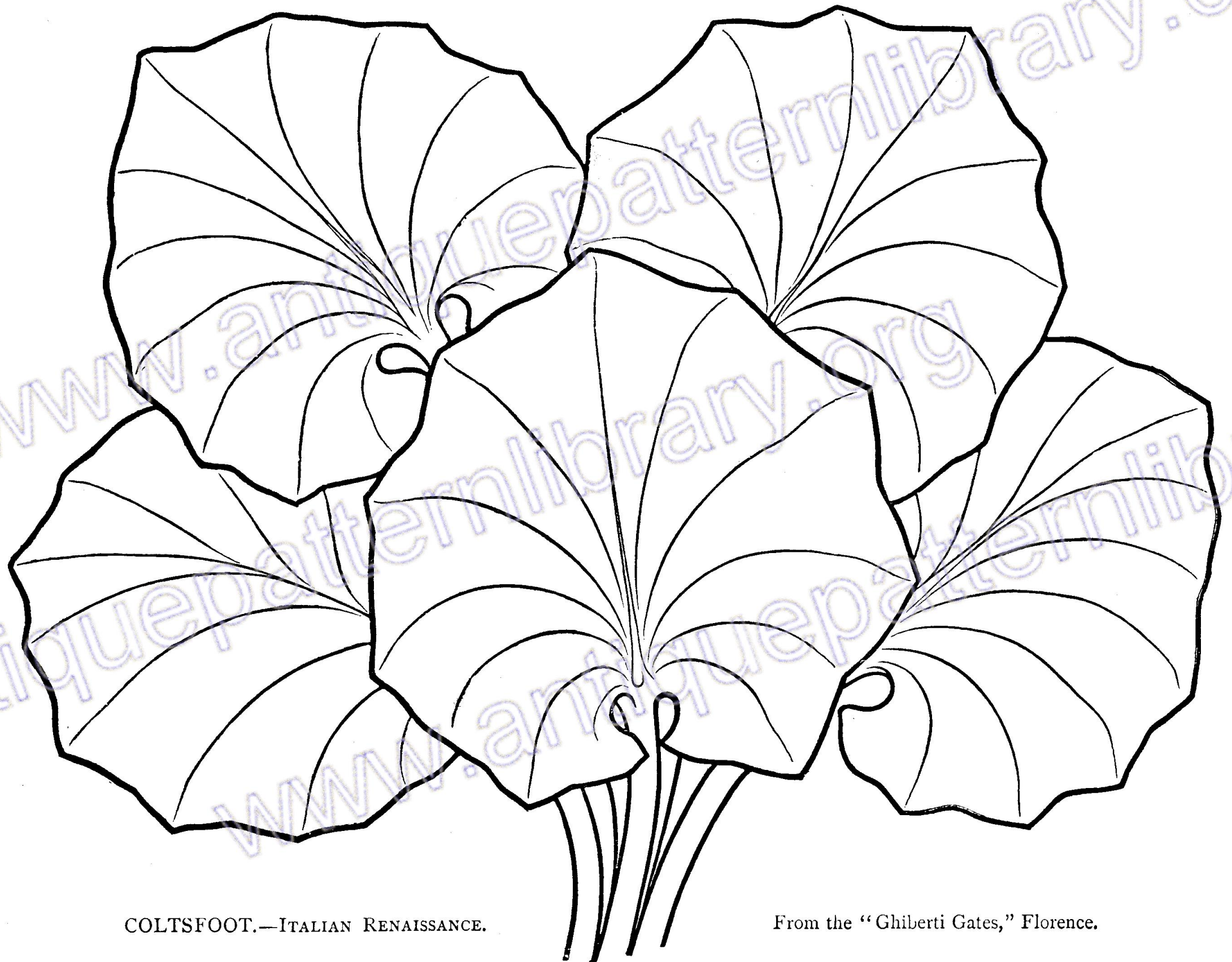




VERE FOSTER'S
COMPLETE COURSE OF
DRAWING.
LEAVES.
PRICE
NINEPENCE



COLTSFOOT.—ITALIAN RENAISSANCE.

From the "Ghiberti Gates," Florence.

VERE FOSTER'S
COMPLETE COURSE OF DRAWING,
WITH INSTRUCTIONS.

FREEHAND SERIES
LEAVES FROM NATURE—ORNAMENTAL FOLIAGE.

APPROVED BY
THE DEPARTMENT OF SCIENCE
AND ART.



ADOPTED BY THE
BOARD OF NATIONAL EDUCATION
IN IRELAND.

NEW EDITION.

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GLASGOW AND DUBLIN.

(4)

VERE FOSTER'S COMPLETE COURSE OF DRAWING.

FREEHAND—LEAVES AND ORNAMENTAL FOLIAGE.

GENERAL DESCRIPTION AND INSTRUCTIONS.

HITHERTO the lessons in these Drawing Books have been confined to COMMON OBJECTS of straight or curved lines, familiar to a child's everyday experience. In order to give variety to the series, and at this stage to introduce something of Ornamental character, four new sections have been prepared (D¹, D², G¹, and G²)—LEAVES AND FOLIAGE, treated in a simple manner such as will interest young people. These new subjects, besides affording good lessons in the practice of drawing, have, what may be called in reference to ornament, a grammatical purpose.

They also have their use in connection with the books of Plants and Flowers. It will be found how very much Ornament depends upon natural forms; and that before it is possible to design good Ornament Nature must be carefully studied and appreciated. To that proposition these sections (D and G) serve as an illustration and an object lesson. In D, Leaves are shown as simply as possible in their Natural forms; then, in G, their Conventional treatment in the styles of the finest periods of art. A useful comparison may thus be made by the student, between natural forms and their development for decorative purposes; and the principles of selection and modification by which Design is governed may be easily noted.

The natural leaves in D have been arranged in such a way as to be suggestive of ornamental development; showing how in nature, beginning from the simplest forms we gradually get radiating veins, and scalloped and serrated edges; then subdivisions of leaves more and more strongly pronounced, until (as in the Horse-chestnut) the divisions almost count as leaves in themselves; then, carrying on the development, separate leaflets or leaves so arranged as to make a definitely ordered group (as in the Barberry); and finally, sprays more or less free-growing, sending out leaves, one would say, less by rule than at random, but really by rule more subtly concealed.

In the drawing of the LEAVES in D and G the veins should first be sketched, as guides on which to construct the leaf itself. The length of the parts should be carefully noted in order to ensure correct proportion. When all is sketched rightly, the sketching

lines can be removed: in lining-in care must be taken with each example to preserve the relative thicknesses of line.

Through all these stages it may be noticed how Design in development follows on the lines of nature, from the single conventional leaf to the conventional group; it will be seen, for instance, how much decorative work is arranged on the same principle as the grouping of leaves in the Barberry plant.

In D, the main types of leaves used in design are represented; while in G one example or more of their ornamental development has, in the majority of cases, been given. The student will also find throughout the Ornament books (I¹, I², I³, I⁴) examples derived from natural forms in D; and in the books of Plants and Flowers (E and F) many more suggestions towards decorative purposes may be noted.

The series commences with drawings of two simple leaves—flatly treated—the AUCUBA (commonly known as the speckled laurel), and a leaf of the BAY (or classic laurel). The central vein should be first sketched, as advised above, then the lateral veins, and from these the correct outline can easily be constructed by observing how the veins point to the prominences and depressions of the outer form of the leaves.

A bold drawing of a COMMON IVY LEAF follows, sufficiently simple to call for no special comment, save that the stalks should be drawn lightly first, and on them the leaf be constructed by sketching in the veins, and from them building up the leaf itself.

If the IVY consists of angular forms, the convex curves of the GERANIUM leaf gives a contrasting example of outline. There is much character in this leaf—which, by its curves, suggests softness of natural texture, as the Ivy conveys the idea of the angularity and hardness of its form and surface.

In the leaf of COLTSFOOT we have concave curves, and another contrasting form is produced. The scalloped outline seems to convey the nature of the velvety surface of the beautiful foliage of this, one of our commonest plants. The common COLTSFOOT is admired for the beauty of its form by the designer in about as

great a degree as the plant is detested, as a pernicious weed, by the farmer.

The graceful form of the ARUM, shown in both leaf and flower-bud, is next portrayed, and leads up to the studies of the flower in several stages of development, which will be found in the early pages of the Lessons on Flowers. The leaf and flower of this plant are of such similar form, that it was thought desirable to give them both on one page.

The leaf of the common MAPLE is the next lesson—a combination of several of the forms already practised. The veins have now to be drawn with double lines—but in the first sketch, should only be represented by one line, very lightly drawn, and when finally lined in, the double lines carefully added.

The bold angular form of the PLANE comes next, and the veins being thin and less prominent than those of the Maple, are represented by single lines.

The FIG-LEAF, a combination of the two previous kinds of foliage, comes next, and calls for no special remark.

A leaf of OAK, with its jagged outline, seems to convey to our minds the rugged nature of this, the monarch of our forest trees, and is characteristic of its strength and durability.

The graceful lines of the LILY—stalk and leaf—come next as contrasts; and then the rich foliage of the VINE, with its serrated outline, so different from anything we have yet had, in elegance and richness of form.

The RANUNCULUS leaf (more correctly that of an ANEMONE—which is of that family) gives the most complicated outline we have yet attempted, and care will be needed to imitate its many serrations and yet preserve its character.

The HORSE-CHESTNUT presents a more complicated arrangement of separate leaves, or rather leaflets associated to compose a *palmate* form. It was much used by the artists of the Italian Renaissance, as will be seen in the next section. The overlapping of this leaf is well shown in our example.

In the BARBERRY leaf a more complicated arrangement presents itself. This is what is known as a *pinnate* form. The sketching is a little more complicated, but by following the principles already explained, should present no great difficulty; the stalks and veins forming guides on which to build up the whole leaf.

A sprig of the COMMON HOLLY with its berries offers a more

elaborate lesson, but doubtless the previous experience of our pupils will render it not too difficult a task.

The AUCUBA is next shown with its fruit. The state of fruition seems to round and soften the ordinary foliage of the plant, and makes this example interesting from the elegant rounded outline of its leaves.

A group of WILD ARUM (leaves and flowers) is next presented. This example is taken from the Ghiberti Gates—those wondrous masterpieces of Lorenzo Ghiberti, one of the great artists of the Italian Renaissance, who was occupied on them for forty years. The gates are of bronze, are in perfect condition, and draw thousands of visitors annually to the Baptistery at Florence.

This exquisite treatment of the Arum seems taken from nature direct; whatever modification has been made is so slight that we give this as an example of a study from nature.

The seed-vessel of a POPPY is given in two positions to show the wonderful construction of its calyx, and concludes the natural collection in this section.

Having gone through the LEAVES FROM NATURE, the remainder of the book is devoted to the Conventional or Decorative treatment of Foliage, and as far as possible the same or similar leaves have been selected. The examples in the next two sections (marked G¹ and G²) are, as already explained, taken from noted specimens of ancient and mediæval art, and show how the conventional element has necessarily been introduced.

An ancient Roman treatment of the leaf of the BAY is first given. This is only slightly changed from the real leaf, in order to give that boldness and stability which sculptured foliage requires, when seen from a distance; the leaf is thickened, and the veins are made rather more prominent than in nature.

A boldly-treated GOTHIC MAPLE comes next. It is considerably changed from its natural original. This sculpture is on a large bold scale, calculated to be well seen from a distance, and bent out from the surface which carries it, so as to show, in the sunlight, a considerable shadow.

A FIG LEAF (or rather group of leaves) from the SAINTE CHAPPELLE, Paris, next claims attention. All the carving in this fine thirteenth-century building is exquisitely designed, and we give a number of examples from this most prolific of sources.

A group of leaves of COLTSFOOT, from the Ghiberti Gates comes next. These are scarcely changed from their natural forms, but the arrangement of their grouping is somewhat conventional. These famous portals have been regarded as the finest specimens of their class since the days of their erection. When Michelangelo first beheld them it is on record that he exclaimed, "They are fit to be the gates of Paradise!" and anyone that has seen them must admit that this great praise was well deserved.

The conventional HORSE-CHESTNUT, from the Sainte Chapelle, Paris, will be an interesting study. This is evidently taken from a rather rare variety of chestnut, which does not possess the serrated edges of the common one; but still the origin of the design is apparent.

Another example from the Ghiberti designs follows, that of a group of leaves of the GERANIUM (the small-leaved *Geranium lucidum*, common to Italy and our own land). Here, again, the leaves are scarcely at all altered from nature, only their arrangement is rather more symmetrical than is found in nature.

An ancient Roman sculpture of a VINE comes next. Although much conventionalized, the VINE LEAF and tendrils are sufficiently true to show their origin at a glance.

A rather florid rendering of the MAPLE, taken from a fine terracotta panel of the Italian Renaissance in the South Kensington Museum, next occupies our attention. Its lines are most graceful and elegant, seeming also to convey the idea of life and growth to the design.

The ornamental treatment of a piece of IVY from the prolific SAINTE CHAPELLE, PARIS, fitly concludes the section.

A portion of the running border of a tile, with LAUREL LEAVES AND BERRIES, leads us to the concluding portion of this series of Ornamental Foliage, and forms a suggestive example.

THE FIG, with its strange fruition, from the Ghiberti Gates, forms an admirable lesson. It is not much altered from its natural prototype—only enough to allow the skilful balancing of its parts to form a pleasing composition.

An ANCIENT ROMAN MARBLE COLUMN, recently added to the South Kensington Museum, supplies us with two fine examples of

the ornamental treatment of IVY—widely differing. The upper portion of the column is only slightly varied from nature, and truly depicts the plant in the softened aspect it assumes when it holds its head erect and, ceasing to creep, displays the masses of its fruit. All the angularity of form then departs from its leaves, the growth becomes curved, and all its lines more softened and graceful.

In the lower part of the column, the Ivy with its Fruit is treated conventionally, in a masterly manner, in the form of a diaper of leaves and berries of the plant.

An ORNAMENTAL ARRANGEMENT OF THE OAK-LEAF AND ACORNS follows—a good specimen of Italian Renaissance design, taken from a pilaster in the South Kensington Museum.

A rather free rendering of a MAPLE (or PLANE) from the Ducal Palace, Venice, comes next; the flowers or seed-vessels being of a peculiar type, render its origin difficult to trace.

A beautiful arrangement of RANUNCULUS (or ANEMONE) follows, again borrowing from the Ghiberti Gates, Florence. This, like most of the subjects from this prolific source, is very little altered from nature.

An elaborate Italian treatment of the VINE, WITH ITS FRUIT, comes next, taken from a fine Marble Mantel-piece in the South Kensington Museum. It is rather a difficult subject, and if our younger pupils find it too puzzling at this stage, they may omit copying it for the present, reverting to it after they have gone through the simpler examples which will be found in the other Ornamental books of the series.

A pretty treatment of HOLLY, from an Italian pilaster, South Kensington Museum, concludes the collection of Ornamental Foliage.

These Books of Foliage have been prepared with a view to impressing on the student's mind the close and essential connection which exists between natural and decorative forms. Apart from nature there is no development for design. The pupil has now been led up to the Ornamental Books (I¹, I², I³, I⁴), and supposing that he has drawn most of the specimens of PLANTS and FLOWERS (E¹, E², and F¹, F²) he should be possessed of rich experience towards attempting ORNAMENTAL DESIGN on his own account.

GENERAL REMARKS ON FREEHAND DRAWING.

Freehand Drawing must be done by the *free hand*, without rulers or compasses, or measurements of any kind. The measuring must be done by the *eye*, the drawing of curves or straight lines by the hand. In working out each example let the student try to remember that he has something beautiful to copy, and let him be sure that to copy it well, however easy it may look, he requires to *do his best*.

He has three very interesting things to do:—first, he has to imitate the form, to reproduce line by line, each straight line in the example with perfect straightness, each curved line with a curve the same in character, and faithfully copied from start to finish; secondly, he has to do this with a firm free line, which when finished shall look, and be made up of one stroke, and one only (the pencil point should be broad enough, when lining in, to give the full breadth of line required at once, without any patching up or “faking,” as it is called, with a number of little strokes); thirdly, he has to keep his paper clean, not by scribbling it over with hard random lines and then cleansing it with india-rubber, which is sure to give the paper a rubbed and greasy appearance, but by cultivating the habit of drawing so *lightly*, so *carefully*, and so *sparingly* that there will be very little that is wrong in the drawing, and nothing that a slight touch of the rubber cannot remove.

When speaking of india-rubber, it is well to impress on young pupils the importance of keeping it always fresh and clean. It is too often the case that the indispensable rubber is found in the boy's pocket stored in the same treasury with butter-Scotch or toffy.

The student should remember that a wrong line, even only a sketching line, is work thrown away; and that *one* right line which it has taken six seconds to draw is of more value than six wrong ones which have been dashed in in one second.

The student should be as thoughtful in putting his first sketching line on paper as in completing his last finishing touch, although for the latter more steadiness of hand and skill of touch are required; but the *placing* of every line requires equal thought from first to last. He should try always to have only lines on his paper that



really mean something; so that, at whatever stage his drawing may be, he will not be ashamed if his teacher should see it.

Steadiness of hand and correctness of eye will not come at once. But until they come let the student persevere in drawing a *clean* line, and in leaving a *clean* paper, and take it for a sign that though he may not be skilful, at least he is not careless. The importance of always having a good point on the pencil, and a sharp knife to cut it in the form shown at the side, cannot be too strongly impressed on young artists. A blunt point and a stumpy pencil are liable to produce a bad line and unsteady drawing.

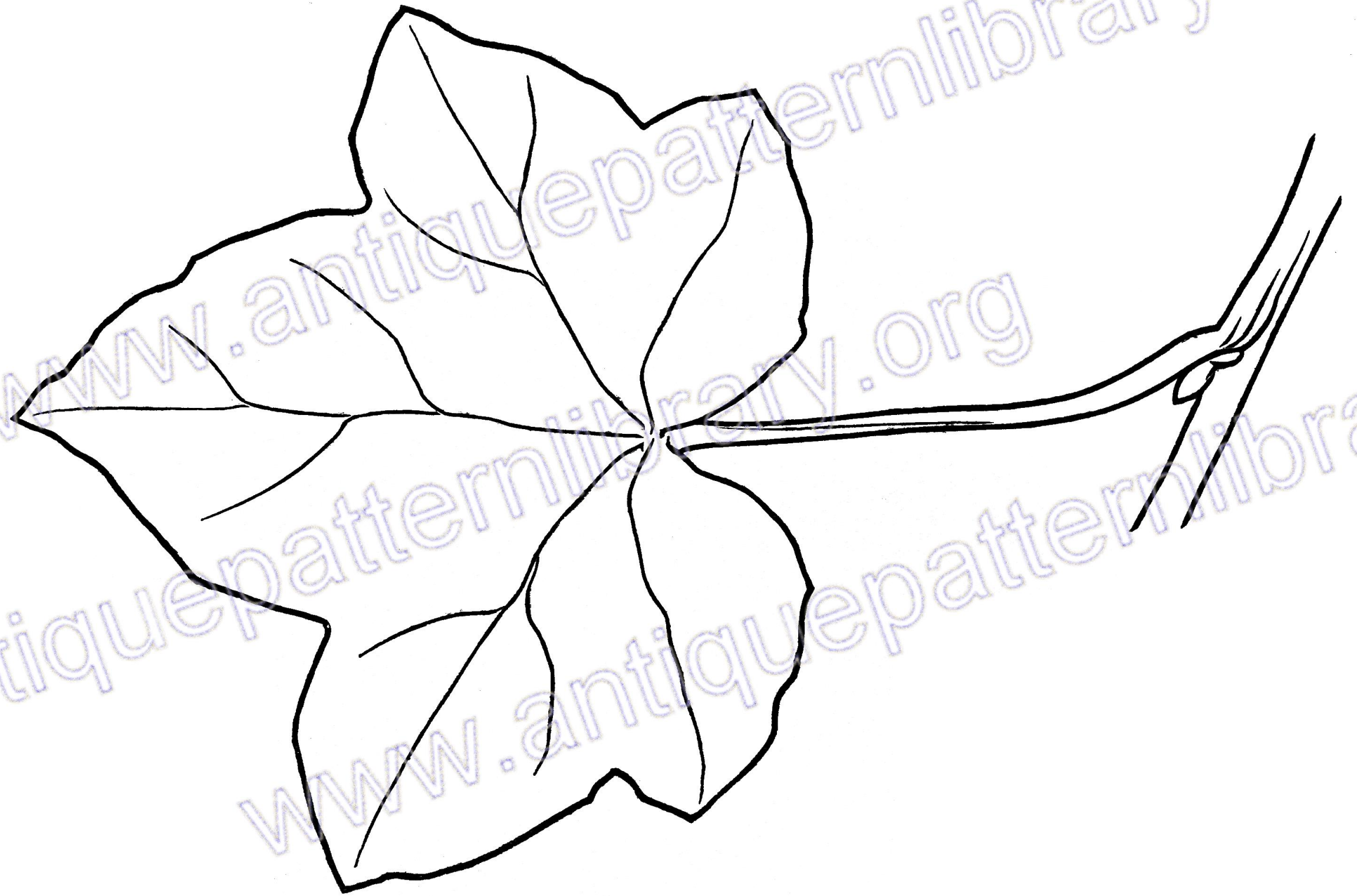
PRACTICAL HINTS.

POSITION OF THE BODY.—The student should sit square to the desk or table, which should be of sufficient height that he may sit nearly upright. The right hand should be supported by the wrist and little finger, and the pencil should be held much as a pen in writing, but rather more upright, and held freely but firmly between the thumb and the first and second fingers, the distance between the forefinger and the point of the pencil being a little more than an inch.

POSITION OF THE BOOK.—The bottom of the book should be kept parallel with the front edge of the desk, and as far from it as the convenience of the pupil may require, to allow the free action of the right arm and hand.

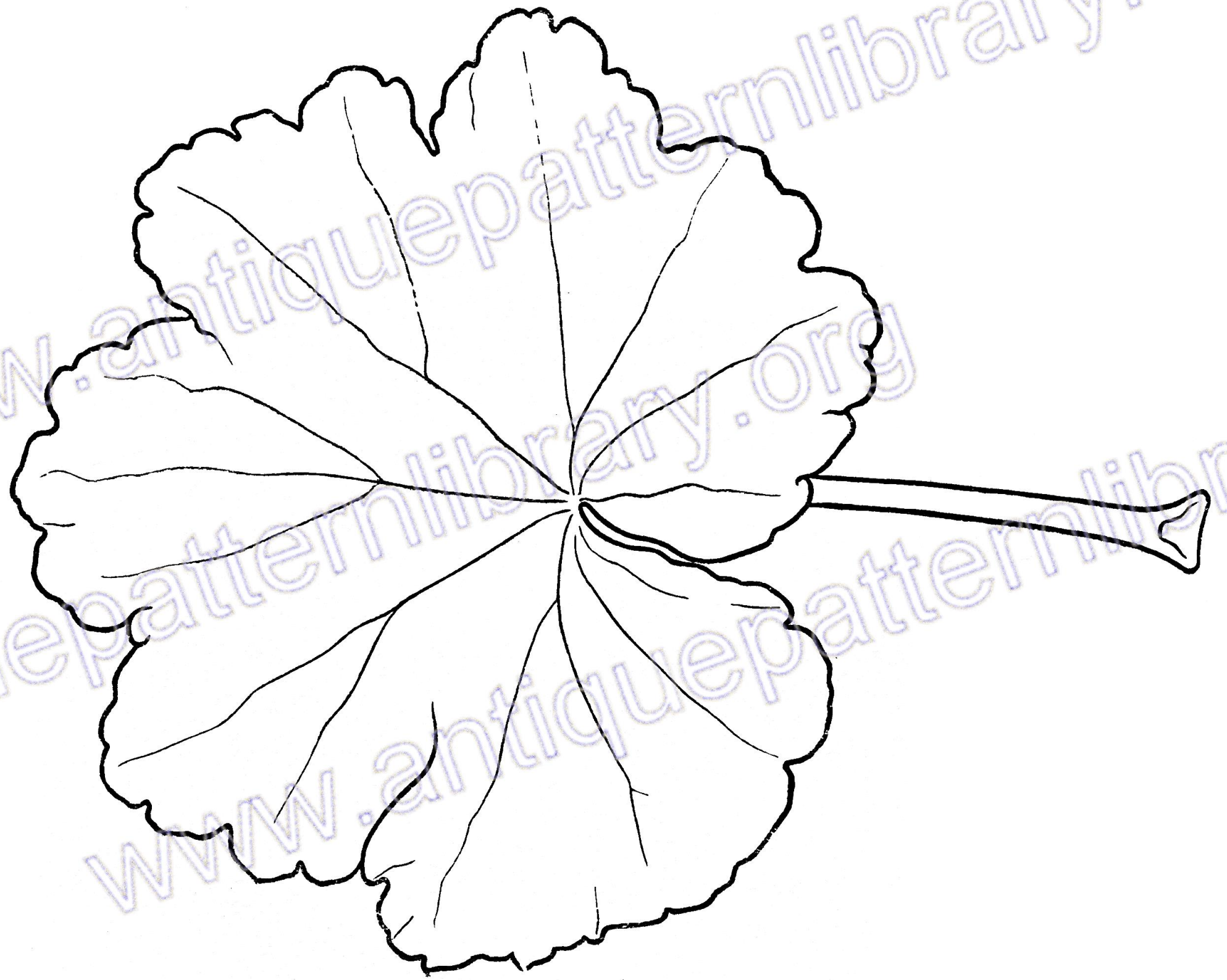
PENCILS, INDIA-RUBBER, &c.—For Freehand Drawing HB or F pencils are mostly used; for general use HB is to be preferred. The india-rubber should not be kept in the hand or in the pocket, as there will always be a certain amount of moisture, which, adhering to the rubber, will render it unfit for use. Ink-eraser should not be used, as it destroys the surface of the paper. Always use a loose sheet to put under the hand. Begin at the top and draw the upper portion of the left side first. The value of this advice will be found when actually drawing, as, by beginning either at the bottom of the drawing, or at the right-hand side, the hand would cover up the work as it proceeds, smearing it, and also giving additional difficulty in drawing the two sides alike.



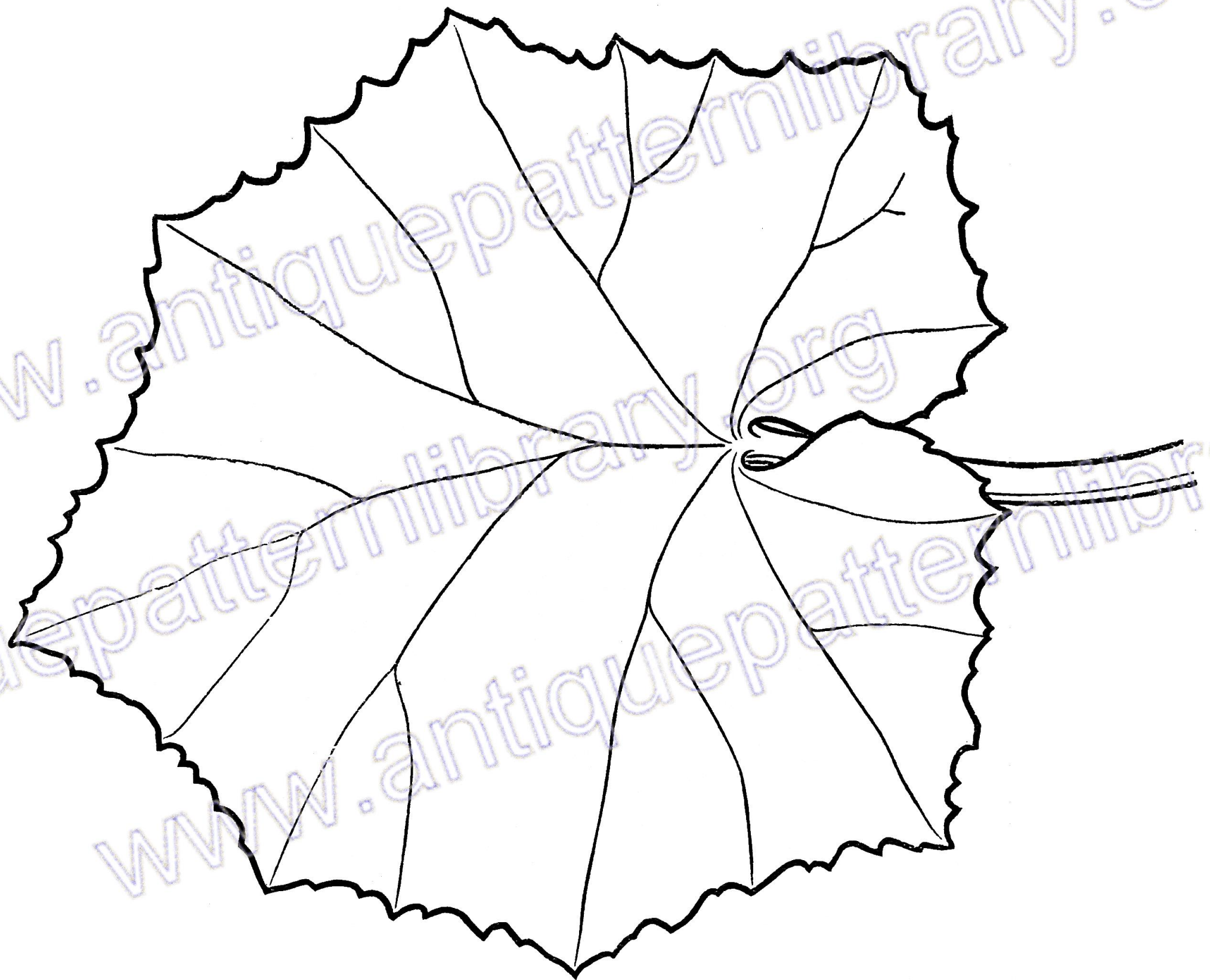


IVY.

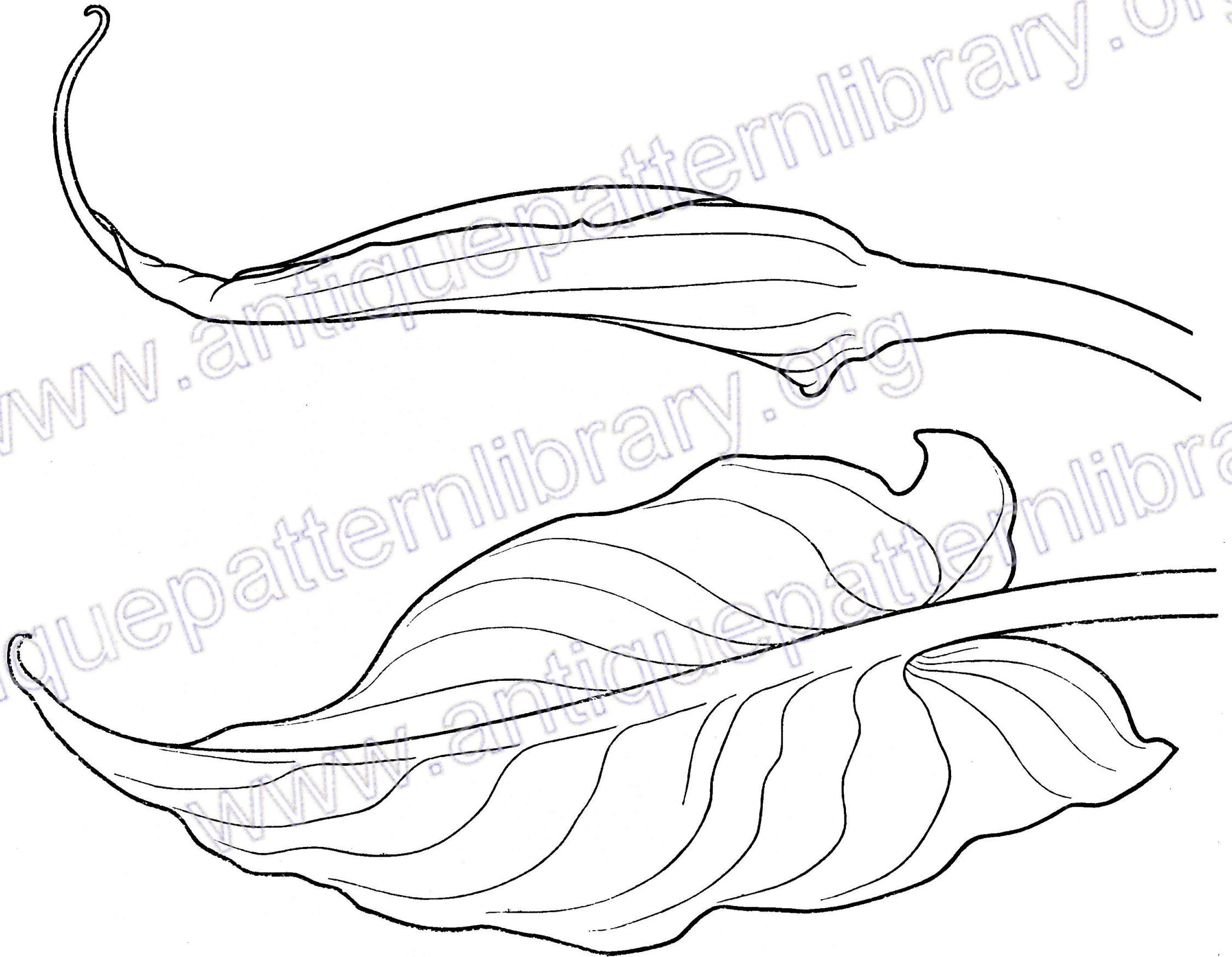
GERANIUM.

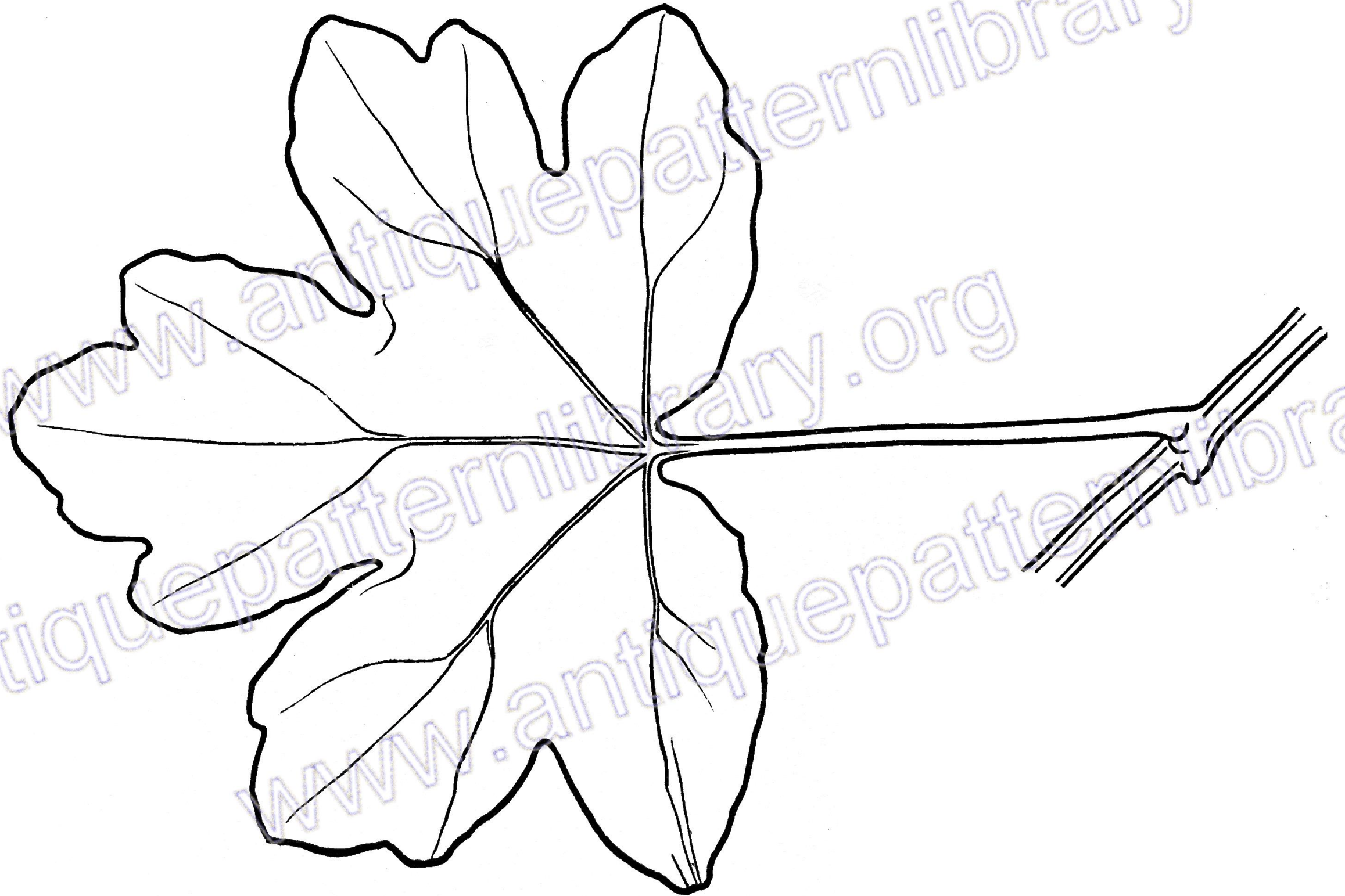


COLTSFOOT.



ARUM.—Leaf and Flower-bud.



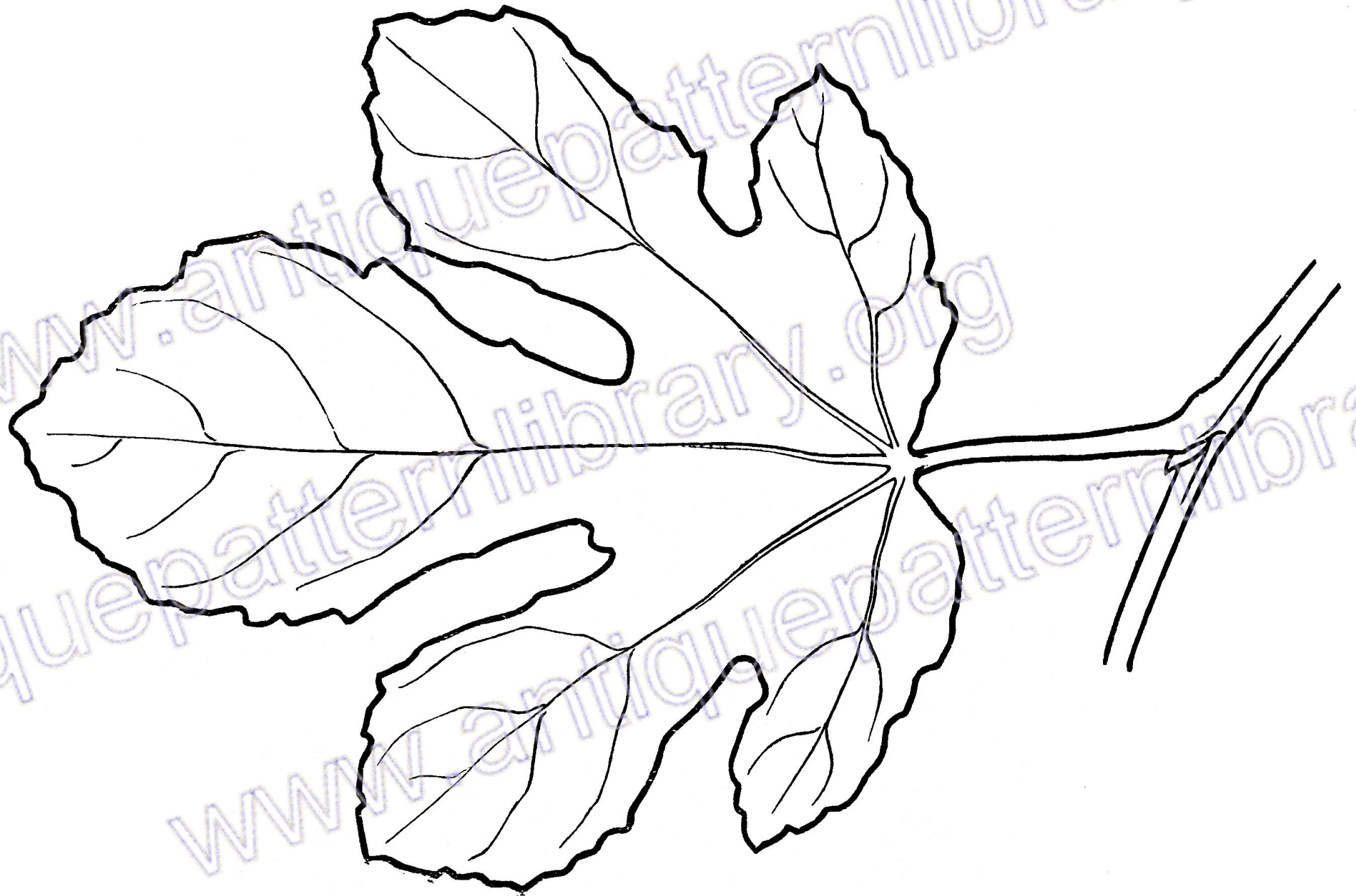


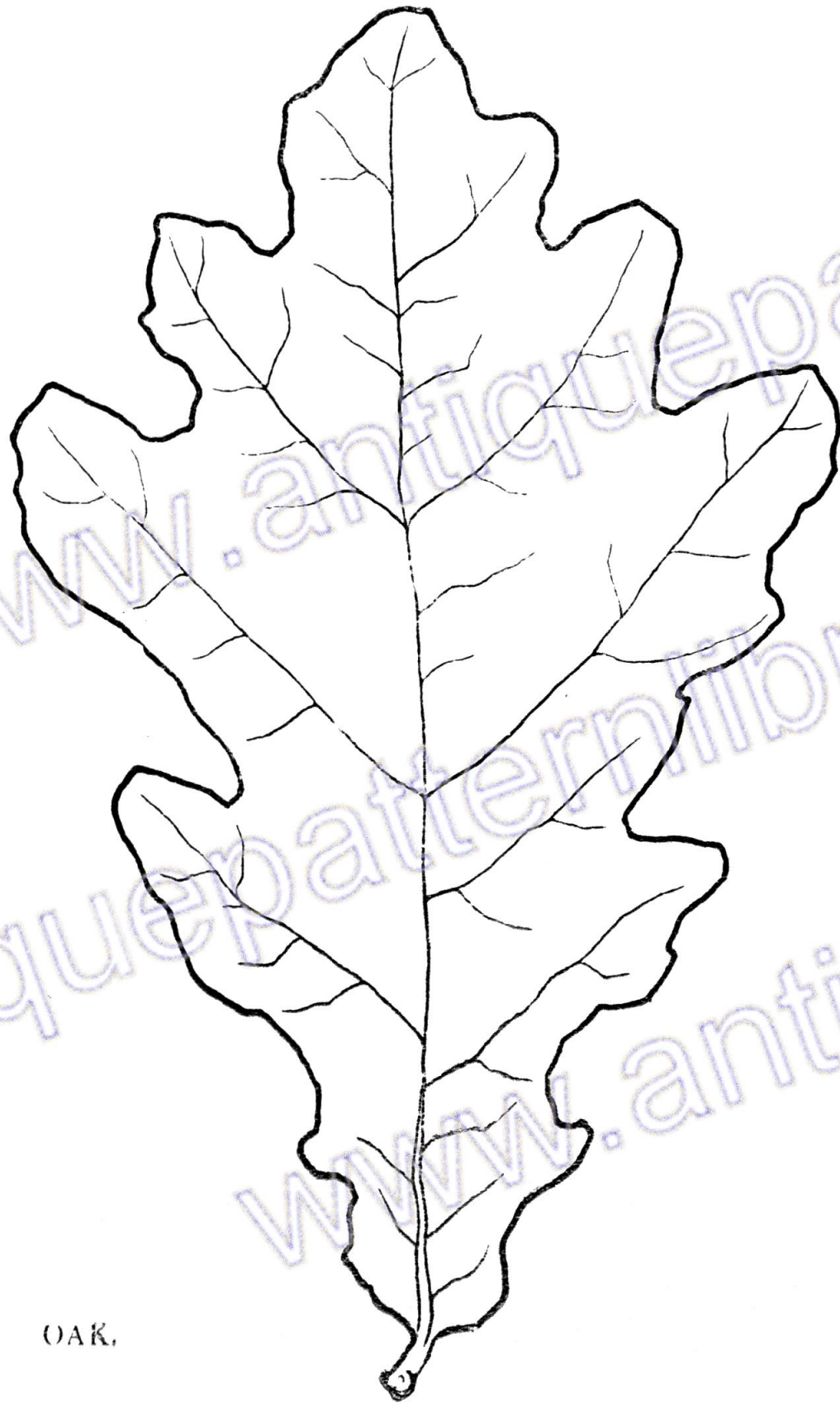
MAPLE.



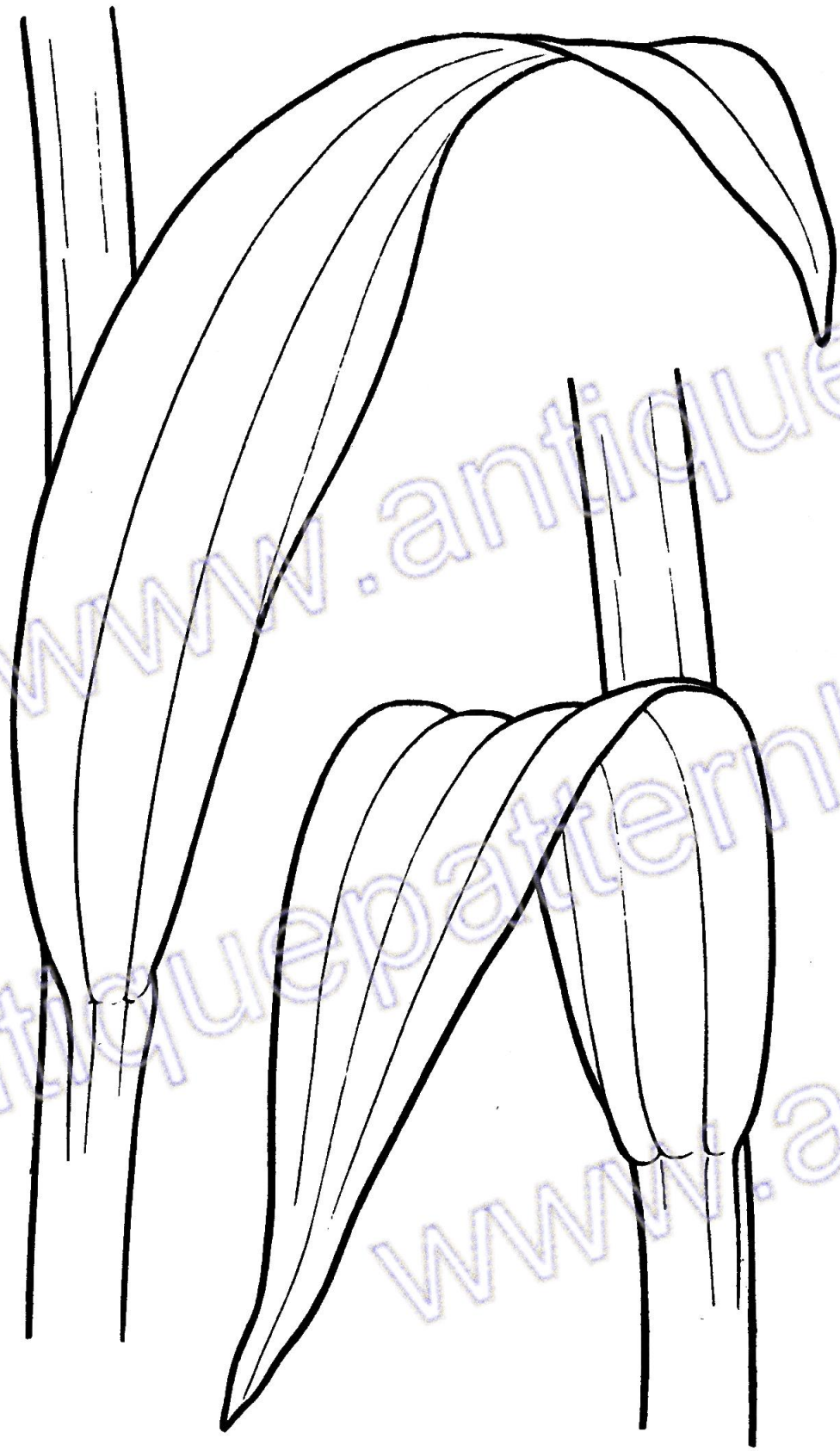
PLANE.

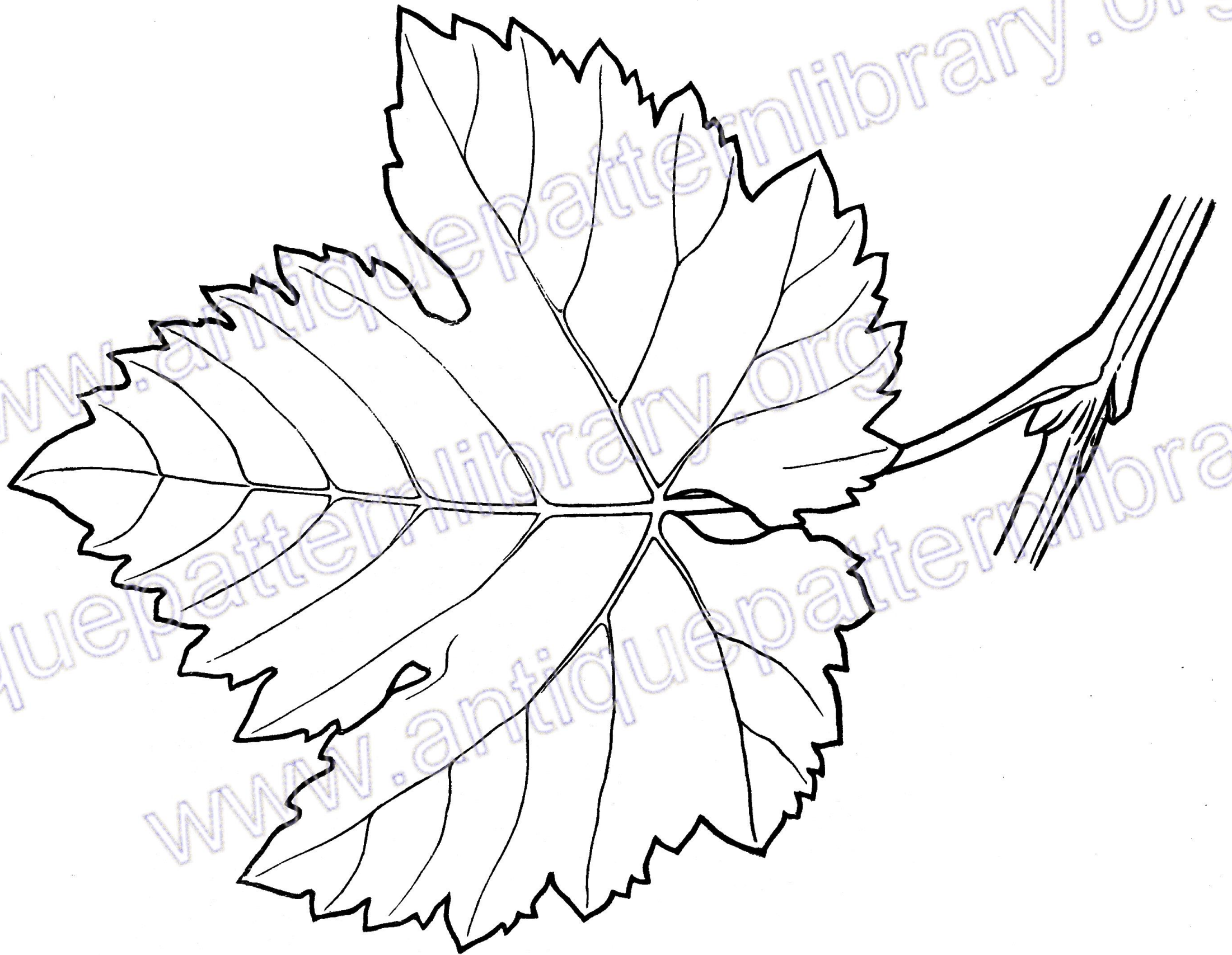
FIG.





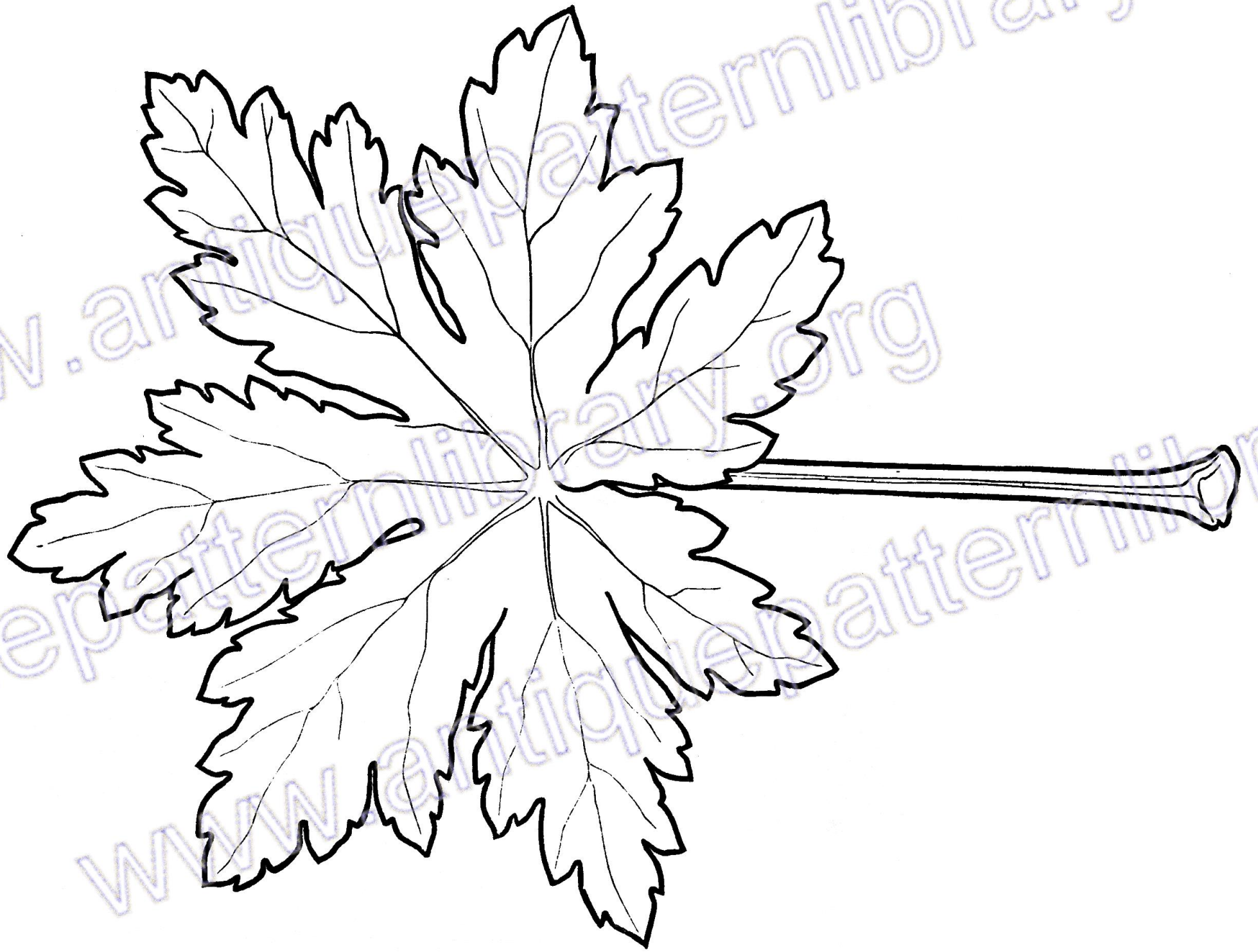
OAK.

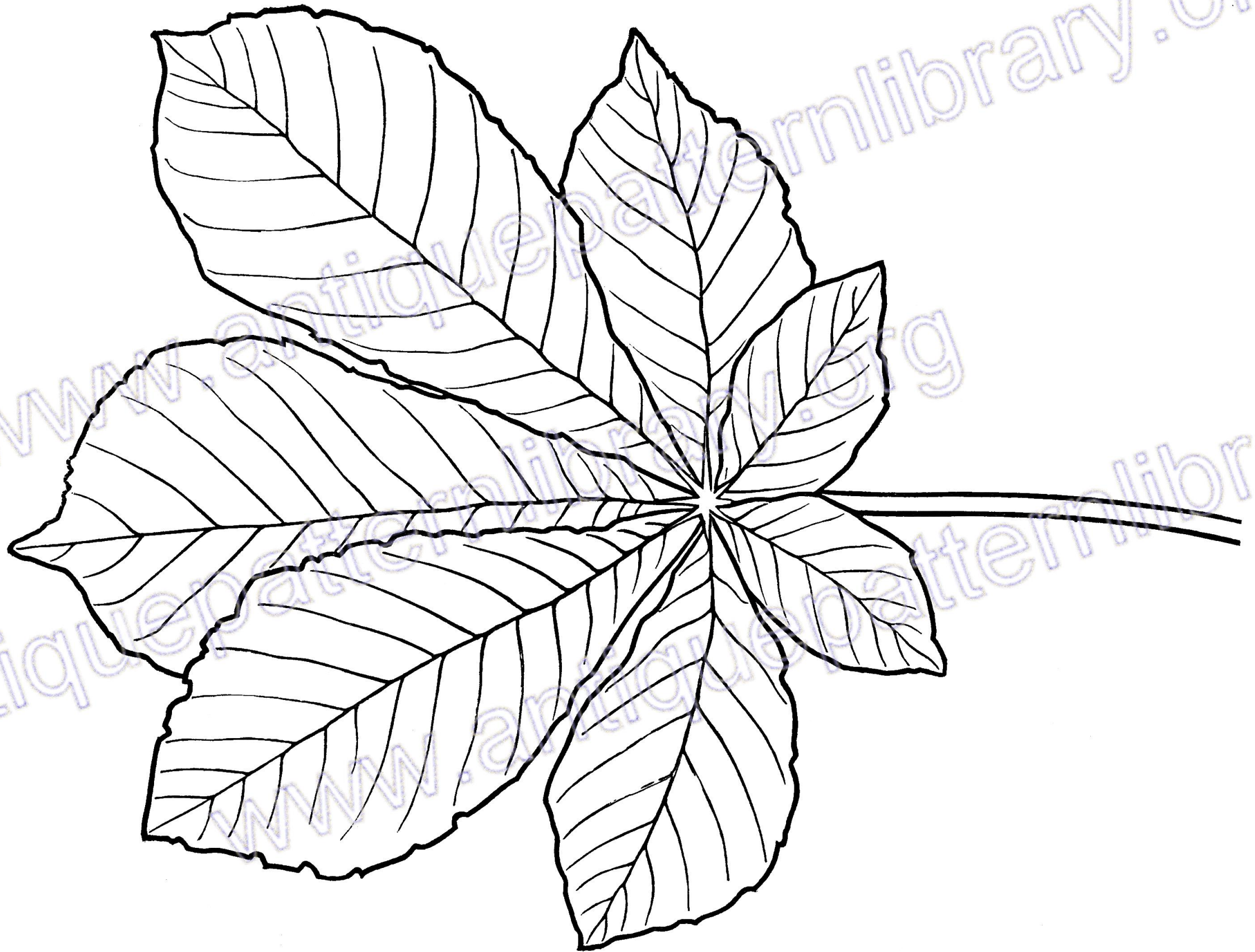




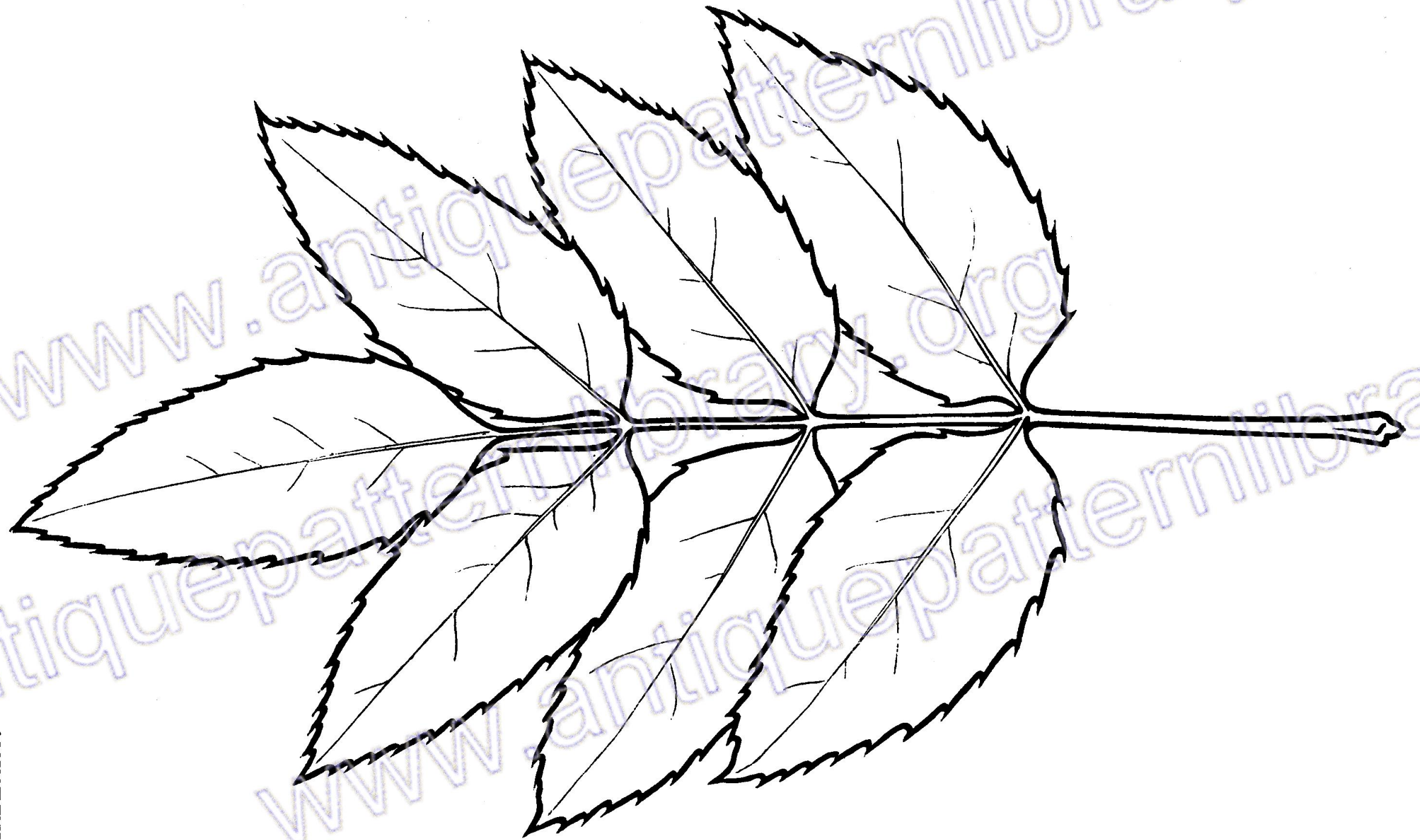
VINE.

RANUNCULUS.





HORSE CHESTNUT.



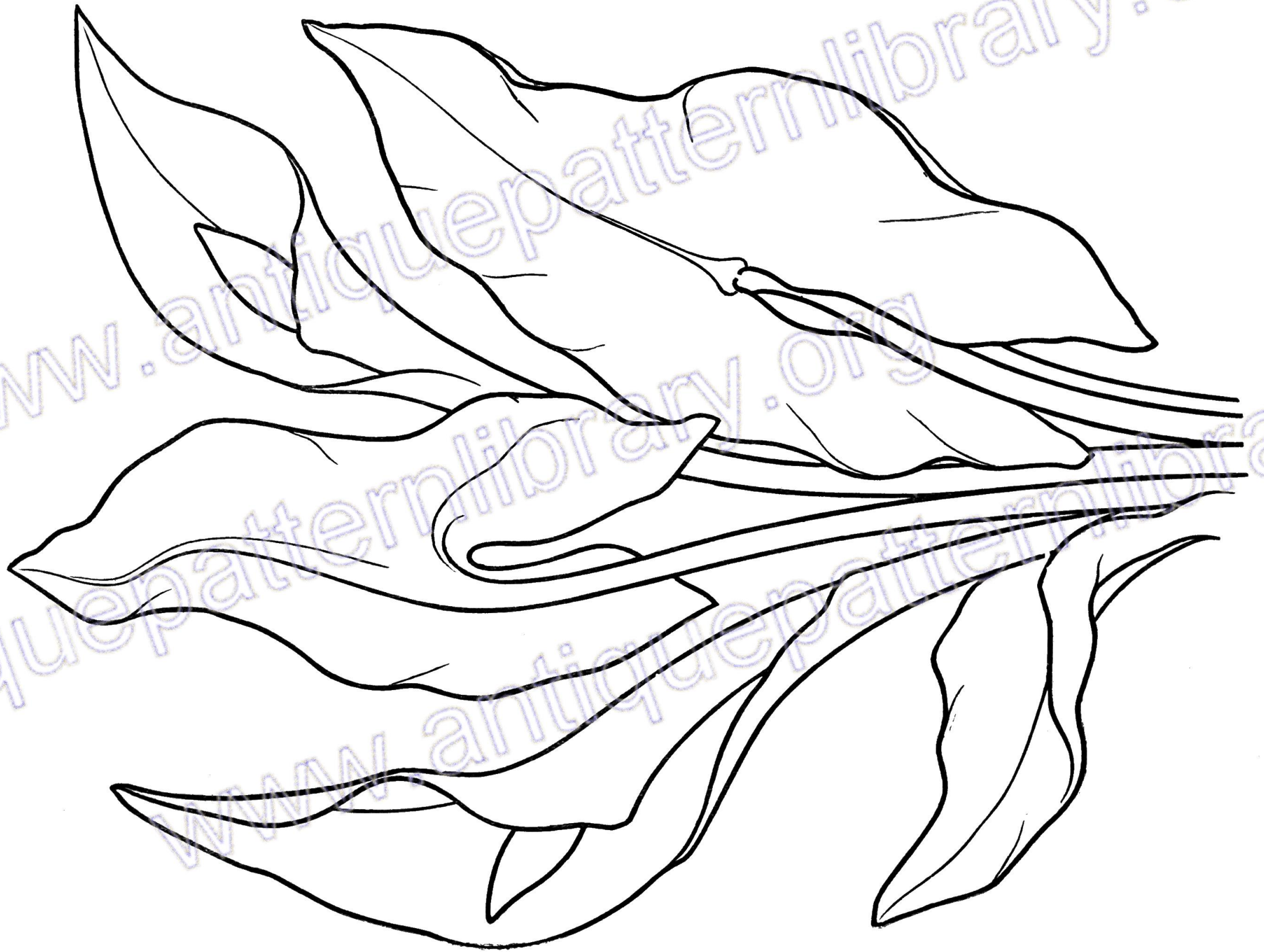
BARBERRY.

HOLLY.

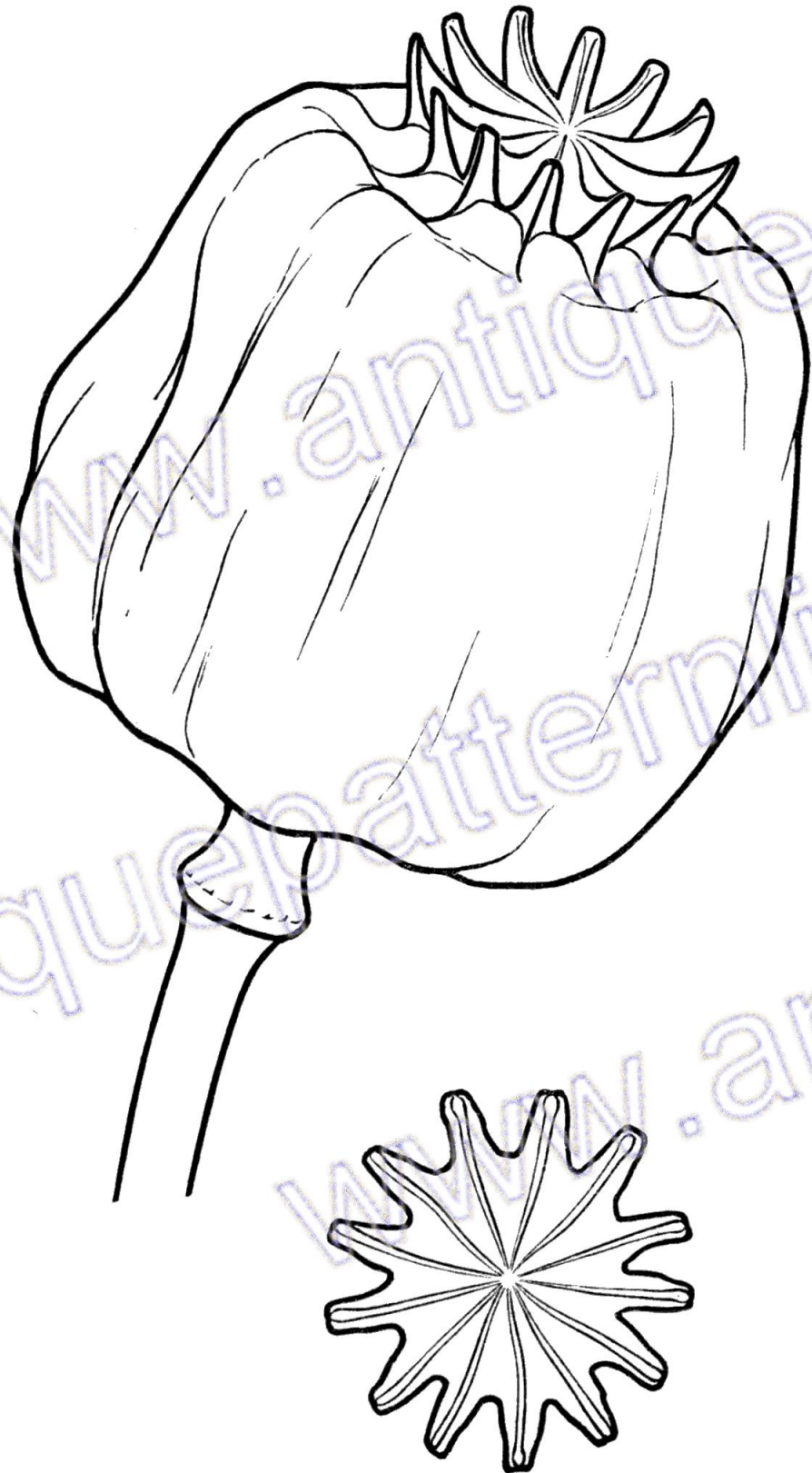




WILD ARUM.—From the ‘Ghiberti Gates,’ Florence.

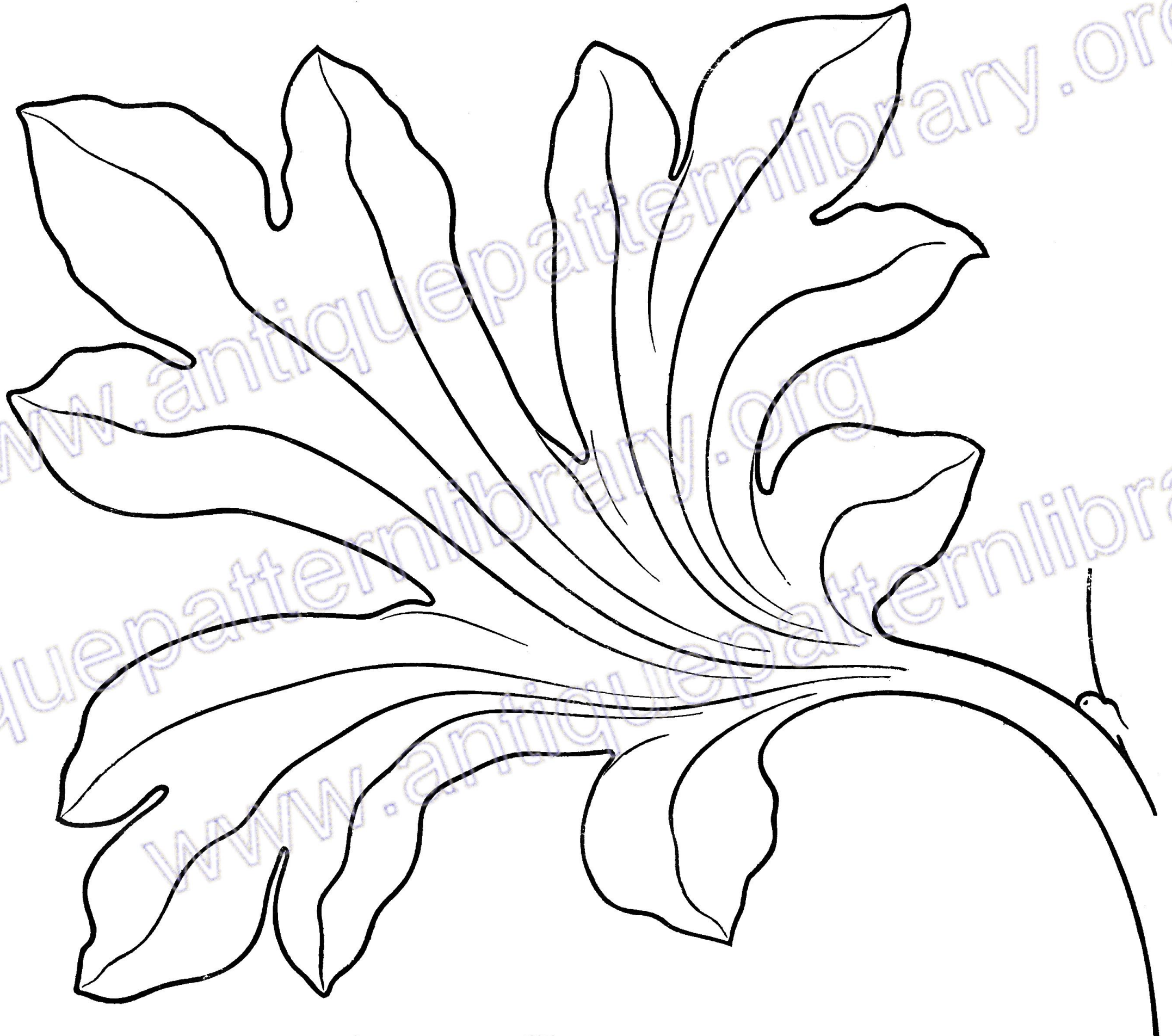


SEED-VESSEL OF THE POPPY.

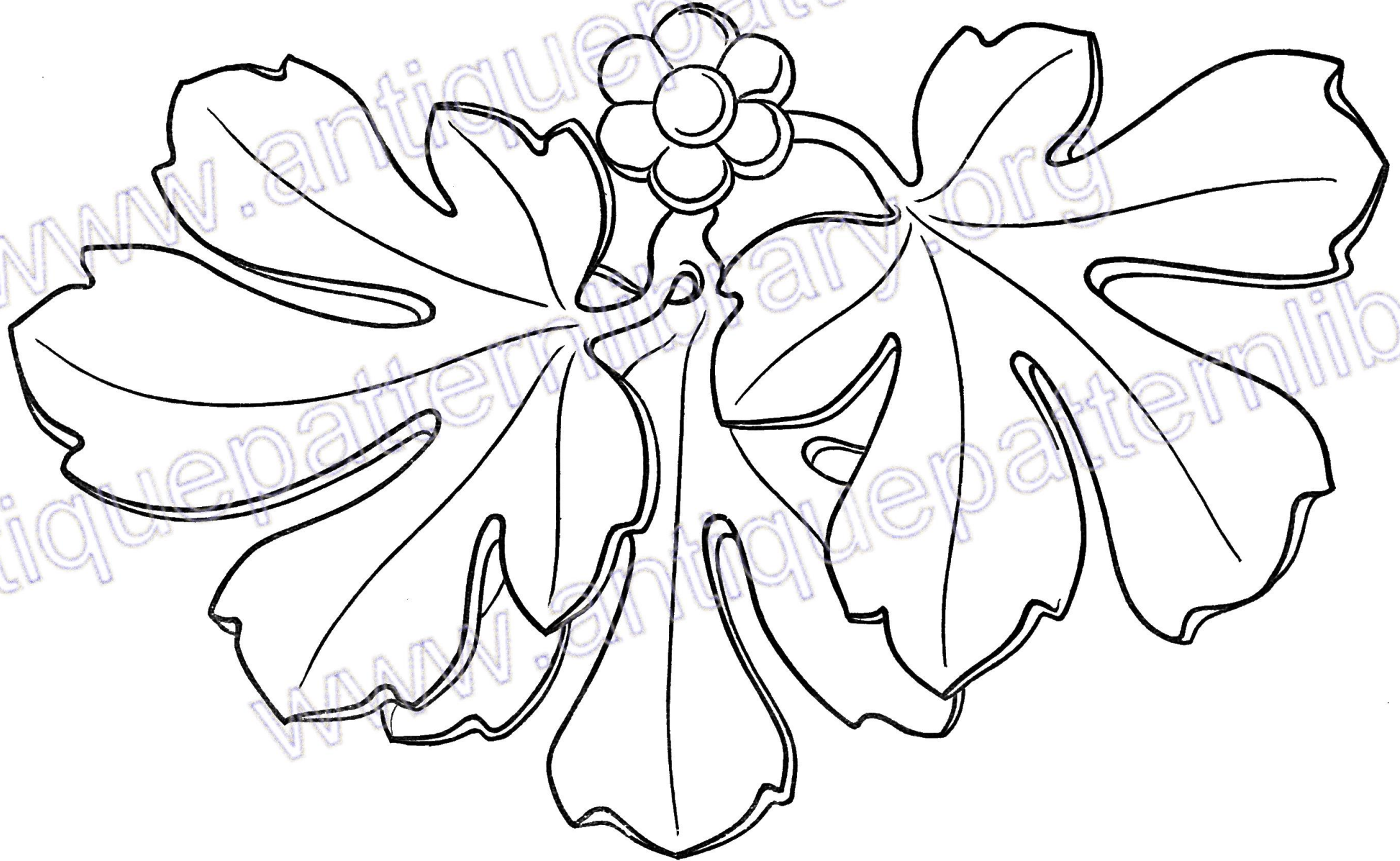




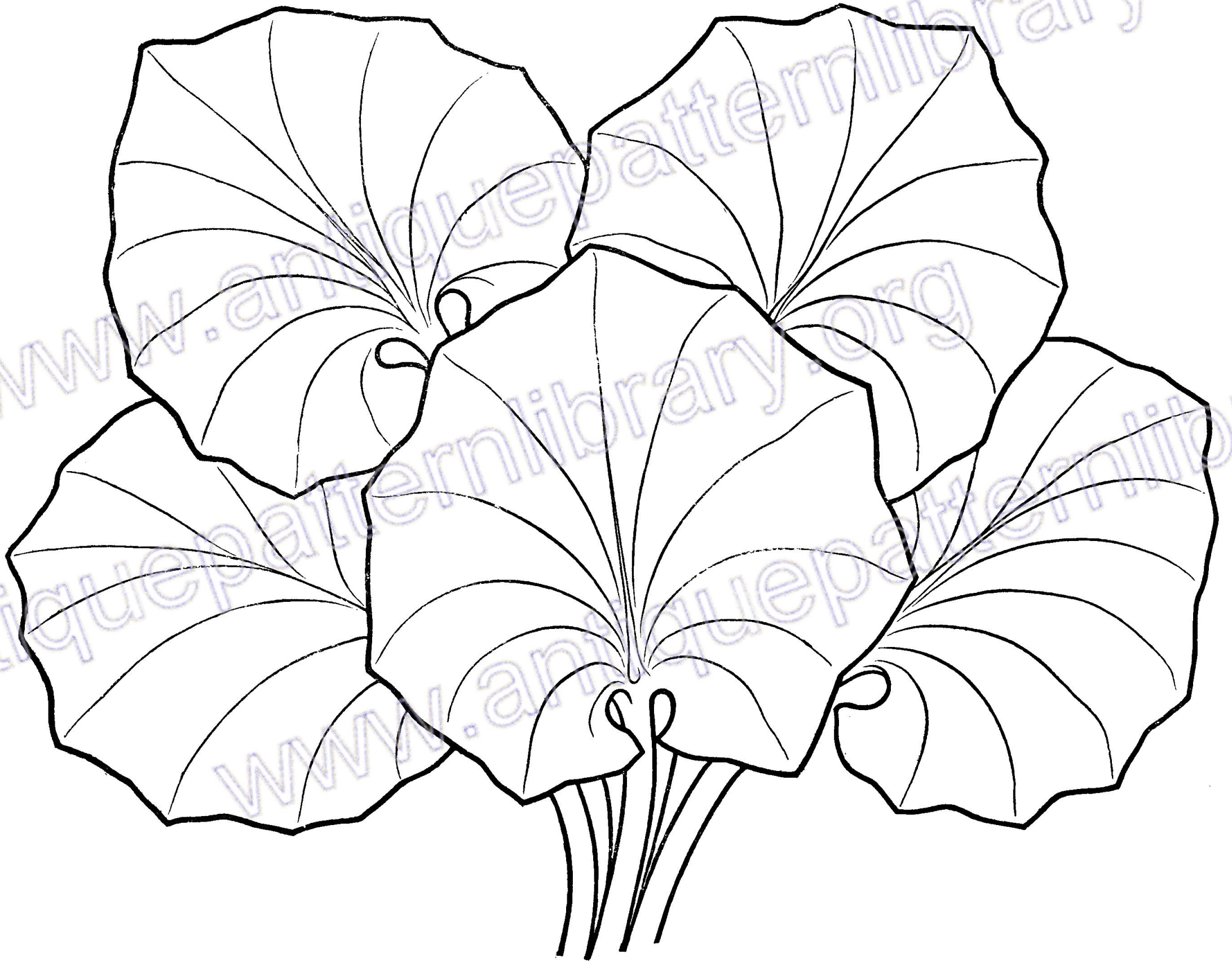
MAPLE.—GOTHIC CARVING. XIV Century.



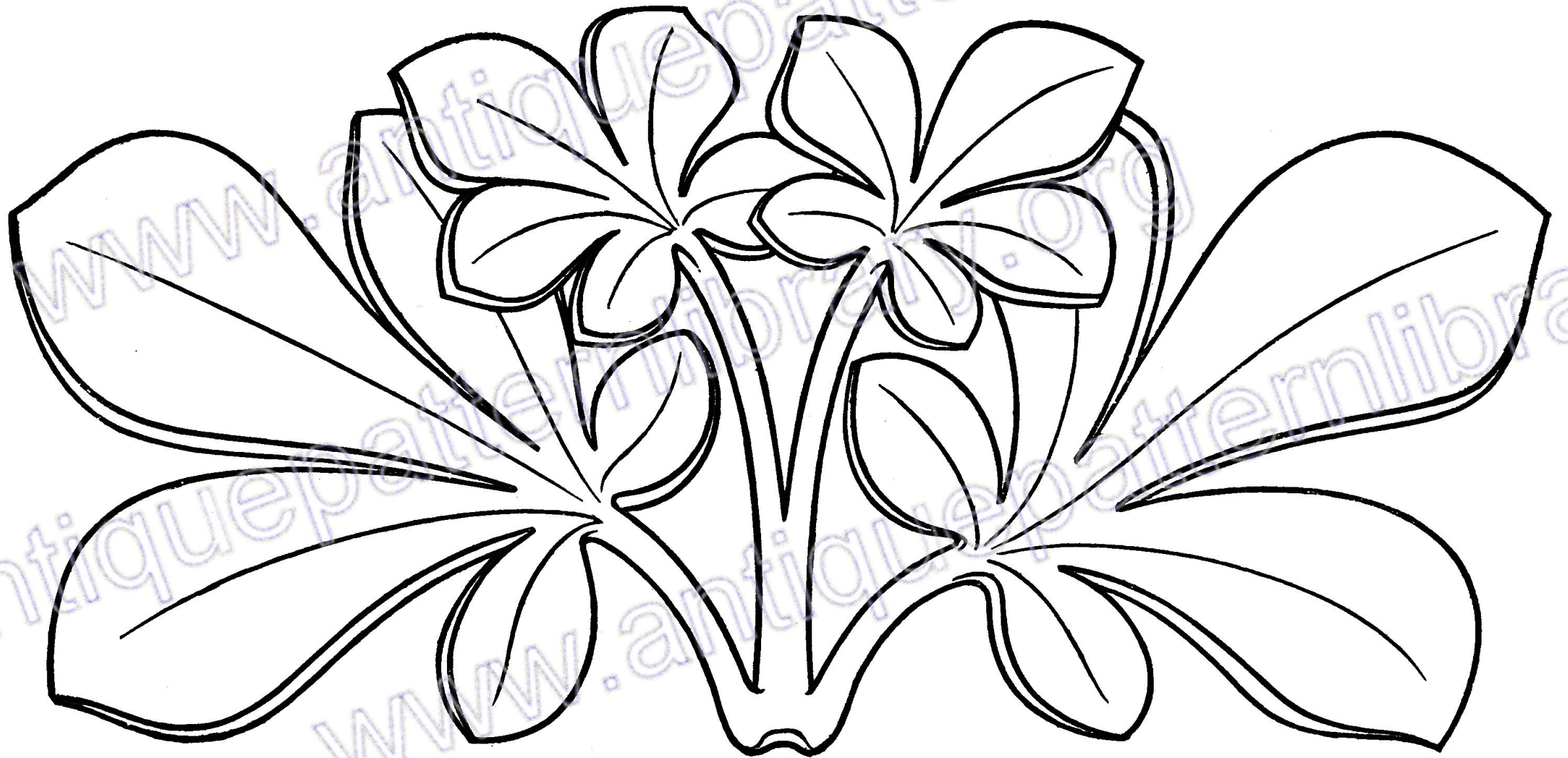
MAPLE.—XIII Century. GOTHIC. From the Sainte Chapelle, Paris.



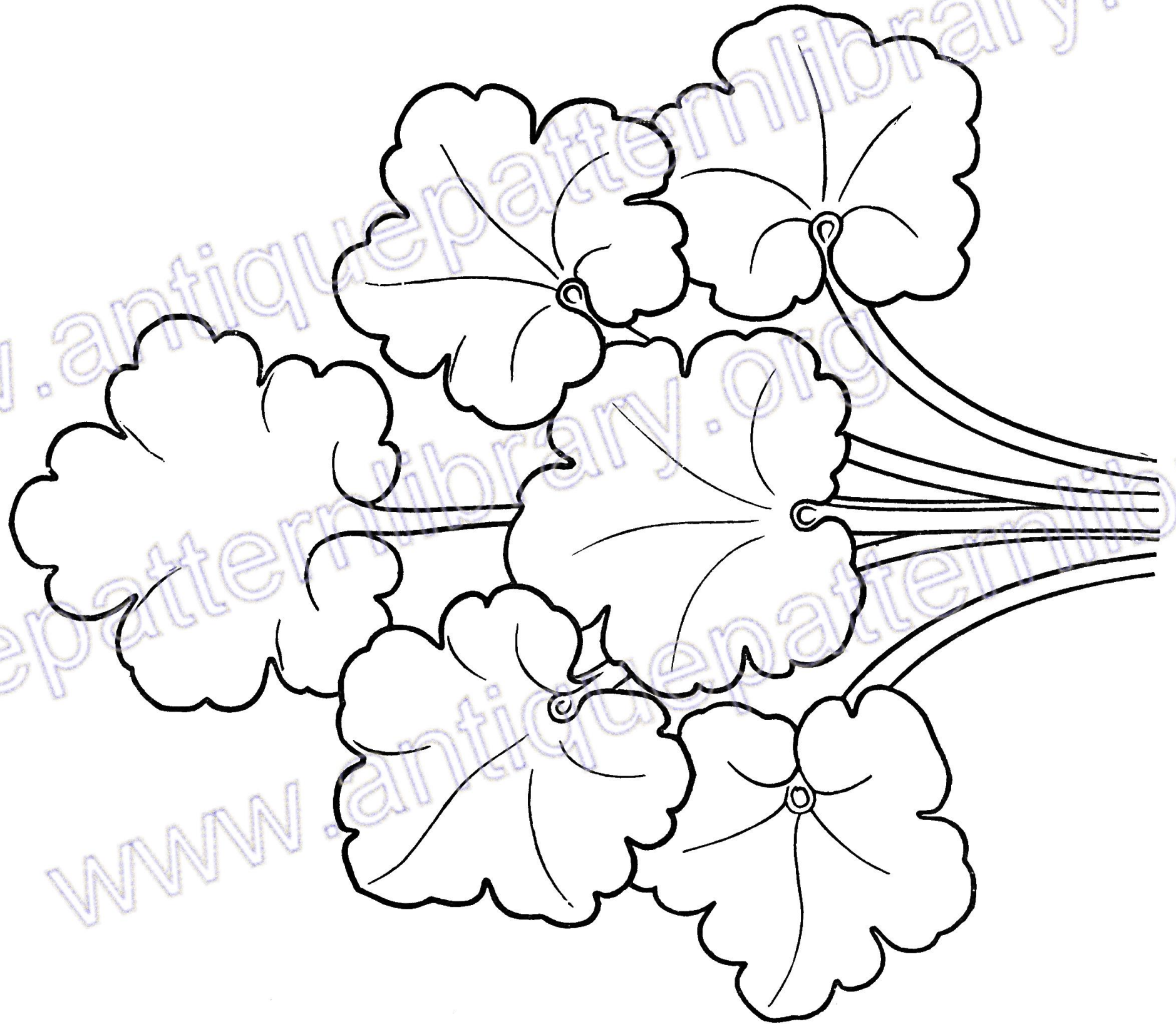
COLTSFOOT.—ITALIAN RENAISSANCE. From the “Ghiberti Gates,” Florence.



HORSE CHESTNUT.—XIII Century. GOTHIC. From the Sainte Chapelle, Paris.



WILD GERANIUM.—ITALIAN RENAISSANCE. From the “Ghiberti Gates,” Florence.

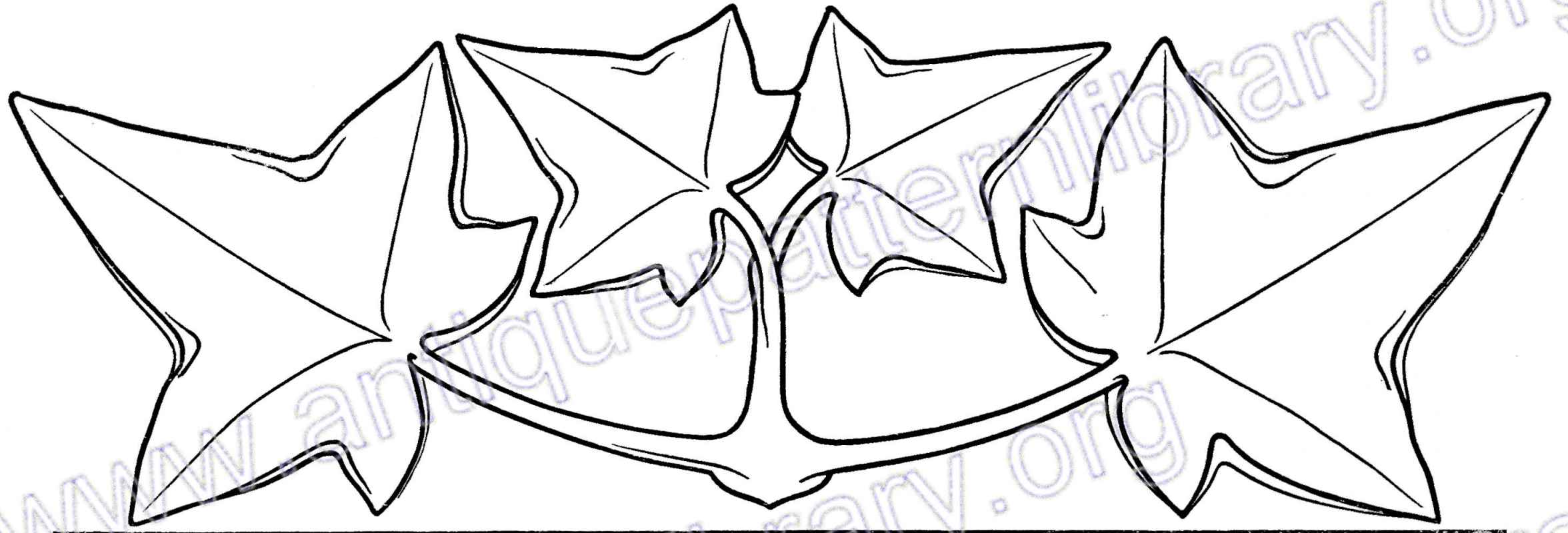


VINE.—ANCIENT ROMAN. South Kensington Museum.



MAPLE.—ITALIAN RENAISSANCE. From a Terra-Cotta Panel, South Kensington Museum.





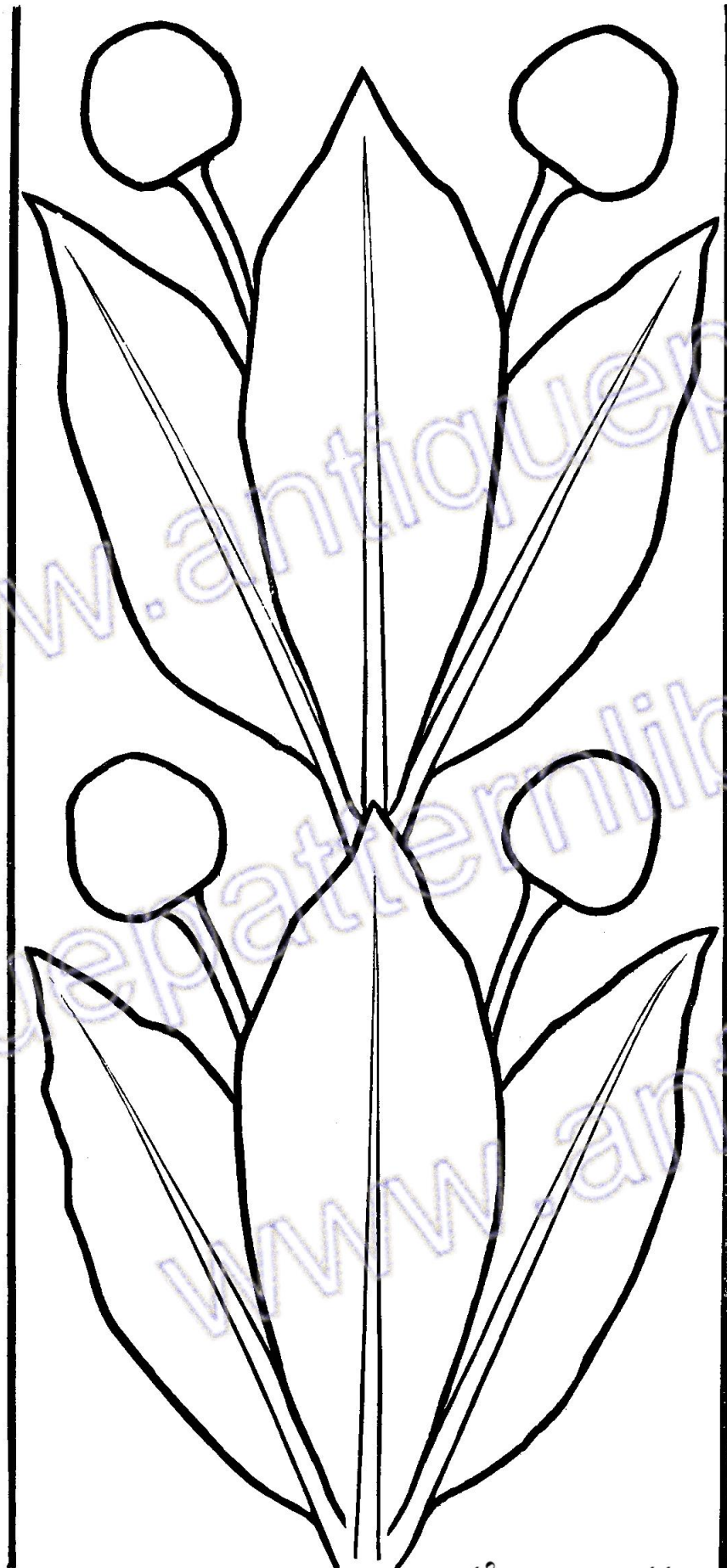
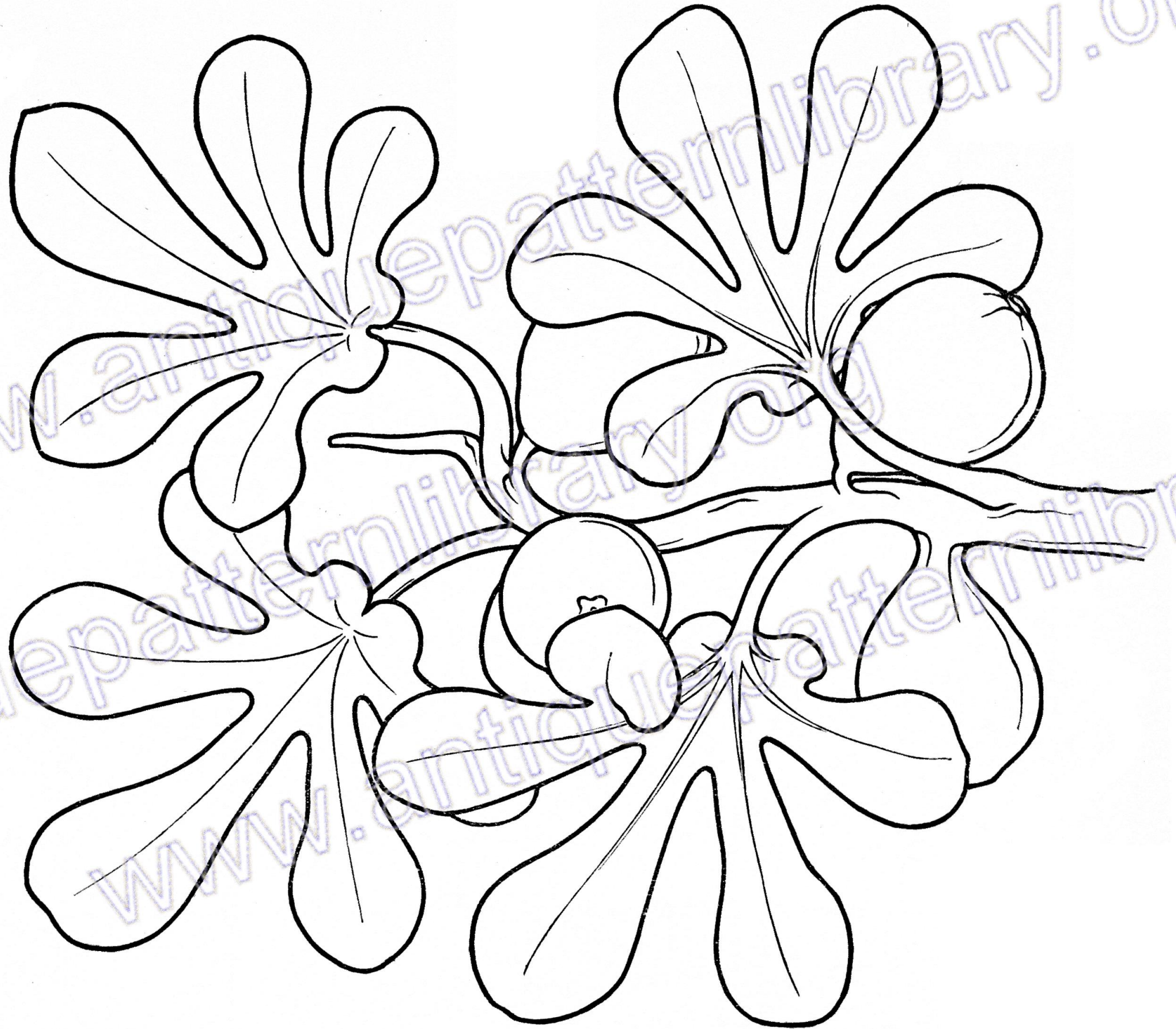


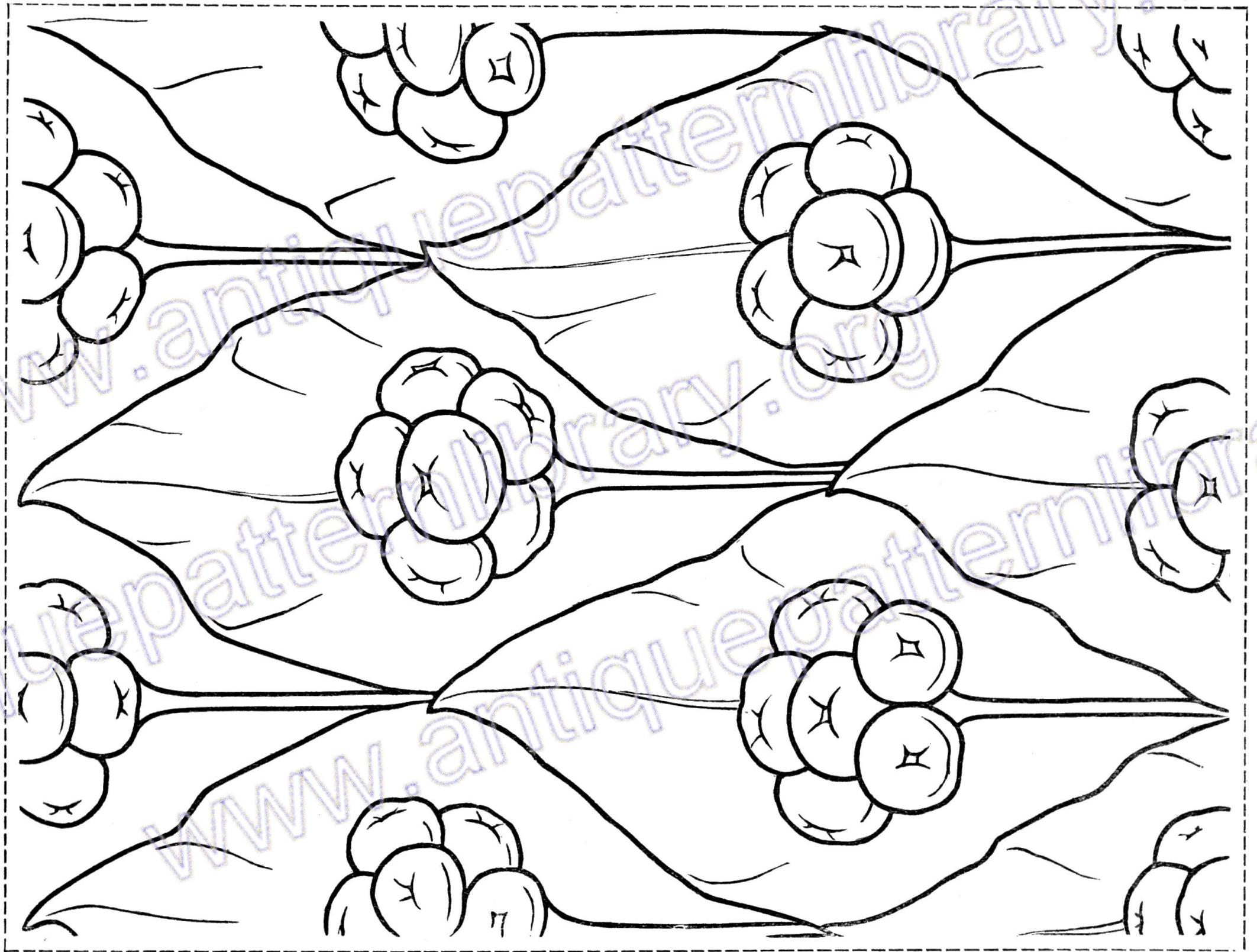
FIG.—ITALIAN RENAISSANCE. From the “Ghiberti Gates,” Florence.



From a Marble Column (Upper Part), South Kensington Museum.

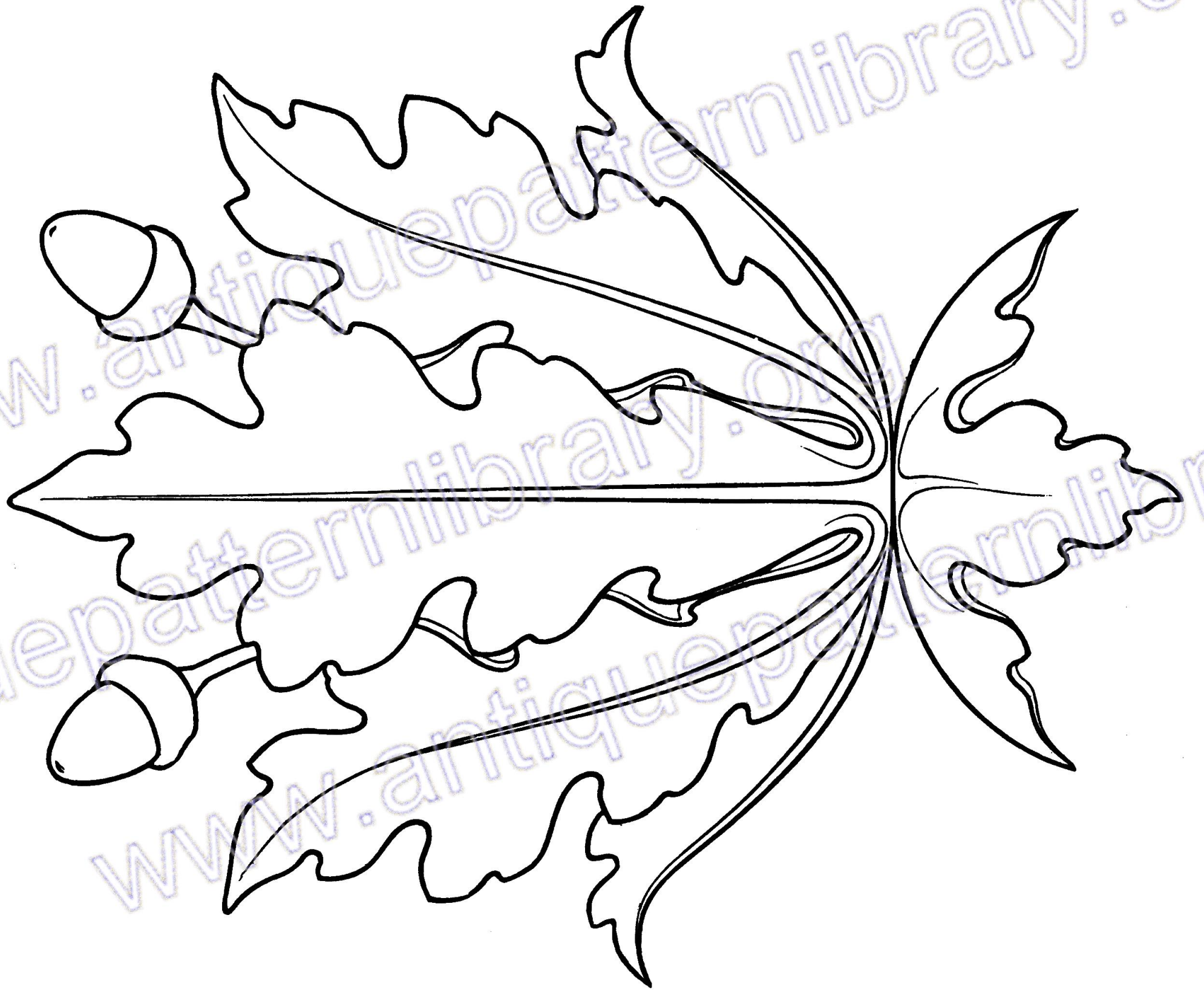


IVY.—Diaper of Leaves and Fruit.
From a Marble Column (Lower Part), South Kensington Museum.

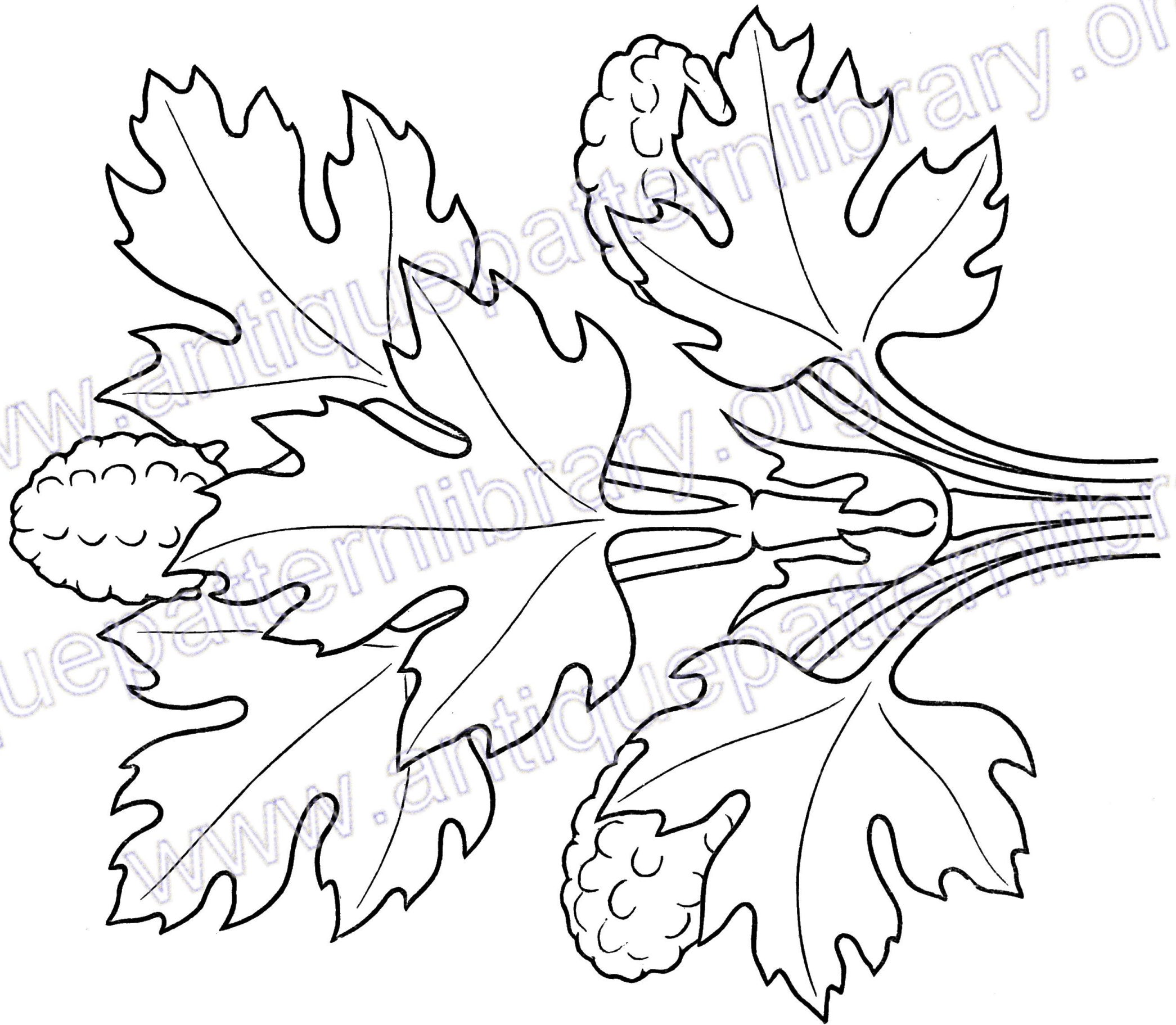


OAK AND ACORNS.—ITALIAN RENAISSANCE.

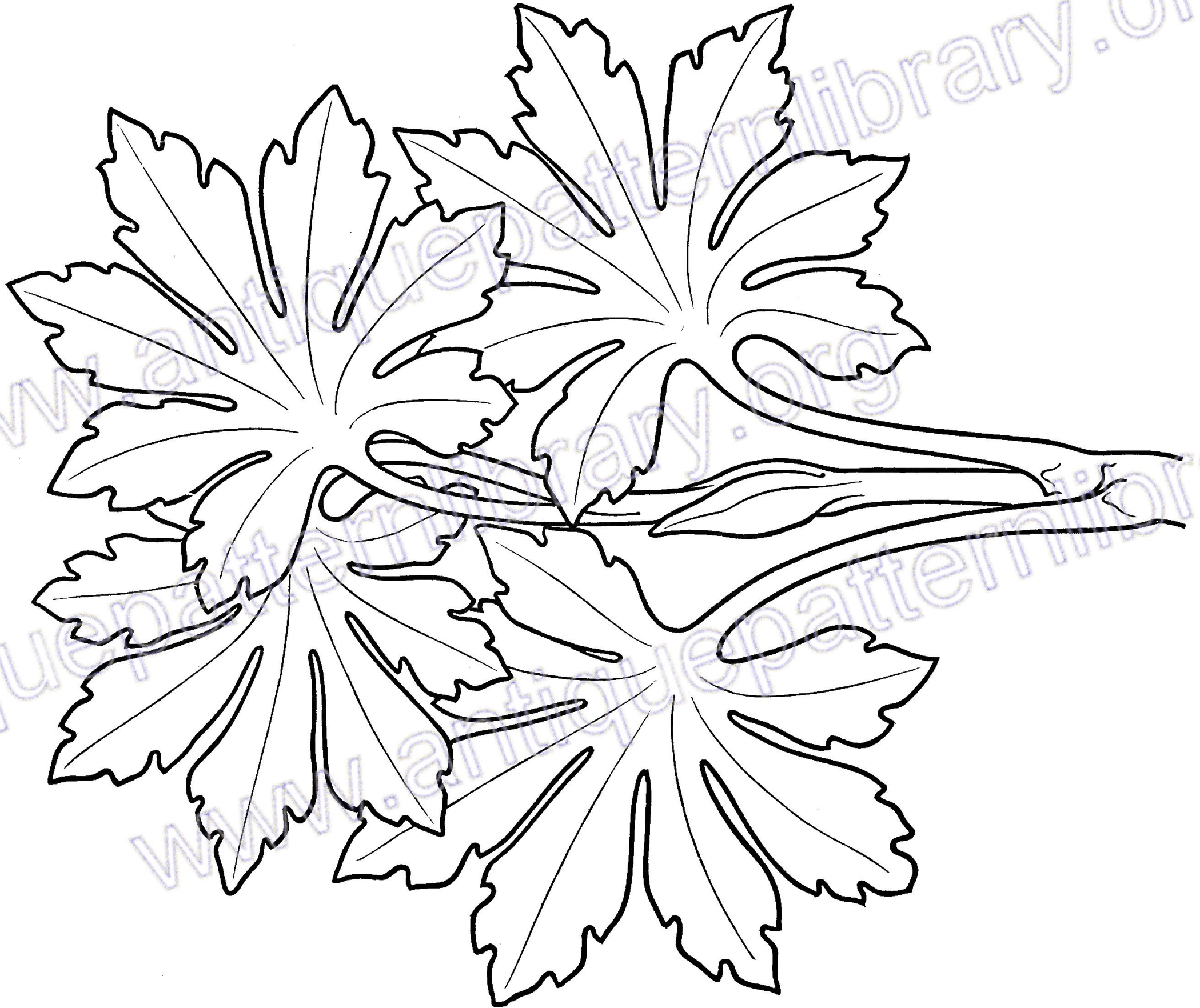
From a Pilaster, South Kensington Museum.



FOLIAGE AND FRUIT.—ITALIAN RENAISSANCE. Pilaster from the Ducal Palace, Venice.



RANUNCULUS.—ITALIAN RENAISSANCE. From the "Ghiberti Gates," Florence.



VINE.—ITALIAN RENAISSANCE. From a Marble Mantle Piece, South Kensington Museum.



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HOLLY.—ITALIAN RENAISSANCE. From a Pilaster, South Kensington Museum.



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| A2 Elementary—Simple Objects (Straight Lines). | F2 Flowers and Fruit. |
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| B2 Straight Line Objects (Perspective). | G2 Ornamental Foliage and Fruit. |
| C1 Curved Line Objects (Flat). | H1 Ornamental Objects (Simple). |
| C2 Curved Line Objects (Perspective). | H2 Ornamental Objects (Advanced). |
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