THE LITTLE CORPORAL'S DRAWING BOOK.

REED'S DRAWING LESSONS.

WITH TWENTY PAGES OF LITHOGRAPHIC ENGRAVINGS,
AND NUMEROUS WOOD CUTS.

By P. FISHE REED, Artist.

CHICAGO:
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1869.

THE LITTLE CORPORAL

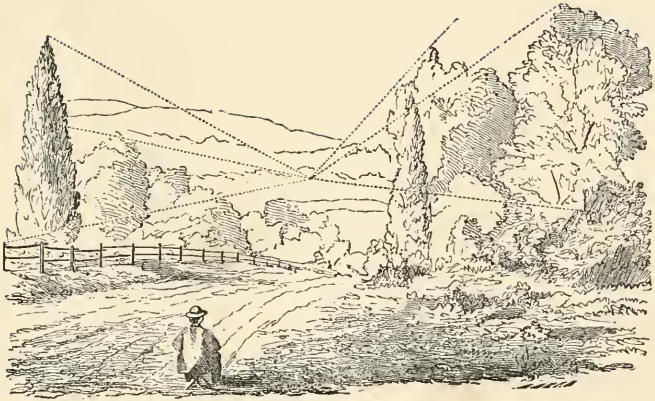
DEDICATES THIS BOOK

TO

All who Love "The GOOD, the TRUE, and the BEAUTIFUL,"

AND HOPES THAT

All who have found Instruction and Amusement in its monthly pages, will be Benefitted, Refined, and Cultivated by the practice of the Lessons here presented.



PUBLISHER'S ADVERTISEMENT.

For many years we have felt the need of a common-sense book of drawing lessons, that could be comprehended by beginners, whether in the school room or the family—a book that would cover the whole ground, give a correct insight into the first principles of the art of drawing, and be afforded, together with all necessary plates, at a reasonable price. Having found nothing in the market that seemed to meet these requirements, we have secured the assistance of Mr. P. Fishe Reed, of Chicago, because we deemed him the best artist within the range of our acquaintance, for such a work, and we need not say that we are very much pleased with his production. Mr. Reed is widely known, not only as a landscape painter, but as a writer of more than ordinary ability. We present his book to the public,

confident that it will everywhere supply a long felt want. We sincerely hope that "REED'S DRAWING LESSONS" may furnish both entertainment and instruction to many thousand beginners, and that many who may here be trained in the first principles of the beautiful art of drawing, may, in future years, rank among the prominent artists of our country.

This book may be ordered through booksellers everywhere, or will be sent by mail to any address in the Union on receipt of the price, ($1.50) by the publisher. Usual discounts to the trade, and to teachers who order quantities.

Address ALFRED L. SEWELL,

Publisher of THE LITTLE CORPORAL.

Chicago, Ill.

TO PARENTS AND TEACHERS.

The eye, perhaps, is the least educated of any of the organs of Sense. So true is this, that very few persons can draw a straight line any number of inches; or can tell when it is straight. There are many who can perform with some degree of excellence on a musical instrument, decide correctly of the delicacy of a perfume, and seldom has the education of the palate been so neglected that one is not able to judge of a good dinner.

But drawing and painting are always in the rear rank of refinement, and when the kindred arts, architecture and music, have pioneered the way, the fine arts and literature are sure to come in at the victory; for the highest condition of civilization is always crowned with these, and as a nation cultivates and studies them, so will it be refined, grand and beautiful. Heretofore it has been thought that art was only for the few geniuses, who were born with a palette in their hands; and even now, the people are loth to part with this idea; but facts, in these latter days, show that Application is a very good *pro tem.* Genius.

"Honor and fame from no condition rise,
Act well your part, for there the honor lies."

It is related of Apelles, a celebrated Grecian painter, that, calling on his friend Praxiteles, and not finding him at home, he left a mark upon the latter's canvas, by which Praxiteles might know his visitor. Now this mystic *mark* is supposed to have been two parallel lines, as true and perfectly drawn as though done by rule and compass. But this skill was the mystery; and the remark of Praxiteles was, that "none but Apelles could give that sign!"

By this we may infer that the art, in those days, was a wonder not meddled with by the million, any more than in these latter days; not as much, for it was then a secret, confined to the few; now it is free to all, and all may learn to draw who desire to, for Pope's oft quoted line, that

"Just as the twig is bent the tree 's inclined."

is as true of drawing as of anything else.

We may look with delight upon a well-drawn object, and wonder how it is possible to make the figure stand out in such bold relief, upon a flat surface. It requires but three principles to produce it; *Form*, *Light*, and *Shade*. But this is the mystery—incomprehensible as the Trinity. In fact it *is* the Trinity of Art.

Custom is beginning to sanction the attempt to educate the eye. It is now becoming fashionable to study æstheties, and to consider drawing an accomplishment. Some of our schools and colleges have made it a specialty; and this has developed the fact that woman has the genius and qualifications necessary for an artist, and with

much greater success, in a pecuniary way, for the works of a woman artist have a market value greater than those of men, where the real merit is equal, which, in these days of Mammon worship, is quite an item.

When Bayard Taylor made the tour of Europe, he found great pleasure in being able to sketch from nature, and he never left a spot of any remarkable beauty or historical interest, without transferring it to paper; and his advice to every one is to learn to sketch from nature. It is certainly a source of pleasure and gratification, to possess views of the various lovely spots of earth, that we may chance to see; and to those who study these principles of beauty, in which all nature seems to float, and who can behold the creations creep from beneath their pencil, there is a charm more than words can express; for if a student of nature looks out upon the landscape, his eye is greeted by a thousand beauties that are never dreamed of by another. The eye seems instinctively to fall upon all the cozy nooks of beauty; the sparkling floods of sunshine, the deep, transparent shadows, the cool and inviting half tints that unite the two, and the gentle gradations of perspective, till the enchantment of distance has melted the very mountains into the soft blue of the sky; all are fascinating studies, and conspire to entrance him with their loveliness. He dwells in a new world of feeling. It is the "Land of Beulah" in which his sense revels, and where, amid groves and vineyards and

fountains of water, where the sun never goes down upon its glory, he may gather fruits for his fancy, and bask in a world of beauty. And this is a thing to be desired, for no one can devote himself to the study of Nature in any of her enchanting fields without being the better for it.

What, to an uncultivated eye is merely a green tree, or a forest, is to him a volume of Nature, and each leaf a page of her hidden mysteries, unfolding to his eye a thousand forms and shapes and tints. To another a vast mountain gorge may excite only a sensation of dread and loneliness; but to the student it has the *charm* of solitude, and he sees in it one of the most sublime expressions of the Almighty, and is impelled to

"Look through Nature up to Nature's God,"

and he feels that beyond these glorious effects there is a more glorious Cause, and a Power above that which enables him to imitate. It is the Power that

"Made the picture painters imitate,
The Statuary's first grand model made,
Taught human intellect to re-create,
And human ingenuity its trade."

That a book of this character, which will cultivate in children an æsthetic taste, is needed, there is no question, for there is no work on drawing in this country, that brings the principles down to the comprehension of the child's mind. The lessons in some of the books are simple enough, but the technical snarl of the language employed is not so simple that a child "who runs may read." Experience shows that they have not the slightest

understanding of the written rules of drawing and perspective, and they make but poor progress, even with a teacher.

It has been the endeavor, in the present volume, in a kind of pleasant chit chat, to so simplify the rules and language, that children may, with or without a teacher, be amused and instructed in elementary drawing, both at the schools, and at their own firesides, and at the same time, be sure that they will have nothing to unlearn when they come to the more advanced books. Because the work is more particularly designed for children, it will be found none the less valuable to older people who desire to acquire a knowledge of drawing.

The lessons here given are mostly of familiar objects, easy to draw, and it has been the endeavor to so present the principles that they may be easily understood.

PART FIRST.

A FEW WORDS TO CHILDREN.

LEARNING TO DRAW.

Drawing is one of the most pleasing things that a child can learn to do. Some have a natural taste for it, and draw very readily, while others have to study; but with a little thought and practice *all* can learn to draw very nicely. This must be done as you would learn to read, by first learning the A, B, C, of the art.

Everyone should learn to draw; for, whatever business is followed, it will be found useful as well as pleasant, to the child, the youth, the mother, the lady of either toil or leisure, the farmer, the mechanic and the professional man.

Perhaps you may say that you have not the talent—that only great men learn to draw. Who knows how great a man or woman you may one day become? It was said of Walter Scott, that when a boy, he was a "dolt," and of the Duke of Wellington that he was "only fit for food for

powder." Yet Scott was a great writer, and Wellington a great warrior.

A singular anecdote, too, is related of Washington Allston, who was one of the greatest of American painters. After he had become famous, and was known and praised all over the world, some of his friends came across one of his earlier works and brought it to him, asking his opinion of the merit of the boy who painted it. Allston, who did not know that the picture was his own work, replied,

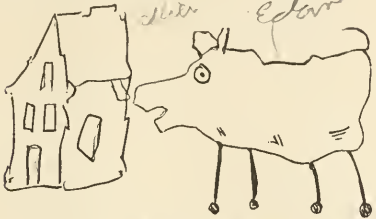
"The boy who painted it had better go to shoemaking!"

You may well imagine his surprise, when, on turning the picture around, he found his own name written on the back.

Now the great secret of these men's success, may be told in two words—*study* and *practice*, and not merely the dry labor of study and practice, but they became interested in their studies, and then no amount of labor is too much to prevent such people from doing whatever they will.

You can well remember when you only knew your a, b, c, and what a mystery it was, to see how well your older brother could make all the snarled words read so easily; and you know, too, how, by constant practice, you were enabled to do the same. Drawing is no harder, and the crude, ill looking lines you will first make will be quite as good as the first "pot hooks" you made in your copy book.

If you now attempt to draw a pig and a house, the picture may look something like this:



The pig is as big as the house, and he stands on four drumsticks, and looks as much like a plum pudding as a pig. The house has no two lines alike, and you may be surprised that it does not tumble over on the pig, and break his saucy looking mouth. But when you have drawn all the lines and figures in this book you will do better.

THE TOOLS, AND HOW TO USE THEM.

All you require to begin with, is a No. 2 Faber, or American lead pencil, drawing paper, and a piece of rubber; but as you progress, you may use chalk, or white crayon, black crayon, charcoal, and a port crayon, in which to hold them; also a stump to soften the harshness of the lines. But these are not to be used now, only the pencil.

To sharpen the pencil, shave off the wood at least three fourths of an inch from the end, leaving a fourth of an inch bare, thus:

Unless you have some very fine lines to make,

do not bring the pencil to too fine a point. To make a fine line

the pencil must be more pointed than for heavy lines:

In sharpening the pencil, of course, draw the knife towards the point, but in sharpening the chalk, crayon, or charcoal, cut the reverse way, placing the blade to the point, and cutting towards the hand.

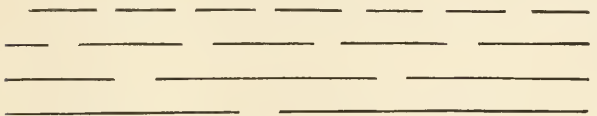
THE FIRST LESSON.

To begin with, do not grasp the pencil as though you were afraid it would get away from you, but hold it lightly and firmly in the fingers, as you would hold a pen, and then, with a free, easy sweep, make the line. Do not fear that you will spoil your work. It matters not if you do. Better spoil it with freedom than fear. If spoiled you can throw it away and try again. If you find that you are getting along nicely, and happen to make a bad line, you may erase it with the rubber, but don't depend too much on the rubber, for it is the pencil that makes the picture.

The first thing you have to do, is to take a sheet of ruled paper, and trace with your pencil the lines. Draw first from left to right, then from right to left, with a light, brisk motion. Put the pencil firmly upon the paper, where you begin the line, and move it along, with equal pressure, to the

end, then stop and *lift* the pencil off, (do not *drag* it,) so that the line will be of the same breadth all the way.

Copy these lines until you can do them nicely.



LINES.

Wherever we turn our eyes we see numberless lines, forms, and shapes, and so varied are these, that we can never find any two objects exactly alike; yet all the lines that go to make up all created things, are simply two; the straight line and the curve. But simple as this seems, there are very few people who can trace a true curve, or straight line, any number of inches.

A few rules are here given, which you must try and understand, for they will be of great use when you come to draw the more finished sketch.

Perpendicular lines, when heavy, express strength:

Horizontal lines, heaviness:

Angular lines, harshness. Curved lines, grace and beauty:

Fine lines, smoothness and delicacy:

The least beautiful lines are angular.

The most beautiful are curves.

All lines are more or less pleasing, as they are combined in proper proportion.

Thus the letters B, O, R, and S, are the most pleasing; the angular letters A, V, and W, the most harsh.

The finely curved lines of the human figure give the idea of beauty; the heavy lines of the bull, and the angular lines of the dog, give the idea of strength and harshness.

When you look upon an object that is pleasing, or uncouth, it is a good practice to examine it, and see what it is that makes it appear so. You will soon find out that the lines in the face of a cross person are all angular, while those in the face of an innocent little child are all curves; and that the cat is more graceful than the frog; the horse more noble looking than the

donkey. All of these effects are caused by the difference in the lines that compose the body, and those lines you should learn to trace, in any form that strikes you as being pretty or strange, and if you do so you will soon find it very interesting, besides aiding you in drawing.

THE WAY TO MAKE THE LINES.

This must be your rule in making lines. They must not be rough and scratchy, nor *dragged* out, as though done with a broom straw, like this:

Look and think well for what purpose you are making the lines. Place the pencil upon one point and then, with a quick, easy motion, make the line with one sweep, thus:

By a little practice in this way, you will soon be able to make a succession of parallel lines, straight or curved.

It is said of Giotto, one of the greatest of Italian masters, that he could, with one sweep of the pencil, make an O of any size, as perfectly as it could be done by rule, which gave rise to a saying among the people in that day, that a thing was

"as round as Giotto's O." It was thought to be wonderful then, but there are many artists now who can do the same. The whole secret is found in one word—*practice*. With this you can do almost everything, without it, nothing; and any little boy who will practice as much and as long as Giotto did, will be able to make an O as round as his.

Now that you have learned to follow the lines on the ruled paper, you can begin with the Plates, at Lessons ONE, TWO, THREE and FOUR, and make all those lines over and over, till you can do them *well*. Mind that you do it with a brisk, easy motion; tracing from top to bottom, bottom to top, right to left, and left to right. You will see that all the lines in Lessons ONE and TWO are of the same breadth, or thickness, and parallel to each other. You will make them crooked at first, but in a short time, you will be surprised to find that you can make them as nicely as they are made in the lesson.

The curves must be made with the same free, brisk motion of the hand, as the straight lines.

In Lessons TWO and FOUR, you will place the pencil very lightly upon one of the fine points, pressing harder towards the middle, tapering out again, so as to make the last end like the first. You see that out of these lines you can make a barrel, and when that is finished, you may shut the book and make any other object you can think of, out of these lines.

Now, if you have practiced them till you can draw them nicely, you are ready to commence

MAKING FORMS.

You will see that, in Lessons Five, Six, Seven, and Eight, you can begin to combine the lines you have learned to make, so as to shape some object; and you will see that none of the objects in the lesson book, nor in fact anywhere else, contain any other lines than those you have been making; as the largest book has no more letters than may be found in the alphabet.

Now, before you begin to draw Lessons Five and Six, look at them well, study the way the lines are put together, and when you think you have them well fixed in the mind, shut the book and draw them from memory, then compare with the study, correct, and draw again from the book.

If you find these figures too hard, you can at first measure some of the distances; but do this as seldom as possible, and learn to depend on your eye and hand to give the objects their proper form.

When the study that you are going to copy is before you, decide in your mind where you wish the object to stand on your paper, then make a dot. Now find the distance and direction to another point, then another, and so on, making a dot for each, and draw the lines from one to the other.

In Lesson NINE, is the outline of a bell and a bucket, which you will see are made of the lines you have been learning.

In Lesson TEN, you see that one letter is lying flat down, and you are looking at the bottom of it, while the other is standing up, with its edge toward you. Be careful of your parallel lines, in these, or you will make awkward work with them.

While drawing, it is best to work from the top of any object toward the bottom, so that the hand and pencil may not hide any part of the picture. This also prevents rubbing out the lower part of the work. It is well, too, that the light of the window you work by should come from the left, and partly from behind you, that the reflections from the paper may not dim the work, nor injure the eyes.

Lesson ELEVEN is a box, with the lid raised, and a book. See how easy it is to make them, now that you have practiced the lines! You must draw these very carefully, though; and don't leave any lesson till you can do it well, for you will have some harder things to do by and by.

If you were going to build a ladder, you would see that it was well done, lest when you climbed it, it should break down. So you must do these first lessons well, that you may not fail when you come to the harder ones.

Lesson TWELVE is a pipe, and a cunning little

thing it is, too. Draw it very carefully, and be sure, too, that you never *draw* it any other way than as a picture.

Lessons Thirteen and Fourteen. Here is something, now, that you know all about. The Alphabet blocks in different positions. Look well to the lines. You see that they are not all parallel. Some of the lines seem to run nearer together as they go from you. This is called perspective; but we won't talk of that till you will be better able to understand it. Draw the blocks just as you see them, and when you can do them nicely, get some *real* blocks, set them in the same positions as they are in the lessons, and then see how well you can draw them. The right-hand one, in lesson fourteen, stands upon one of its corners. Prop up the real block so that it is in the same position, and practice all of them till you can make them look perfectly natural.

Lesson Fifteen is part of a Gothic window, showing some of the brick wall. It may look a little hard, but get a few of the main points, and watch your lines, and you will get through it all right.

Lesson Sixteen. Here is an easy lesson; but be careful that the seat lines run square across and at right angles with the sides of the boat. A man would have awkward work to row the boat if the seats were not right.

Lesson Seventeen. Two positions of a hat. If you can't get these into good shape, and make them look as though you could wear them, turn to lessons three and four, and you will find the lines of which they are made. Practice them awhile, and then come back to the hats.

Lesson Eighteen. Somebody has tipped over one of these chairs, but it is not broken, and you must draw it so that, when you turn it upright, it will be a perfect chair, like the other.

Lesson Nineteen. Measure this well with the eye before you begin, and be careful that you don't let one line overrun another. Be careful, too, that you get the lines true, or the tub will slip off the stools and spill the water on the floor.

Lesson Twenty is a real, old, backwoods grindstone. The man who made it was not as particular about its beauty as you will be in drawing it. Very likely he never thought, when he was hewing this trough out of that big log, that so many thousand little children would draw it, and make it look better on paper than it did when he first set it in his dooryard.

Lesson Twenty-one you must do over and over, till you get it right. The lessons you are coming to now will be pretty well tangled up with lines, and if you study this well, you will be better able to keep your lines from running about, over and under each other, where you don't want them.

In Lesson Twenty-two, you see the objects cross

each other, and one thing partly hides another; but if you can handle twenty-one, you will have no trouble with this.

Lesson Twenty-three. This is almost a picture. Bits of building, about as easy as you could wish. Here, too, are some little pencil touches that look like foliage. You will make these touches lightly, scarcely raising the pencil from the paper; in this way you give it a loose effect, as though you could poke your fingers in among the leaves and twigs.

Lesson Twenty-four. A wheelbarrow, all ready with the shovel and the hoe, and a little boy waiting for somebody to wheel him to work. He will never make much of a farmer, if he expects always to ride to his work. Franklin says that

> "He who by the plough would thrive,
> Himself must either hold or drive."

Perhaps this boy prefers to drive.

Lesson Twenty-five. Here we go from land to ocean. See how nicely, now, you can make these curved lines. If it bothers you to draw them true, turn to lesson four, and you will see the lines that compose the ship. Be careful, too, that you make the water lines perfectly level, or horizontal, else the ship will run away from you. You see a man looking over the side. Perhaps he is looking after a whale, or a sardine.

Lesson Twenty-six is the ruins of an old castle. It is quite interesting to look at now, for it carries us back to days of long ago, when happy children little dreamed that their beautiful home would be crumbled about over their playground, and that you would be making a drawing of it. It is the ruins of the Castle of Hougomont, upon the battle ground of Waterloo, where Napoleon I. fought his last battle, and then went into exile on the island of St. Helena.

It may be a little hard for you to draw the ground and foliage. But the touches are very simple, and are intended to train your hand for the foliage that comes in future lessons. Move the pencil freely and lightly.

Lesson Twenty-seven. This is a ground work for the next lesson. The oval that surrounds the bird is almost like an egg. Well, that is all right, birds come from eggs in the natural way, so we will try it this way in drawing. This will do for birds, but there was once a painter who drew all his animals from this egg shape. He first drew the form of an egg, and then, if he wanted a dog, he would put the head on the large end of the egg, thus:

If he wanted a deer, he put the head on the little end, thus:

But as animals are not hatched from eggs, we will draw them on another plan, by and by.

When you look at any object, you see first, the general shape; this is called the mass form. In this bird it is an oval. To practice this lesson you will first make this oval, and then, as near as you can, by looking at the next lesson, form the bird, then you are ready for

Lesson Twenty-eight. The little fellow looks very innocent, as he sits upon the limb of this tree, but you may be sure he has his eye on the butterfly, who seems about to alight upon the limb above him; yet he had better not do it, or Mr. Bird may strip him of his fine wings and swallow him. The butterfly don't dream of such a thing. He is like a good many children—men, too—who run into danger through ignorance.

Lesson Twenty-nine. Here you have another mass shape in which is the man below. If you should now try to draw the man, as in lesson

thirty, without first getting this form, you would make it look something like this:

And then he would be very apt to fall on his face and hurt himself. Draw first the outside form, then in this, the form of the man below, then you will be able to draw

Lesson Thirty. This is a savage looking customer. You would not like to meet him in a lonely place on a dark night. See to it that you draw him well, or he will look worse than he does now, which is needless.

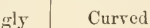
Lesson Thirty-one. You have read in Mother Goose, about that queer old fellow called Peter, the pumpkin eater, who put his wife in a pumpkin shell. It might have been all very well for Peter, but this lady's husband has more respect for his wife, and has put her in a sugar loaf, which is a more fitting place for a sweet woman, though

perhaps he put her there to sweeten her temper. Make the sugar loaf form first, then trace in the form of the woman. Draw this perfectly before you try the next lesson.

Lesson THIRTY-TWO is a very nice looking lady. She has no idea that such a savage highwayman is close behind her, with an ugly club, or she would not be stepping along so daintily. She looks just as sweet out of the sugar loaf, as in it, so you must be careful how you snarl the lines, or you will make her look more fit to fill the coffin shape that holds the man behind her, than to be the inhabitant of a sugar loaf.

Thus you see that form has a good deal to do with character, and you will find it a very general rule, that according to the style and combination of lines and forms, so will be the expression of the object. This lady is all curves, the man all angles.

Turn, now, to the article on lines, and study again these principles, then come back and see how well it applies when the lines are combined.

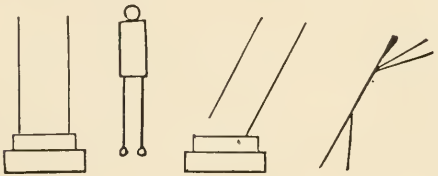
Curved lines  with the ends pointing up have a lively, cheerful look.

Turned down  they have a cross look. Let us try this.

Here you see that a few upward curves give you

the idea of a laugh; the downward curves a sober frown.

Upright and level lines have a fixed, solid look. Angular lines give us the idea of motion.



You see, by a few lines on this principle, you have a solid column, and a man standing "stock still;" a column falling over, and a man running. They are not very perfect men, but the lines are thus composed to show the general principle, and you must think well about it, study it, and practice it, till you are familiar with all the effects of lines.

Lesson THIRTY-THREE. Here is a dainty, little picture. How pompous the grasshopper looks, perched upon his carriage, with the reins in his mouth; and how earnestly the innocent, little canary is stepping along! See what pretty curves form its body. There is not a straight line in it, while the grasshopper is all angles; and that is the reason that he is not as pretty a form as the canary. Remember, now, the Lessons TWENTY-SEVEN, TWENTY-NINE, and THIRTY-ONE, in drawing this picture and the one below. You see the bird varies but little from a long egg shape. If you are not careful about the lines of the head, you

will make a chicken of it, that would be very likely to face its driver; and then good bye to Mr. Grasshopper.

Lesson THIRTY-FOUR. This is a queer affair. You would suppose that the dog was the better able to haul the cat, but instead of that he sits up there like a fashionable little snob, as he is, and puts poor puss to a two-forty trot. She don't like it, either. She is quite out of humor about it, and you can see that her form agrees with her feeling, for all the natural curves of her body are turned into angles. The dog, too, is built of angles. This is a pretty hard lesson; and if it gives you too much trouble, decide in your mind the mass form of both cat and dog, and by lining them within that, you will better see how to draw them.

So far you have had nothing but outlines of easy, familiar forms, and if there are any of these lessons that you have not learned well, be sure that you go back and work at them till you get them right.

Now if you have practiced them till you can draw them as nicely as they are in the book, you have learned about as far as words of one syllable, and have made a very great step towards being an artist.

You can now compose new forms, that are not in the book, being careful not to attempt anything

so hard that you will be discouraged by a failure. You may set before you a tin cup, a book, a box, or any other object of simple form, and see how well you can follow the lines.

Keep well fixed in your mind the lines you have made, and the rules you have learned, and you will be able to draw any simple object quite readily.

PART SECOND.

PERSPECTIVE.

When you look out upon a landscape in nature, you see, close to you, the stones with the moss and lichen on them, the blades of grass, the flowers and leaves, with the veins in them, and a man or a horse is the size of life, and you can count the buttons on the man's coat.

Look away a few hundred feet; you can still see the grass, but it is a flat mass of green; the stones have lost their lichen and moss, and you can no longer see the buttons on the man's coat, nor the veins in the leaves.

Look away half a mile farther, and you see nothing plainly. A little dot makes a man or a horse; the trees have lost their leaves and twigs; the rocks are spots of gray, and the woods a mass of green.

Look ten miles farther and you can see neither man, nor stone, nor tree, but the mountain is a

mass of grey, almost without color, taking on somewhat the blue of the sky.

All this is called perspective. Now when you wish to represent on a flat surface all the parts of the view we have been speaking of, you must do it as it appears in nature; making the objects smaller and dimmer as they are more distant.

Perspective is of two kinds; Linear and Æerial.

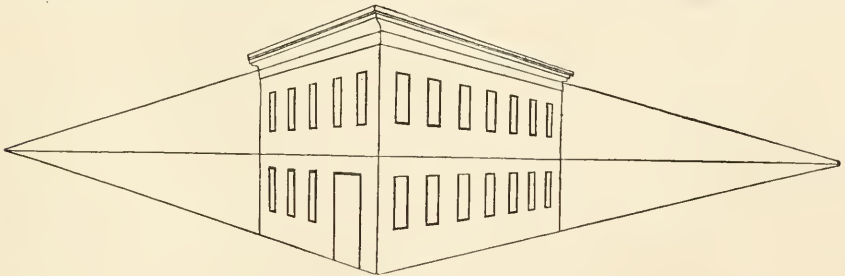
Linear perspective is represented by lines. These lines, if drawn from the top and bottom of an object, seem to run to one point, far in the distance. You can see this when you stand in the middle of a railroad track. The lines of the rails seem to run nearer together as they go from you:

If you rub starch very thinly over a pane of glass, and, when it is dry, shut one eye, and keeping the head in one position, trace the lines of the roofs, and windows, and pavements, which you see dimly through the coating of starch, when you are done, you will find that you have a picture in true perspective.

THE VANISHING POINT.

You have, no doubt, seen a balloon go up, and noticed, when you were close to it, how large it was, and as it went higher and farther, it grew

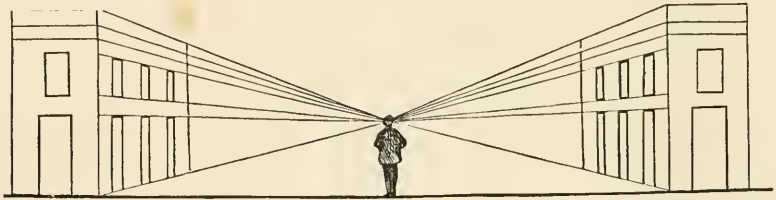
smaller and smaller, and you watched it sailing through the sky, till it was a mere speck, and at last it was out of sight. This point, where the balloon goes out of sight, is called the vanishing point. The true horizon line, is where the lines



drawn from the top and bottom of a row of houses, men, or other objects, meet, and this horizon line is the point where the land and sky meet, and is always on a level with the eye, as is shown below.

Here is a building where you are looking at the corner, which gives you two vanishing points, one for each side. The level line through the middle is the horizon, and this horizon line and the

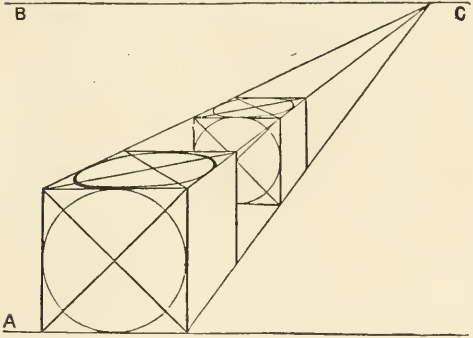
vanishing point are always on a level with the eye of the person who looks at the view, as is shown below.



The central line of this is the horizontal line, and you see that all the lines run to the dot at the man's head. This dot is the vanishing point, and if the houses were built right on to this point, it would be a pretty long street, and if you should look down it, the house at this point would be out of sight.

On the next page you will see another example. Let us suppose there are two large, square blocks, both the same size. One is further off and looks smaller. A is the base line;

B the horizon line; C the vanishing point. On the front and top of each block is a wheel. The



front wheel is round, the top wheel is oval, though it looks round because it is in perspective. You must first draw the square front of the first block, with the diagonal lines, any size you like, then the wheel, then the base line and horizon. Fix a point anywhere you please on the horizon line, for the vanishing point, then draw lines from the three front corners of the first block to the vanishing point; line off the top, make the cross from each corner of the top, and put in the wheels, front and top, when you will have the block and wheel in perspective.

You may draw these lessons, and get the principle well fixed in the mind, for it will be useful to you in drawing future lessons.

The *Apparent* horizon is where mountains and high land rise above the true line of the horizon.

If you sit in a boat on the ocean, the horizon line will be on a level with the eye, thus:

FIGURE (A).

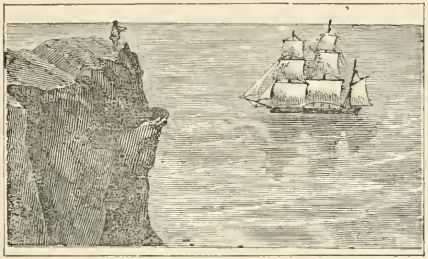
If you stand upon the level shore, the water line will rise to the eye, and the strip of water, of course, will be just as wide as you are high. See Figure (B).

FIGURE (B).

If you climb to a higher position, the horizon seems to rise with you; it is still on a level with your eye, and the strip of water is as wide as the distance from the eye to ground where you first stood. See Figure (C), on next page.

Ærial perspective is the dimming of objects, as

FIGURE (C).



they go farther from the eye. This is because there is a greater depth of air to look through. When you look at the sky, there being no object for the eye to rest upon, you see nothing but sky, which is blue, and this blue sky is the air.

So the farther the object is away the more it is covered with this color, till at last it is blue like the sky, or it may be out of sight because it has reached the vanishing point, and there is nothing but air to look at.

These are the general principles of perspective. The more difficult rules you will find in more advanced books, but enough is here given to guide you in drawing simple objects.

You must study these rules and try to understand them. It will enable you more readily to draw the lessons, as well as any other objects you might fancy. It will also be a great help when you come to study the more difficult rules.

Now, if you have got your hand well trained to all these lessons, you are ready to begin lessons in shading.

PART THIRD.

SHADING.

When you look upon any object, (suppose it to be an apple placed on a piece of white paper,) you will see that one side is light, the other side dark. This is called light and shade. Then if you look on the paper you will see the shadow that the apple casts.

First, there will be the highest light where the light is reflected, then the general color—mass color—then the half-light or middle tint, then the shadow side, and lastly the reflected light around the dark edge of the apple, which it gets from the paper it sits upon.

All these give the apple the appearance of roundness; for these lights, shades, and lines give roundness and effect to everything you look at. If you draw the apple with light and shade, as you see it, the picture will look round and plump, as in Lesson Thirty-six, while if you draw it in

outline merely, it will be like the circle and ovals in Lesson FOUR, entirely flat.

You have so far only traced the outlines, and if you have your hand well trained in this, you are ready to practice shading, as in Lessons THIRTY-FIVE and THIRTY-SIX.

Here your hand will go through the same motions as when you were making the simple lines in the first four lessons. It is the same thing except that the lines are nearer together.

Be very careful to have all the lines parallel. By a proper management of these lines you see that a round ball is represented as in Lesson THIRTY-NINE. This process of shading is called hatching.

Now it is hoped that you will not try to draw these shading studies until you have mastered those in outline, nor without reading and understanding the principles both in outline and shading. If you try to go on and draw the pictures without studying the directions, you will find yourself with a great burthen on your back, like Christian in the "Pilgrim's Progress," and like him you will have to come to terms to get rid of it.

Lessons THIRTY-SEVEN and THIRTY-EIGHT. Here we have the alphabet blocks again, but this time they are shaded.

First get the outline, then shade, and afterwards

put on the letters. Be sure that the *cast* shadows are correct.

After you have drawn these you had better take some real alphabet blocks, or other square blocks, set them before you on white paper, in the same positions as they are in the lesson, and draw them, making the dark side of the block, and the shadow on the paper, with the hatched lines. You will not see these lines on the block, but when you make them on paper, if you get them close enough together, they will represent the shadow, and if placed at a proper distance from the eye, will look as smooth as the block.

Lesson Thirty-nine. A top and ball that you have played with many a time. Look well to the lines and see that you get the ball a perfect circle or it will be an awkward thing to catch. The hatched lines of the shading are just like the lines in Lesson Two, being heavier in the middle of the line, and where the darkest part of the ball is, tapering out to lighter and finer points, as they come into the light part of the ball.

The *cast* shadow beneath them, you see, is quite dark, close to the ball, growing lighter as it gets from it. At the outer edge of the shadow, you must touch the pencil very lightly, holding it rather flat, so as to use the side of the pencil. When you have drawn these put a real top and ball on a piece of white paper, and draw them in different positions.

Lesson Forty. If you find this too much trouble, turn back to the basket work in Lesson Twenty-one. The basket is made in the same way, except that the lines are closer together. First draw the basket in outline, and when you have this correct, plaiting and all, then shade; remembering, always, to bear on harder in the darkest places, and touch lightly in the lighter places.

The spiral spring in this lesson, you find pretty hard, but if you will look close at the study, you will see how it is done. The strongest shadows are at the sides where the lines cross, the lightest part of the spring being the part that comes toward you, and this front curve has a fine but strong, dark line under it.

The three links you will have no trouble with. You must observe that the middle link is narrower; this is because the edge is toward you, which is shown by the shading.

Lesson Forty-one. Here are some books for you to study. You will find them quite easy to draw. You see the shadow is a little darker next to the highest light, the reflections making it lighter next to the darkest shadow. This is a general rule, too.

Lesson Forty-two is a simple piece of scroll work. Be sure and get the curves all true. If you do this well, you will find it very useful in future lessons.

Lesson Forty-three. Here are the tub and stools again, shaded this time. Some of you must have drawn this badly in the outline lesson. You have made one of the stools so ill shaped that it has tipped over and let the tub down, spilling the water. Well, do it better this time, and be careful to save what little water there is left.

Lesson Forty-four. Here is a savage looking picture. These fellows seem to be pummelling each other in good earnest. One has struck out boldly with his left hand, but has missed the mark, while the other has planted his left fist in the other's breast. By the looks of the boxing gloves on their hands, they are not doing much damage. Draw the outline carefully, and then shade, and see that the shoulders are nicely graded from the the light to the shade.

Lesson Forty-five. An old boot and shoe, which some one has cast aside; and it is time, too, for they look as though they would not do much more service. This is easy.

Lesson Forty-six. A pile of rocks taken from Vermont, where they are plenty. Some funny people say that in Vermont they have to sharpen the sheep's noses so that they can pick the grass from between the rocks. One of them looks like a man's face. You can often see faces and figures among the rocks. In making the foliage and

shrubbery above, mind that you do not get the lines scratchy—touch the pencil lightly and freely, and make it all look soft and pleasant.

Lesson Forty-seven. An old cabin, built of adobe, or sun-dried mud. You might think that you would hate to stay over night inside, for fear the shanty would tumble on you. The mason was not so careful of breaking joints as the one who put the stone about the Gothic window, in Lesson Fifteen.

The man who lives here is very happy though, and if he can but have his cow and pig, and plenty to eat, he is all right, and sings his songs at his smoky fireside; and this is a part of one:

"He's a pig in the pen and a cow in the stable,
And he feeds them on crumbs that fall from the table.
They would starve if confined, so they roam at their aise,
And come into the shanty whenever they plaise."

You see the difference in the character of the cow and pig. The form in the body and legs is quite different. If you don't attend closely to this you will have your pig so that if you put horns to it, it will be a cow.

Lesson Forty-eight. This is a farm house up among the Green Mountains. The "Old oaken bucket" hangs over the well, and altogether it looks as though the people quarry out a pretty good living from among the stones.

These perspective lines may bother you some, but turn back to the Lessons in perspective, and

then get the vanishing point, and you will succeed.

Lessons Forty-nine and Fifty. Here is a bonny, little girl going to market. As there are no fingers, toes, or features in sight you will do this easily. Draw first the outline, as in Lesson Forty-nine, and correct, not being afraid to use the rubber, till you get it all right, and all the shading indicated, and you will have no trouble in the next lesson.

Lesson Fifty-one. This is a curious-looking house, with its tower and projections, and old-fashioned windows. This is the way they used to build in Europe, four hundred years ago. Some of these houses are now standing, and people live in them. You see in this that the perspective lines carry the vanishing point out of the picture. By laying a rule to the lines of the house you will see where the point is. The lines at the end of the house have another vanishing point. Find these two points. You see that a line drawn from one to the other gives you the level line of the horizon, and you must remember that all vanishing points are on the horizon line.

Lesson Fifty-two. Here is a funny picture. You see the rat is playing a pretty sharp trick on the cat, who is losing her game just as she is quite sure she has it, but Mr. Rat is well through the hole, and is safe. There are a great many men

like this rat, who can crawl through a very small hole. Others, too, like the cat, are always running into some place where they can't get through.

You see the lines that form the cat are long curves, showing swiftness. She *has* made a pretty good run, but all she gets for it is a scratch on the nose.

You must make very clean lines about the rat's face, or else the fine lines of his *moustache* won't show. This picture is worth the trouble of drawing over half a dozen times, to get it right.

Lesson Fifty-three. This bit of landscape and buildings is not very hard, if you are careful how you touch the pencil. The grass and the trees you will do without hardly taking the pencil from the paper. If you bear on too hard with the point, you will make spots in the picture. You remember what was said of ærial perspective. Turn to that and read it over, and then you will understand why the trees in the distance look so dim, and without any strong marks, and why the touches of the pencil are stronger, and the objects better made out in light and shade, in the foreground.

Lesson Fifty-four is an old forge in ruins, on Spruce Creek, in the Alleghany Mountains. You see the same ærial perspective in this as in the one above—and what a difference there is between the dark post in the water at the front of the picture,

and the distant trees. The mountains are shown by faint lines. If you should make a spot on the mountains as dark as is on the post, it would be a spot, and it would come up as close to you as the post does, so you must be careful how you touch over these. You see the reflections of the buildings in the water; these have to be done quite lightly, and then to give the water surface, you will draw the horizontal, or level lines across, and if you do not get these lines level the water will be tipped up, and perhaps all run out.

Lesson Fifty-five. Here are some buildings in Florence, Italy. They are given to show you more about the rules of *linear* perspective. Here you see that all the horizontal lines run to one point, and this point is at the little dot, which you see in the building in the middle of the sheet, and is just on a level with the eye of the spectator, who is some distance above the ground. This is the vanishing point, towards which, if you apply a rule to the picture, you will find all the lines center.

Lesson Fifty-six. This is one of those quaint, old shrines that are so common in France and Italy, and which are scattered all along the way sides. There is a little image of the Virgin Mary in the niche, and when people pass they stop to offer to the Virgin a prayer, and perhaps count their beads. This shrine is near Florence. It is very pretty and interesting, and it is hoped that you will make a nice picture of it.

Lesson Fifty-seven. Here is something you have seen before, but it is none the worse for that, although the pigeon looks a little the worse for wear. You would think he had been left out in the cold, by the way he muffles himself up in his feathers.

He looks very innocent, though, as pigeons always do, no matter how hard a time they have, and this is a very good lesson to some of us, who get cross and snarl at a little ill luck.

Be careful in the drawing of this, and see that you do not lose that look of innocence and tenderness. First make the oval that will cover the figure, trace in that the main outline, then rub out the oval and finish the outline of the smaller parts, such as the head, feathers, legs, etc. When this is all done and connected, then strengthen with the shadows, being careful not to make it too dark at first.

Look well at each line you make in the hatching, and if you get one wrong, rub it out and try again, for, as this is your last picture, you must try and make it the best.

SKETCHING FROM NATURE.

Although this has been spoken of before, there is still so much to say about this pleasing and useful study that the whole chapter which is here given, will not tell the half.

It was not the object, in this book, to fill it with long words and learned phrases, (which would only take your time and thoughts from your draw-

ing, to study out,) but to teach you, in the most simple manner, real facts; also to bring the mind to understand, and the hand to do its bidding, and, now that you have got through with the lessons, to show you what you have been studying for. It is this (the best part of all,) to learn to sketch from life and nature. That is, to draw the picture of a living creature, or a view of the real landscape, in the same way you have been doing from the lessons.

To begin with, then, you will take the same material you have been using, go out and find a tree, or a rock with weeds about it, (one in, or near the water will be the best,) or a log with moss on it, and a bit of fence near it. Take *only bits*, at first, and do not try to get a broad view; and when you have got a position to suit you, sit down before it, and look at it well before you begin.

HOW TO MAKE THE SKETCH.

You will be puzzled, at first, to see it as a picture. The light and shade will not be distinct enough; the detail will be too distinct, and it will appear to be all of one color. You cannot get all the blades of grass, or the twigs and leaves of the trees if you try, and one of the first things to learn, in sketching from nature, is *to learn what to omit.* The next is to get the drawing, and the masses of the light and shade.

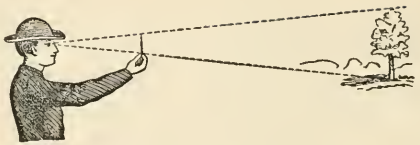
To do this you will shut one eye, and half shut

the other, and when you have looked a moment in this way, you will see these masses of light and shade, and you will also see exactly what you see in painted pictures.

When you have got a little used to this, you will make the drawing as easily as from the lessons in the book.

You now open both eyes, and decide how and where, on the paper, you will place the most prominent part of the view. It is always best to have it near the center, at which point you make a dot as a guide.

Now hold up the pencil at arm's length before you, place the thumb upon it, shut one eye and measure a few of the distances, and *dot* them down upon the paper, as you see this boy doing.



By speaking now of measuring, you must not understand that you are *always* to measure your work; on the contrary, you must have patience and perseverance, and learn to do it by the eye alone, as much as possible.

Many artists dislike to measure at all, and when they can depend upon the eye it is well, but it is better to measure some, and get it *right*, than to go by guess, and get it *wrong*. At any rate, it is only the main objects of the view that you

need to measure, as, from these objects you will easily get the lesser points.

When you are a great artist you can do it by the eye, though *all* artists resort to this kind of measurement, more or less, in order to correct themselves.

First, get the outline of the most prominent object, then the lesser ones, except the small detail, and remember that it must *all* be drawn in outline, before any of it is shaded. You can often half shut your eyes to aid you in getting the form, light, and shade. Now put in all the larger shades by the hatched lines, as you have learned in the book, being careful to keep everything *lighter* than it is to be when finished.

When you have got all over the picture in this way, go over again and put in the deepest shading, by extra hatching, or rubbing in.

On the next page is the picture of an artist, sketching a landscape in the Green Mountains.

You see that he has got a dot in the center, and you will see that the lines running from this dot strike the tops and bottoms of other prominent objects, and cross others at certain points. You need not make these lines, but they serve to show you the direction from the center to other objects, and also their hight. You must have this in your mind. Your eye will soon learn to see these directions and distances.

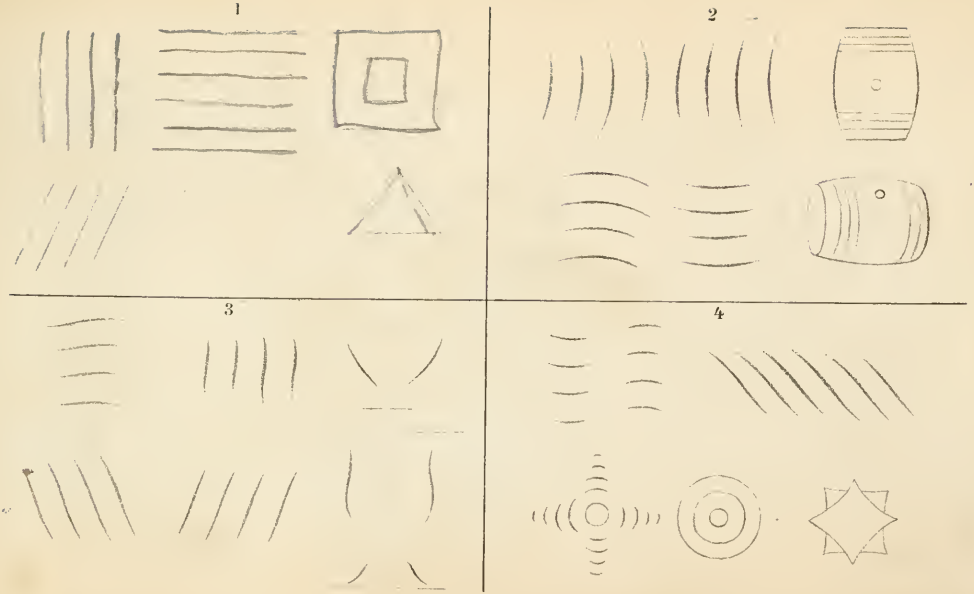
In holding out the hand to measure in this way, you, of course, will be careful to hold it at

the same distance from the body, during the whole process of sketching any one picture. Perhaps it is best to hold it at full arm's length,

every time, and if you want to make the picture double the size, you must double each measurement.

The same principle here given will apply as well to living objects.

Now, if you have learned all the lessons in this book thoroughly, and have paid heed to this last lesson, you will be ready for the more advanced books, and the more difficult lithographed studies, and will also be able to draw objects from life and nature, quite readily.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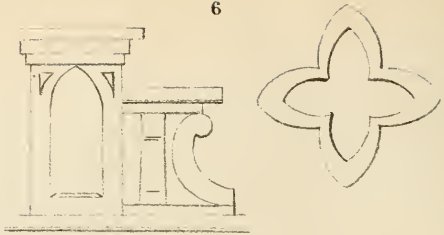

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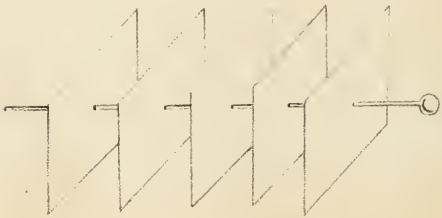

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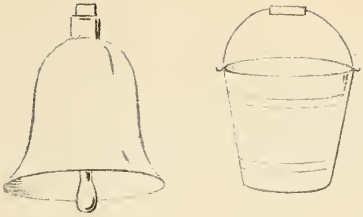

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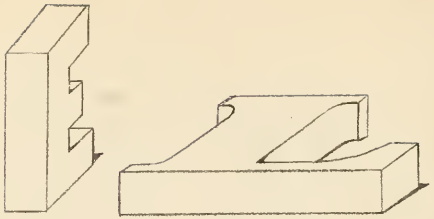

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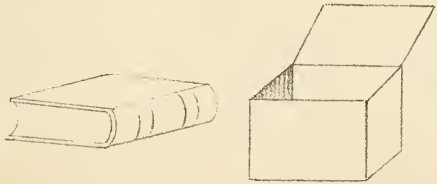

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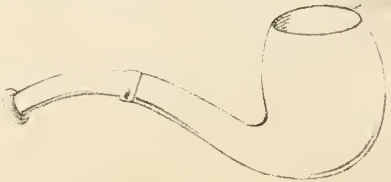

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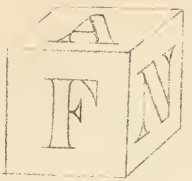

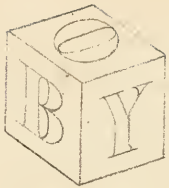

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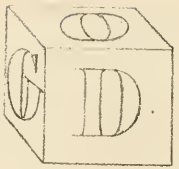

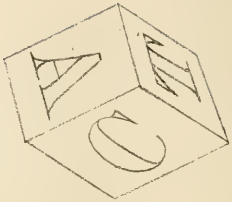

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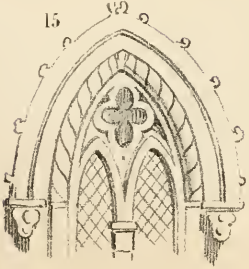

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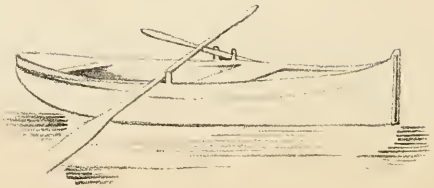

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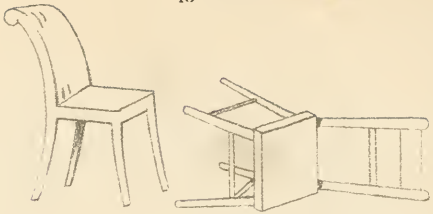

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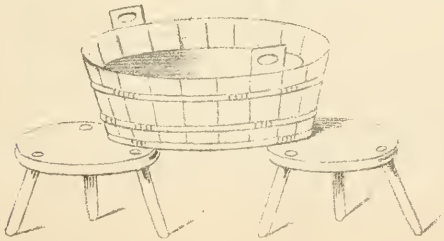

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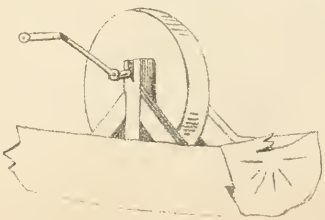

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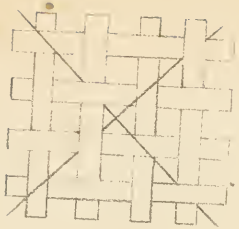

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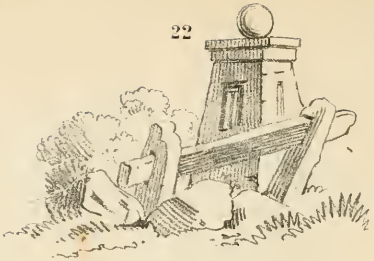

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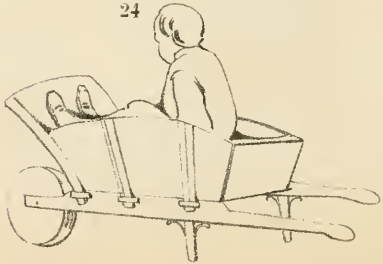

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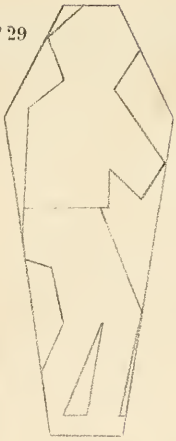

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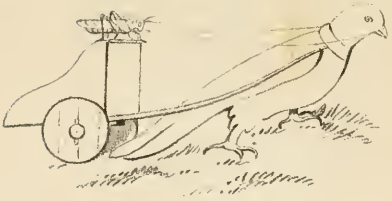

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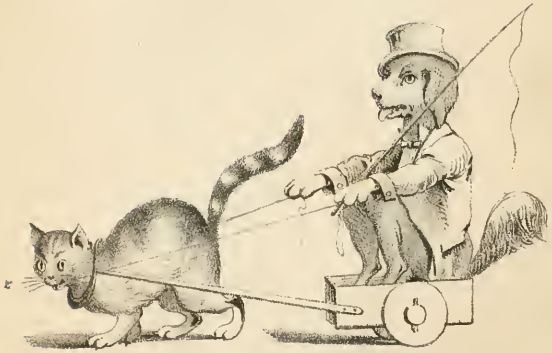

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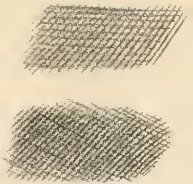

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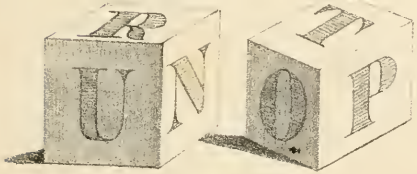

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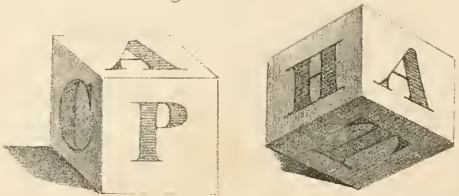

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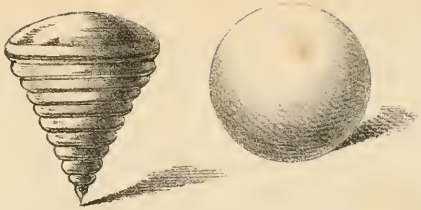

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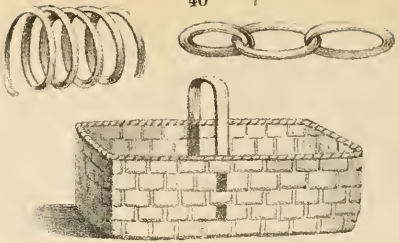

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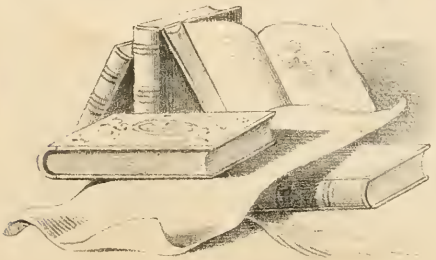

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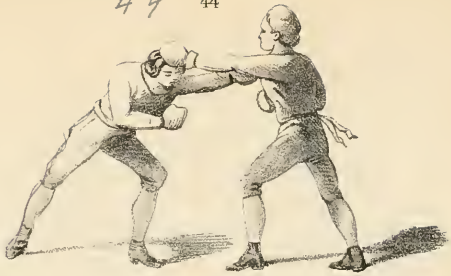

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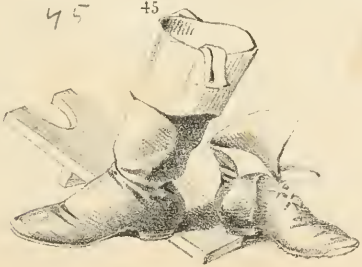

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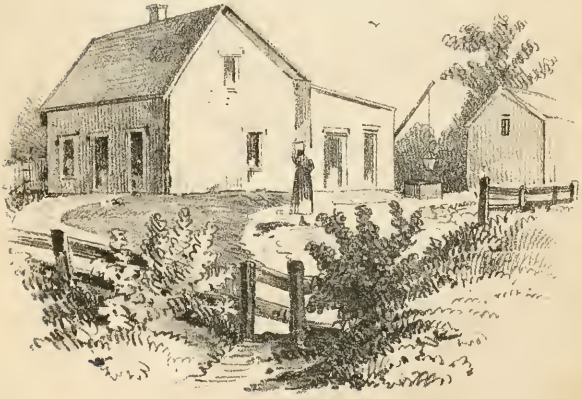


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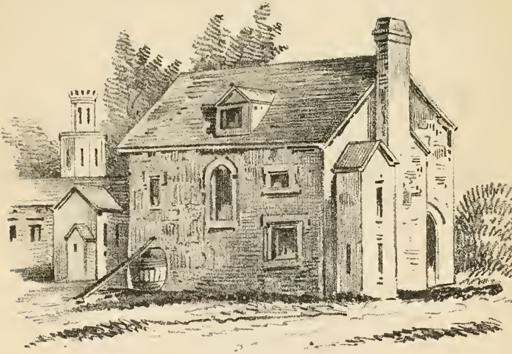

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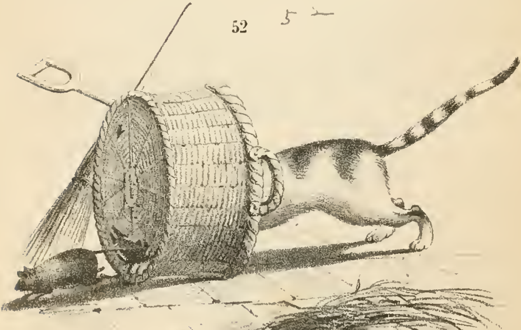

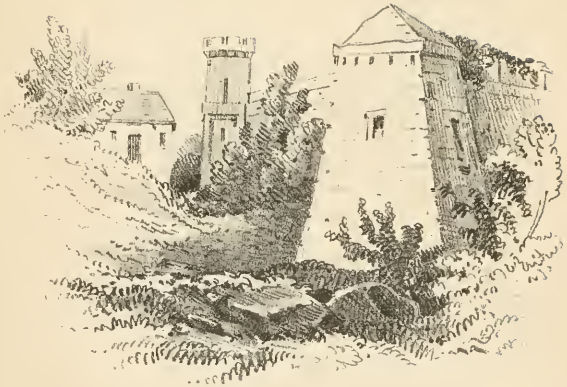

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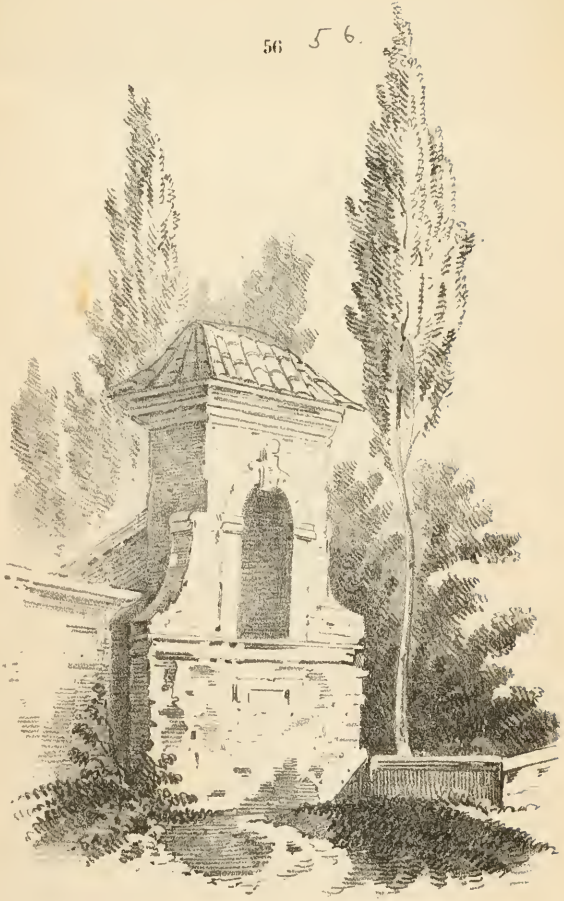

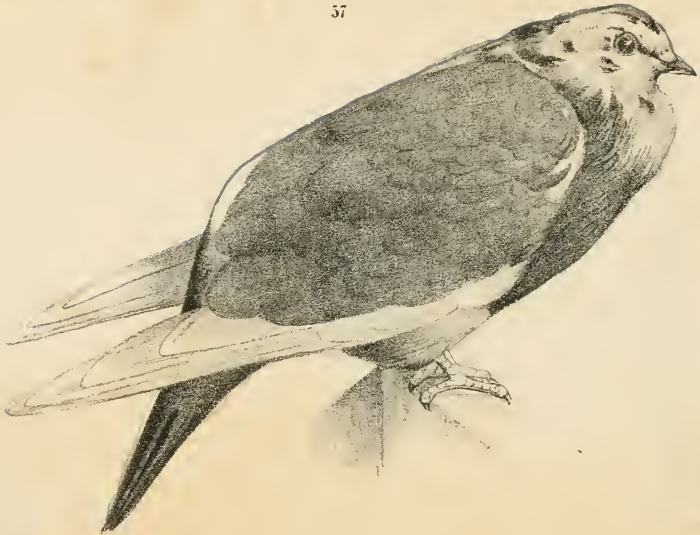

MRS. HENSHAW'S BOOK.

OUR BRANCH AND ITS TRIBUTARIES:

BEING A

History of the Work of the Northwestern Sanitary Commission and its Auxiliaries during the War of the Rebellion.

By MRS. SARAH EDWARDS HENSHAW.

Including a full Report of Receipts and Disbursements, by E. W. BLATCHFORD, Treasurer, and an Introductory Chapter by Hon. MARK SKINNER.

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"To reduce the immense mass of materials which were at hand in the archives of the Western Branch of the Commission, into a clear, connected, interesting, and valuable narrative, was a work involving laborious industry, rare powers of judicious condensation, and the most decided aptitude of narrative. That Mrs. Henshaw possessed these qualifications in a very high degree, will be evident to the most careless reader of her book. From the first page to the last, it shows a power on the part of the author, of seizing on salient and important facts, rejecting what is superfluous or of little moment,

and of giving to the whole narrative the reflection of her own ardent love of humanity, and unwearied earnestness, that one would hardly expect to find in a work dealing so largely with statistics. In the beauty of the author's style, and in the intrinsic pathos of many portions of her narrative, lies the charm of the book; and in the statistics that she has so cleverly interwoven with her story, consists its chief value. As a record of an honorable page in the history of the war, as a fascinating narrative, and as an incentive to patriotism and humanity, the work should be warmly welcomed."

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ALFRED SEWELL, *Publisher*, Chicago.

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[See letters on next page.]

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[*From* E. O. Haven, D.D., LL D., *President of Michigan University*.]

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