

· V E R E · F O S T E R ' S · D R A W I N G · B O O K ·

EMBRACING
EVERY DESCRIPTION
OF DRAWING,
WITH PAPER FOR COPYING.

NEW EDITION.

RUSTIC FIGURES

DRAWN BY
EDWARD DUNCAN, R.W.S.

PRICE TWOPENCE.

SANCTIONED BY
THE DEPARTMENT OF SCIENCE AND ART.
ADOPTED BY THE
BOARD OF NATIONAL EDUCATION IN IRELAND.

BLACKIE & SON, Limited:
LONDON, GLASGOW, AND DUBLIN.

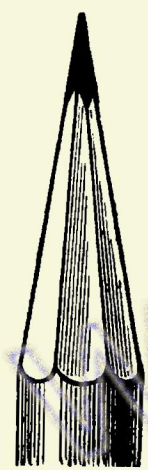


NEW EDITION.

VERE FOSTER'S DRAWING COPY-BOOKS.

RUSTIC FIGURES.—BY EDWARD DUNCAN, R.W.S.

GENERAL DESCRIPTION.



LANDSCAPE DRAWING IN PENCIL has been rather fully taught in the Books on TREES (J¹, J², J³, J⁴), and LANDSCAPE IN PENCIL (K¹, K², K³, K⁴), and though in the more advanced of these, animals and figures have been introduced in a few instances, it was thought advisable to have a separate book for RUSTIC FIGURES. The Academic study of the Human Figure is reserved for a more advanced stage (Q¹, Q², Q³, Q⁴); but much good, and more interest, for young people who have begun to practise landscape will be obtained by the careful copying of Mr. DUNCAN'S interesting little rural sketches. Landscape art should always be enlivened, when possible, by the introduction of figures or animals; or, when possible, a boat, smoke, a flock of birds—anything that will impart the idea of life, air, or motion. These accessories are also useful in lending *distance* to a sketch, by the perspective treatment of the scale of size and prominence. At the proper time the drawing of Animals will be taught; meantime we confine our attention as to living objects to the present small collection of Rustic Figures, which may interest and assist the youthful artist to enliven his own Sketches of Landscape.

The late Edward Duncan was one of the most versatile of artists that England has produced, equally *facile princeps* of Landscape, Marine, and Figure, and an excellent draughtsman as well as an accomplished painter. Mr. Vere Foster was fortunate enough to secure his services for many of his works, in the prime of his artistic powers, and these studies are proofs of his skill in Figure sketching. In copying such subjects the general outlines of the whole figure should be lightly sketched in first—taking care that the head, limbs, hands, and feet are in proper proportion to one another. This sketch must be only in outline, and very faint, as doubtless it will have to be altered considerably before it is found correct. No shading should be done till the whole outline is absolutely as correct as the pupil can make it. In shading, let each line be copied honestly, and the hatching kept as open as in the original. The pencil must have the finest possible point for drawing the features, limbs, and hands. A certain amount of freedom of line is permissible in Rustic Figures, which could not be allowed in studying the drawing of the Human Figure from the cast or the antique.

GENERAL INSTRUCTIONS.

The examples must be copied without the aid of rulers or mechanical instruments. All measurements should be made by the eye alone; it is merely waste of time to do by mechanical means what is intended as an exercise to train the eye and the hand.

It may be well to caution the student against despising easy

examples, and attempting subjects which are in advance of his capacity. Rather let him be sure that, however easy it may appear, to copy an example *well* he requires to do *his very best*.

In working out each example let the student try to remember

[For continuation, see page 3 of Cover



GUARDSMAN.



WOODMAN.—Drawn by E. DUNCAN.



DOMESTIC.—Drawn by E. DUNCAN

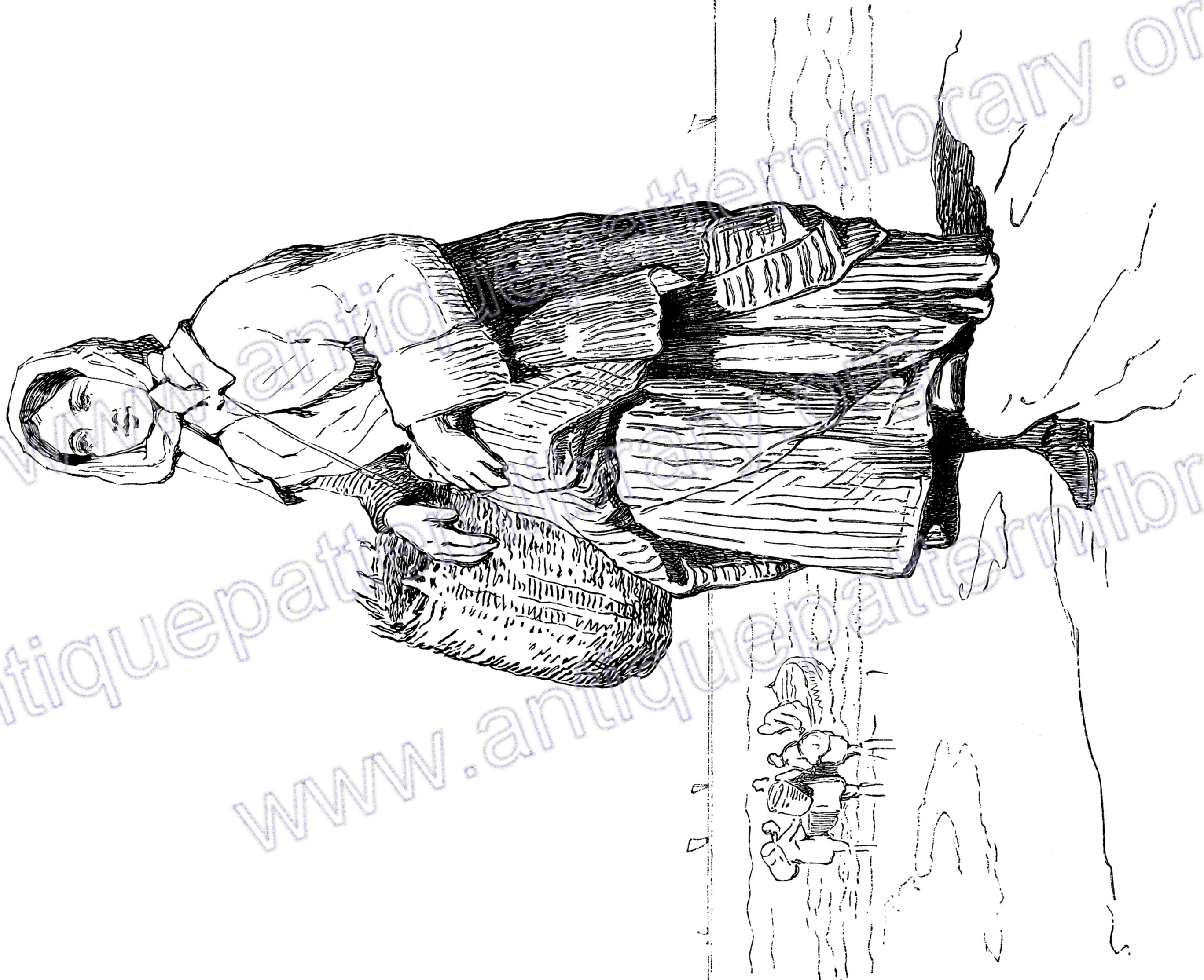


MILKMAID.—Drawn by E. Duncan. www.antiquepatternlibrary.org 2018.11





E. Duncan



FISHWIFE.—Drawn by E. DUNCAN.

www.antiquepatternlibrary.org

www.antiquepatternlibrary.org

www.antiquepatternlibrary.org



REAPER.—Drawn by E. DUNCAN.

www.antiquepatternlibrary.org

www.antiquepatternlibrary.org

www.antiquepatternlibrary.org



SHRIMPING.—Drawn by E. DUNCAN. www.antiquepatternlibrary.org 2018.11



MOWING.—Drawn by E. DUNCAN.



SAILOR.—Drawn by E. DUNCAN.



DIGGING.—Drawn by E. DUNCAN.





VERE FOSTER'S DRAWING COPY-BOOKS.—GENERAL INSTRUCTIONS—Continued.

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 cleaning 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 top of the chapter, 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.

VERE FOSTER'S DRAWING-BOOK.

EACH BOOK WITH INSTRUCTIONS AND PAPER TO DRAW ON.

NEW EDITION.

PRICE TWOPENCE EACH NUMBER.

NEW EDITION.

FREEHAND SERIES (20 Numbers).

- | | |
|---|--|
| A1 Elementary—Easy Objects (Straight Lines). | F1 Flowers from Nature. |
| A2 Elementary—Simple Objects (Straight Lines). | F2 Flowers and Fruit. |
| B1 Straight Line Objects (Flat). | G1 Ornamental Leaves. |
| 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). |
| D1 Leaves from Nature—Simplest Forms. | I1 Elementary Ornament. |
| D2 Natural Foliage and Sprays. | I2 Floral Ornaments, Pateras, &c. |
| E1 Plants from Nature. | I3 Anthemion and Ornamental Forms |
| E2 Simple Floral Forms. | I4 Advanced Outline Ornament. |

LANDSCAPE SERIES (12 Numbers).

- | | |
|---|---|
| J1 Trees—Oak, Fir, &c. | K3 Landscape—Fully Shaded Drawings. |
| J2 Trees—Beech, Elm, &c. | K4 Landscape—Highly Finished Sketches, &c. |
| J3 Trees—Ash, Chestnut, &c. | L1 Rustic Figures. By E. Duncan, R. W. S. |
| J4 Trees—Larch, Lime, Willow, &c. | M1 Marine Objects—Boats, &c. |
| K1 Landscape—Simple Sketching and Shading. | M2 Fishing Boats, Coasters, &c. |
| K2 Landscape—Sketches Boldly Shaded. | M3 Yachts, Vessels, Studies of Water, &c. |

ANIMAL AND HUMAN FIGURE (16 Numbers).

- | | |
|---|---|
| O Elementary Animal Drawing. | O8 Cattle, Sheep, Pigs, Goats, &c. |
| O1 Quadrupeds and Birds. | O9 Cattle, Lambs, Ass, Foal, &c. |
| O2 Poultry, various breeds. | O10 Foreign Wild Animals. |
| O3 British Small Birds. | O11 Cats and Kittens. |
| O4 British Wild Animals. | Q1 Human Figure—Elementary. |
| O5 Horses (Arab, Hunter, Dray, &c.). | Q2 Human Figure in Outline. |
| O6 Horses (Racer, Pony, Mule). | Q3 Human Figure in Outline (Advanced). |
| O7 Dogs (Seventeen Species). | Q4 Human Figure—Slightly Shaded. |

GEOMETRICAL SERIES (10 Numbers).

- | | |
|--|---|
| R1 Practical Geometry—Simple Problems. | S2 Drawing to Scale—More Advanced. |
| R2 Practical Geometry (Circle, Ellipse, &c.). | T1 Mechanical (Initiatory Subjects). |
| R3 Applied Geometry. | T2 Details of Tools, &c. |
| R4 Solid Geometry. | T3 Working Drawings, Mechanics, &c. |
| S1 Drawing to Scale—Simple Lessons. | T4 Details of Machines, &c. |

PERSPECTIVE, MODEL DRAWING, SHADING (14 Numbers).

- | | |
|--|---|
| U1 Perspective (Definitions, &c.). | V4 Model and Object Drawing (Advanced). |
| U2 Perspective (Picture Plane, Ground Plane). | W Shaded Models. |
| U3 Perspective (Circles, Pyramids, Objects). | X1 Shaded Ornament—Easy Shading. |
| U4 Perspective (Squares, Cylinders, Objects). | X2 Shaded Ornament—Simple Shading. |
| V1 Model and Object Drawing (Simple). | X3 Shaded Ornament—Advanced Shading. |
| V2 Model and Object Drawing (Advanced). | Y1 Architectural Drawing—Plans and Sections. |
| V3 Model and Object Drawing (Advanced). | Y2 Architectural Drawing—Elevations & Details. |

Z Blank Book (40 pages of Drawing Paper).

VERE FOSTER'S COMPLETE COURSE OF DRAWING.—NEW EDITION.

EIGHTEEN PARTS, NINEPENCE EACH.

- | | |
|-------------------------------|-------------------------------------|
| 1. Elementary. | 10. Cattle, &c. |
| 2. Objects. | 11. Horses, &c. |
| 3. Plants. | 12. Human Figure. |
| 4. Leaves—Ornamental Foliage. | 13. Geometry. |
| 5. Ornament. | 14. Mechanical. |
| 6. Trees. | 15. Perspective. |
| 7. Landscape. | 16. Model Drawing. |
| 8. Marine, &c. | 17. Drawing to Scale Architectural. |
| 9. Cats, Dogs, &c. | 18. Shading. |

VERE FOSTER'S WATER-COLOUR BOOKS.

- Landscape Painting for Beginners. 1ST STAGE.**
3 Parts, 6d. each; or cloth, 2s. 6d.
- Landscape Painting for Beginners. 2ND STAGE.**
6 Parts, 6d. each; cloth, 4s.
- Flower Painting for Beginners.**
6 Parts, 6d. each; in cloth, 4s.
- Animal Painting for Beginners.**
6 Parts, 6d. each; in cloth, 4s.
- Simple Lessons in Flower Painting.**
4 Parts, 6d. each; or cloth, 3s.
- Simple Lessons in Landscape Painting.**
4 Parts, 6d. each; or cloth, 3s.
- Trees: in Pencil and Colours.**
8 Parts, 1s. each; or 2 vols. cloth, 5s. each.
- Marine Painting. (DUNCAN & TURNER.)**
4 Parts, 1s. each; cloth, 5s.
- British Landscape. (DUNCAN & TURNER.)**
4 Parts, 1s. each; cloth, 5s.
- Easy Studies in Water Colours.**
3 Parts, 1s. 6d. each; or cloth, 6s.
- Sketches in Water Colours.**
4 Parts, 1s. each; or cloth, 5s.
- Advanced Flower Painting.**
6 Parts, 1s. each; or cloth, 7s. 6d.
- Illuminating.** 4 Parts, 1s. each; or cloth, 6s.
- Landseer and Animal Painting.**
4 Parts, 1s. 6d. each; cloth, 7s. 6d.
- Reynolds and Children's Portraiture.**
4 Parts, 1s. 6d. each; cloth, 7s. 6d.
- Turner's Liber Studiorum, Selections from.**
4 Parts, 12s. 6d. each; cloth, £2, 12s.