in doing this it must be remembered that no lines are apparent in natural shadow, and that therefore while the shading must be made to appear smooth at a little distance, the lines which compose it should be carried in the direction of the surface and thereby assist in indicating form.

Nor must any hard strokes be seen, but the lights and shadows must be lost in each other without any apparent separation.

The degree of tint on the several parts of the body will be regulated by their position in regard to the light, the slightest inclination downwards or from the light in any direction will

increase it; so that by the half-tints the exact inclination of the limbs must be determined.

It may be observed that if the head is erect the face will be gradually darker towards the chin, a fact which is very often overlooked, but without which it is almost impossible to obtain sweetness of expression.

The drawing now possesses all its softness and delicacy without strength, and to obtain this it only remains to add the depths and modify the broad-shadows. Shade is not a positive quality, but the absence of light, and therefore scarcely two depths will be similar; that nearest the eye will of course be the strongest, but the whole of the broad-shade will be affected more or less by reflections from the objects which surround it. (Plate 7, fig. 3.) \*

\* "The surfaces of globular or convex bodies have as great a variety of lights and shadows as the bodies that surround them."—LEONARDO DA VINCI.

## THE LIVING MODEL.



THE study of the living figure should accompany, but not precede that of the antique; they should be each studied with a reference to the other. The Medical Student does not commence dissecting without books of reference, nor, if he studies these alone, will he ever become a practical surgeon. The antique statues are our books of reference and the living model the subject of experimental study. From natural causes mentioned in the chapter on proportion, no standard of Form will probably ever surpass or even rival that of Ancient Greece. Our first studies should be therefore those works of art in which inherent and essential form has not only been purged of that which is accidental, but also crowned upon by that which is ideal. Our studies from life will be of little use if we do not learn to gather and combine from them the perfections of each, and so unite in one the beauties which we still find scattered in temples wrecked by sin and disease.

The preliminary study of the Antique is recommended, not because it is the easiest, far from it, but in order that our taste



Printed and Published by G. Rowley & Co. 51. Paribone Place London





may be formed and our knowledge in some degree matured, before we search ourselves for those beauties which, without this study, we shall find with difficulty in the evanescent expressions and changeful features of life. The unheroic figures of Albert Durer have been instanced as what the accurate study of nature could effect without the assistance of an ideal standard; for fashion, habits, disease and accident so mar the human frame, that perfect form is nowhere to be found.

Having however our minds imbued with forms, the fruit of the life-long study of the greatest men, we shall reap infinite benefit from an accurate study of nature. And here our pursuit in some degree changes. From the contemplation of ideal form we come to the investigation of nature, its machinery, its character, and its expressions; *subsequently* to unite the two and form of them a standard for ourselves. But our business now is to study nature as we find it, not as we imagine it ought to be; and so, by a knowledge of its defects and varieties, we shall become familiar with character, and avoid the ruining insipidity which is the inevitable fate of generalized drawings from life. "The pursuit of idealism in humanity as of idealism in lower nature, can be successful only when followed through the most constant, patient and humble rendering of actual models, accompanied with that earnest mental as well as ocular study of each which can interpret all that is written upon it; \* \* everything done without such study must be shallow and contemptible, and generalization or combination of individual character will end less in the mending than the losing of it, and, except in certain instances, is valueless and vapid."\* "The slovenly, authoritative and uninformed manner" in which

\* "Modern Painters."

Students draw from the life, and their early neglect of the antique, were the only reasons which caused Fuseli to hesitate in so unconditional an advice. But Sir Joshua Reynolds with more confidence in the truth of the principle says, "I have thought this the obstacle that has stopped the progress of many young men of real genius; and I very much doubt whether a habit of drawing correctly what we see will not give a proportionable power of drawing correctly what we imagine. He who endeavours to copy nicely the figure before him, not only acquires a habit of exactness and precision, but is continually advancing in his knowledge of the human figure; and though he seems to superficial observers to make a slower progress, he will be found at last capable of adding (without running into capricious wildness) that grace and beauty which is necessary to be given to his more finished works, and which cannot be got by the moderns, as it was not acquired by the ancients, but by an attentive and well compared study of the human form."

The evils of which Fuseli complains may be ascribed to carelessness of outline and neglect of the study of anatomy; for how can a figure which is roughly sketched in six outlines, and shaded even before the proportions are right, have any other effect upon its author than to discourage and disgust? And it is for this reason that a finished drawing from the life by a Student is so rarely to be seen. Nor is it possible that his studies here can be of much advantage without an accompanying study of anatomy; if he has not an opportunity of dissecting for himself or attending lectures and demonstrations, which should certainly form a part of academical instruction,\* he should have

\* It is not to be supposed that a student, however deeply convinced of its necessity, will voluntarily enter upon such an arduous and disagreeable study as long as his application is a matter of his own choice.

constant reference to anatomical works ; and should with their assistance make sketches from memory of the figure on which he is engaged, and draw the muscles as they appear in that position.

If the object then is to learn, the living model must be drawn with absolute accuracy, not only of its general character, but also of the minute details of anatomy and individual expression.

The plan recommended in drawing from the antique is available also here, with the exception that as greater rapidity is demanded, so much the more method is necessary. It is desirable at the first sitting, or if possible before the model rests for the first time, to mark the general proportions and bearing of the points, as in all probability no other opportunity will be offered of obtaining the real action of the figure. This having been done and the general masses made out, the limbs and other parts may be drawn in the square, which is the most rapid way of obtaining the proportions, as strait lines are more easily drawn than curved.

As the Student may be supposed by this time to have had some practice in shading, there is no necessity of his following the plan before mentioned, of putting the broad-shadows in first ; and as the figure will be constantly changing, it will be best to proceed with that part which is in the same position as the drawing. He would gain assistance however from first marking the brightest light and the strongest depth as a guide for the intervening tints.

The foregoing remarks apply to academical drawings, but not to those sketches which are made in the working out of designs, or for the completion of historical pictures. For this purpose a different plan must be pursued, owing to an entire want of the right action and energy in the living model. The

desired action of the figure should be sketched and the proportions marked out before reference is made to the life, and then having been satisfied that the action is possible and natural, a part of the figure at a time may be put into action and drawn carefully; and thus will be avoided that heaviness and inaction which must always characterize drawings made entirely from life.

The points which are of most consequence in the action of the figure are the direction of the *linea-alba*, (which is the central line of the body,) the bearing of the pectoral muscles, and the position of the head.

As a general rule, the eye of the model should be somewhat higher than that of the draughtsman, particularly where grandeur is desired.

For draped figures where great accuracy is required, it is necessary to follow the plan just mentioned before clothing the figure; and subsequently to finish it dressed in the required costume. In doing this, the principal folds which must indicate the direction of the limbs, must be arbitrarily fixed, and then a portion at a time may be arranged accordingly and finished at once, for it is fruitless to commence a piece of drapery in the hope of finishing it at a future sitting, unless it is fixed or on a lay-figure.

For smaller figures, which may be intended for landscapes or other purposes, it will be sufficient first to make a design as the subject may require, and settle as near as possible what the costume is to be, and then having obtained an individual of the character required, which may be readily done in London, and having placed him at the distance of three times his height and in a bright sun-light, if his position in the picture demands it, to sketch him in the studio forthwith; and in doing so, many

accidental arrangements of dress will arise which will give character to the figure and materially assist both in drawing and color.

In painting portraits, some attention is required in fixing the position of the head, as an error in this respect would be fatal to the picture. No invariable rules can be made, as the arrangement must depend partly on the height of the person. The following measurements may be therefore considered as suggestive only.

In a *three-quarter* canvass, for a standing figure, the head may be placed at the distance of half-a-head from the top;—in a *kitcat*, three-fourths of a head;—in a *half length*, one head;—and in a *whole length*, from one head and a half to two heads. A tall person would be a little nearer the top, and a short one lower down. For figures represented sitting, the head may be a little lower on each of the several canvasses named, with the exception of the *whole length*, in which case it must be placed three or four head-lengths from the top.

## PROPORTION.



IN making proportion the subject of a separate chapter, the Student is informed that his familiarity with it will have but little to do with his advancement in art. Volumes have been filled with accurate measurements which have no practical influence on the Student, and tend rather to confuse than to assist.\* The general standard of proportion in the Antique may be given in small compass; deviations in the several statues being in accordance with their respective characters;—and as to nature, there are scarcely two individuals to be found who measure the same. It is like Perspective, simple enough in its general rules, but turned into a bugbear by its complicated criticisms and explanations. “From Vitruvius with his commentators and Leonardo da Vinci, to Albert Durer, Lomazzo, and Jerome Cardan,—from the corrected measurements of Du Fresnoy, and De Piles to Watelet, Winkleman and Lavater, it would be easy to show that the mass of variance, peculiarity,

\* Five minutes, a foot rule, and a trained eye will do more to help *than all the books in the world.*

and contradiction greatly overbalances the coincidence of experiment and measure.”\*

It will be only necessary to give the general divisions, and although the painter should be familiar with these, he can only use them subject to the alterations caused by position and perspective.

The bodily ideal may be considered as an union of the essential and characteristic with the addition of the beautiful and sublime; or as it is expressed by Cicognara, “The ideal in art is nothing more than the imitation of an object as it ought to be in perfect nature, divested of the errors or distortions which secondary causes produce.”

Now the realization of this is a gradual process developed only by the most accurate study and knowledge of nature. A combination of circumstances is also necessary in order to carry out this study with any success. The fittest subject for it is a race of men naturally well developed and trained from infancy in the constant but moderate use of natural exercises, with sufficient and regular food, and inhabiting a climate where the changes are not too sudden. And if we add to this the constant opportunity of witnessing the human frame under the influence of every exercise and feeling, and the familiarity with its action and appearance thus necessarily acquired; together with a highly educated perception of the beautiful, and a hand trained and able to transcribe it; we see at once the means by which Greece attained so high a standard of ideal form.

But in such a climate as that of England, and among a people of our habits, such opportunities are not attainable; and therefore, though thankful for the change, in this we must

\* Fuseli.

accede to the verdict which succeeding ages have passed, and submit to her as our instructor in the human form.

The average height of a full-sized male figure is about eight heads, the divisions falling consecutively on these points, viz., the chin, the fifth rib, the depression above the navel, the *os-pubis* or lower extremity of the trunk, the middle of the thigh, the knee, just above the ankle, and the sole of the foot.

The measurement of a few figures are here given, viz. :—

	Heads.
The Apollo, .....	$7\frac{7}{8}$
Herculese, (Farnesian) .....	$7\frac{7}{8}$
Antinous, .....	$7\frac{1}{2}$
Laocoon,.....	$7\frac{9}{16}$
Peace,.....	$7\frac{1}{2}$
Pyramus,.....	$7\frac{1}{2}$
Venus, (de Medici).....	$7\frac{3}{4}$
Shepherdess, (Grecian) .....	$7\frac{7}{8}$

The head may be divided into four parts, equal with the exception of the upper division, which is rather the shortest, viz., at the root of the hair, the root of the nose or the upper eye-lid, the bottom of the nose, and the chin.

The length of the eye is one fifth the width of the head.

The hand is as long as the face; and the foot one sixth or seventh of the body.

Narrow shoulders and wide hips are the distinguishing characteristics of the female figure; the male possessing wide shoulders and narrow hips.

The proportions of the living figure vary from seven to eight heads.







FIG. 1.



FIG. 2.



FIG. 3.

## EXPRESSION.

---

OF THE FEATURES.—Although in the search after the bodily ideal, the Student was recommended to receive with confidence and study with care those statues which we have received from Greece, he must be warned of the danger of taking the embodiment of Pagan Deities as his guides in the expression of greatness and elevation of soul. To whatever page of Heathen Mythology we turn, the exhibition of some sensual passion seems to constitute the claim to Deity, or if not to constitute the claim, yet that it was the exclusive privilege of the Divine prerogative so to influence the economy of human affairs that their own animal desires might be fully gratified. How can we expect otherwise of a religion whose Heaven was the empyrean of earthly enjoyments?—To embody such beings as these, it was only necessary to idealize the human figure and impart to it a certain degree of power and dignity.

But Revelation has opened a more extensive sphere for the exhibition of mental expression, and whatever inspiration is breathed from the presence of the “High and Holy One” “who

is of purer eyes than to behold iniquity," must be displayed in the annihilation of passions such as these. The Angelic being will move, not in the fury of mortal revenge, but in the radiance of eternal love and in the repose of resistless power;—and the earthly being will walk not in impurity of heart, but with his face heavenward. The ceaseless warring between the passions and the judgment of man, and the final victory of the spirit over the body, are subjects unknown to ancient Greece. The dignity of reposing faith, and the elevation of soul, not inherent but imparted, which radiates from the Christian's face, is a nobler subject for idealization than all the fabled gods of Greece.

It is useless however to give verbal receipts for the lines of these higher expressions; if not felt, they cannot be embodied; and if felt, directions will be useless.

Expression, though inseparably connected with **Invention** in the composition of a **figure**, forms a separate study, but is useless unless displayed in conjunction with good drawing; and for this reason the Student was recommended in the chapter on outline not to attempt it before he is able to draw. At the same time the figure may be well drawn and its proportions may be correct and yet it may be wanting in expression or the animation necessary to convey the language of the mind.

The muscles of the face, unlike those of the limbs which obey the will, act often involuntarily, subject only to the affections of the mind, and without reference to motion in the bones; their complicated fibres, many of which serve no end but that of expression, acting upon one another and upon the skin.

The erect *forehead* being peculiar to man, more than any other feature distinguishes him from the brutes. Its elevation is indicative of intellectual power, a projecting one of idiocy, and a low and receding one of deficiency in intellect.

The *eyebrow* is arched in doubt, surprise or fear, laughter or admiration; contracted and lowered in rage, despair and jealousy; and contracted and raised toward the inner extremities in grief or pain.

The *eye* in conjunction with the brow is capable of almost infinite expression. In devotion it is raised, and so also involuntarily in sleep and death, and often in bodily pain and extreme weakness or fainting. It is compressed and wrinkled during laughter or crying, and widely opened in fear or surprise. A large full eye has always been considered indispensable to beauty, a small one being characteristic of acuteness, cunning or selfishness, rather than of nobleness and benevolence; not an eye however which projects beyond or is level with the forehead, for this generally betokens want of intellect; nor one which, sinking deeply in the forehead, speaks of suffering; but one which while it retains its fulness, recedes sufficiently to receive a shadow from the brow which shall give value to its brilliancy and expression.

The *nose*, in those who do not abandon its use to the detriment of their lungs, is the organ of respiration, as well as of smell, and as such it indicates the motions of the chest, especially in violent passion or fear. This feature is less subject than the eyes and mouth to changes consequent on mental influences, and its general form becomes a matter rather of Ethnological study.

Not so with the *mouth*, which is formed for the various actions of mastication, carnivorous and herbivorous, as well as for speech and expression. Compressed, it indicates decision of character or resolution of purpose; but open, vacancy and its misapplication to the purpose of breathing. Its angles are lowered and the under lip raised to express contempt, peevishness, discontent and jealousy. In rage the angles are drawn upwards and

backwards, exposing the canine teeth. In devotion the lips are slightly parted, and in extreme fear and laughter they are violently opened.

The general character of the lower part of the face depends much on the relative proportion given to the instruments of mastication or speech. If the former predominates it will partake of the brute; if the latter, of intellectual man.

*Hair* short, strong and erect becomes a man, while long or smooth it gives an appearance of weakness or meanness. To the female head long and flowing hair is an invaluable ornament, but its disposition must remain a matter of taste or dependant on the formation of the head and character of the face.

The *beard* is characteristic of age and therefore conveys an expression of dignity, experience and repose. Moustaches are also useful in adding force to the more powerful emotions.

In concluding these few remarks on expression, let it be remembered that the power of the countenance depends not so much on what the features are, as on what they express. They may be well formed and faultless in their proportions, but they may greet every friend and every event with one expression, and in their insipidity cease to be interesting and so cease to charm; whereas even an ordinary face when it speaks the language of the soul and reveals its love, its sympathy, joy and sorrow, becomes elevated and endeared, and so constitutes that which to us is the power and purpose of beauty. It is for this reason that beauty has been said to consist in "capability of expression."

**OF THE FIGURE.**—Variety is admissible only so far as it will serve to illustrate unity; this forms the basis of constructive proportion. Where this variety is displayed in the harmonious relation of quantities, as in curvature, it constitutes apparent proportion which is the basis of Beauty.

No two lines in the human figure should be parallel to each other; a similar arrangement of different limbs is destructive of beauty.

Not however an equal quantity of opposite limbs, for this will produce not unity but uniformity, which is also destructive of Beauty. (Plate 10, fig. 2.)

Right angles ~~are to be avoided~~ in the limbs. The shoulders should not be exactly of the same height; nor the head perfectly straight. And this variety in the upper part of the figure will produce a corresponding variety in the lower part; as for instance in Plate 10, fig. 3, the right shoulder being on one side of the central line, causes the hip of the other side to project in order to preserve equality of balance; and this line is increased by the lifting of the arm.

The limbs of old age however are characterized by greater angularity and uniformity.

That side of the figure will be most contracted which is over the leg that sustains it. (Plate 8.)

When the figure rests on one foot, the ankle of that foot will be generally under the pit of the neck. (Plates 8 & 10, figs. 1 & 3.)

Motion is obtained by removing the centre of gravity from off the base of support.

The limbs of a male figure may partake of whatever action will best express the feelings of his mind; but as woman is more attractive in modest retirement, the action of the female

figure should be very modified, extreme gesture seldom used, the arms in an easy and graceful position, and the feet never far asunder. Man rules by power, woman by influence; and being the weaker, her dignity depends not on the display of muscular power but on her exemption from its necessity. Her glory is not to display but to subdue her feelings. Her figure will therefore never be violently affected by the presence of external objects, and with the exception of a simple motion, expression will be confined to the features.

Although it is not intended to appropriate a separate chapter to the subject of Composition, a few remarks may be here made on the subject.

The power of composition depends on the association of objects in such a way that their combination shall display unity of purpose and subserviency in their relative position and proportions.

As this end is not acquired by mere mechanical knowledge, but depends in a great measure on the constructive sense of the intellect,\* it is difficult to lay down rules which shall be universally applicable; because such rules will be derived rather from the effect of individual works than from the appearances

\* The necessary exercise of this power in the painter will account for a fact so often remarked, that if men are needed, characterized by ingenuity and the ability to turn their hands to anything, they will be found among artists. M. Angelo was a sculptor, architect and poet.—Rubens was sent on an embassy to Madrid, and subsequently conducted negotiations for the Infanta Isabella and the King of Spain.—Albert Durer was sculptor and architect.—Domenichino was architect to Gregory XV.—Raphael was a sculptor and architect, and designed St. Peter's and the Caffarelli Palace at Rome.—Rosa Salvator was a poet and musician.



of external nature or from a knowledge of the principles on which their effect depends.

There are however forms in Composition which are decidedly pleasing, and arrangements in which the draughtsman cannot indulge without ruining his work; among which may be regarded the following.

The forms most agreeable in the grouping of figures are the pyramidal, conical, arched or circular, oval and spiral.

None of the heads of the figures or indeed any of the leading features of the picture should be placed perpendicularly or horizontally with each other, as such an arrangement is destructive of space, distance and variety.

Repetition as well as uniformity in composition is fatal except in allegorical and certain religious subjects, where it may be occasionally used to the furtherance of repose, intensity, and sublimity.

The Student of the Antique must be careful not to apply to painting the principles on which ancient sculpture is based; the gravity and ideality of style which is necessary for the latter must in most cases give way to natural character and more minute expression. Nor if he fails to perfect himself from the united study of the Antique and the Life, will he benefit himself by having recourse to the stage, for there again the principles on which expression depends are widely different, and his studies there will only lead him to "represent what is fantastic and theatrical."\* It must be within him or it will not be of him; and without depending on others or on other branches of art, deep feeling, observation, and good taste must guide him in his choice, modification, or exaggeration of nature, always

\* Sir C. Bell.

accompanied as before remarked by the indispensable study of anatomy.

---

It is a mistake to regard this pursuit as one which will only serve as a recreation for the indolent and unemployed. There are some indeed who go so far as to deny it a place among useful studies, an objection which is the more surprising when we consider the essentially unpractical nature of a fashionable education. It requires however but little reflection to see that this study constitutes a necessary and important branch of a liberal education; the want of which has been a serious hindrance to the advancement of science, and a subject of regret to many who otherwise would have conferred a much greater benefit on mankind, especially in the pursuit of Surgical and Medical knowledge.

It is with the hope, therefore, that the system here suggested will have a tendency to simplify the study of figure drawing and attract to it many who otherwise would be deterred by the prevailing notions of the difficulties that surround it, that this work is submitted to the public; in the confident belief that a well directed attention to, and understanding of, the rules here laid down, will furnish the reader with a groundwork, easily attainable, of proficiency in the art, and of much satisfaction to himself as he progresses in his studies.







