FACILITY of hand is one of the first requisites in drawing, whatever instrument be employed, whether Pencil, Pen, Brush, or Modelling tool. Many are by nature endowed with a certain mechanical dexterity, or happy readiness with the fingers, to whom this facility is of easy acquirement; and all possess it, to a certain degree, or they could not be taught to write, which, in the beginning, is nothing more than the drawing of certain conventional forms, without any distinct idea of an object beyond the imitation of such forms. The first “pot-hook and hanger,” is, clearly, Drawing. If the pupil has improved upon this humble beginning, so as to write a fair hand, he already, perhaps unconsciously, possesses an acquirement that will not only make easy his first essays in drawing, but essentially serve him, however far its pursuit may be extended. Should this useful accomplishment have been neglected, he can not do better than practise his hand in the careful imitation of good speciments of penmanship, or place himself under the instruction of some good writing-master. The use of the pen has been too much overlooked by draughtsmen, especially by amateurs. It produces a certain line, and induces an early habit of care and accuracy, from the fact that it can not be easily erased. Many are falsely captivated by the spirited dash of a master, who overlook the means by which that ease and freedom have been acquired. It is the result of accuracy and labor; and to imitate the end, we should not shrink from the beginning. Let us lay well the foundation, before we begin the structure. He who starts with the black-lead pencil in one hand, and the Indian rubber in the other, will find, however convenient the latter may be, that he will soon fall into a loose and slovenly habit, of which it will be difficult to
divest himself. They are both good and serviceable in their places; but are often, in the hands of beginners, most sadly abused.

2. The first object of the beginner should be, to acquire a readiness in observing and forming simple lines, with their relation one to another, their direction, variation, beginning, and termination; also, to make a duplicate of any given line. Take, for example, a sheet of ruled letter or foolscap paper, and begin by tracing over the lines with a pen, from left to right, and from right to left—

Let your line be distinct and clear. Avoid a habit of feeling your way, as it were, by a number of uncertain touches—Endeavor, at once, to express what you desire with firmness and decision—

3. The system of these early lessons, to those who find it difficult to attain precision of hand, is of so much importance, that it is strongly recommended, especially for schools; that it should be commenced as soon as a child is taught to hold a pen or slate-pencil. By it the instructor will find his pupils more rapidly acquire a good hand in writing, as well as drawing; the eye, as well as the hand, thus being made progressively familiar with the observation and imitation of lines and forms. The drawing-master comes into our schools at too late a day. Every teacher can and may be one. A child knows its first letter by its form, calls its name, and remembers it, by that knowledge; and few there are, who can not make their letters on a slate, as soon as they know them in the book; rudely, it is true, but still in a manner to be understood. And yet this first impulse of nature is too often disregarded; the child is driven from that which might be to him a source of amusement as well as profit, and made, by the forced discipline of schools, to learn to read before he learns to write. “One thing at a time,” may be a good adage for old heads, but childhood needs variety in its labors. Its mental exertions should be tempered by agreeable diversion, and, more especially, when that diversion can be made of lasting benefit. We may rely upon it, that the child, who loves his slate better than his book, will soon, by a judicious indulgence, learn to love them both together. The truant and the sullen prisoner to the school-bench would become the willing learner; and the early habits, thus acquired, of
observation and appreciation of the beauty and wonder of creation, will lead to a healthful thirst for knowledge, the truest and surest incentive to the study of books.

4. In view of the importance of this early education in drawing, as well as to assist teachers in carrying out the system proposed, there have been prepared Drawing or Copy-Books, ruled and headed, on each page, with progressive examples, similar to those which will be given in the course of these rudimental instructions. Thus, with little or no additional labor, teachers may at once, although possessing, themselves, no knowledge of design, be capable of affording the means of instruction to their pupils, as well as supplying their own deficiency, in an important, and too long neglected, branch of popular education. These Copy-Books may be procured of the publisher, at a cost little beyond the price of an ordinary blank book.

5. Having acquired a considerable degree of accuracy in tracing the ruled faint line, as suggested (2), proceed to fix certain points along the line, at random, and then connect them together; moving your pen or pencil (the former is to be preferred) slowly and steadily, and not taking it from the paper until the line required is completed—

Repeat this, from right to left, and from left to right, as in the first instance. After some degree of precision is thus obtained, you may, without fixing the points, endeavor to draw the lines, of the length required, by the aid of the eye and hand alone; and then, laying aside your ruled paper, see how nearly you can come to the examples given, on plain paper, on the slate or blackboard. Observe well, before you touch your paper, where the line is to begin, what direction it is to take, and where to terminate. When you can achieve this, with ease and accuracy, you have made a sure beginning; the importance of which will be felt and better appreciated hereafter, when, any amount of time and patience bestowed, in making yourself master of the principles and practice of these primary lessons, will not be regretted.

6. In your next effort, you have no longer to trace the ruled lines, but, to trust your eye and hand in drawing a line, as nearly as possible, in the middle:—

A difficulty will be felt, at first, in drawing continuous lines, of great length; as you will find
your hand liable to get the start of your observation, and stray from its proper direction. They should, therefore, at first, be short. Increase their length, as you gradually acquire facility and precision. When you find your pen going astray, as it is apt to do at first, leave off, and again seeking, by your eye, the true point to start from, make another effort; and thus, until you can draw a line extending the entire width of the page. Repeat the trial from right to left, as well as from left to right.

7. In this lesson, you have to keep two lines, besides the one you are drawing, under your observation at the same time. Simple as it may appear, it is one of much importance. You are already entering the broad field of Design, and are to consider yourself no longer a servile tracer. Here, let it be urged upon the pupil to avoid, in all cases, the pernicious habit of tracing. It is a tempting, but a dangerous expedient. No one can expect to attain proficiency in off-hand drawing, that relies upon it, even as a last resource. Early learn to trust and depend upon your eye and hand alone. They will serve you well and faithfully, when the clear pane of glass, the transparent paper, and the many other weak resources of weak hands, will fail.

8. In like manner as in former, proceed with the following examples: First, pointing off the divisions or spaces between the faint lines, and then connecting the points carefully; bestowing as much time and practice on each example as your progress or improvement may render necessary.

9. Observe that, in adjusting the points, marking the divisions of the space between the
ruled lines, it will be easier to fix the centre point first; then the quarter, and subdivisions; and in like manner, where they do not begin from the centre, divide the space, first, by two points, and then by subdivisions. All this is of more importance than may, at first, appear: all tends to the acquirement of a habit of accuracy, and to the attainment of that facility of hand which is so essential. According as the pupil has more or less applied and perfected himself in these elementary principles, will he hereafter find ease or difficulty in more advanced studies.

10. The pupil may now practise the drawing of lines, gradually nearer to each other, until they form an even tint, without touching. In this trial, he will begin to feel the profit of his former labor; and, according to his success, can judge of his advancement in previous lessons.

In the second example are lines slanting, upright, crossing each other, etc. A continued line of two, of each variety, is advised for practice. First, draw a set, as at A, entirely across the page; then proceed, in like manner, with B and C. Having succeeded in producing these, separately, with some degree of accuracy; begin again, and draw a set A; that done, proceed to cross them with a set of lines slanting in the direction of C, which will produce an effect as seen at D; and again, by crossing with the perpendicular lines B, will be produced E. In the case of F, first draw the lines as at A, and then a fainter interline between each one. In like manner, with advantage, you may proceed with B and C; only making them somewhat wider apart, to allow space for the interline.

11. Before proceeding with the examples that follow, attention should be recalled to what has been said in reference to fixing points, etc. (9). It will now be of much assistance to have paper ruled in squares; and if this can be done by the pupil himself, it will be all the better. If example 8 has been properly practised and understood, the following will be comparatively easy. In all, the lines form right angles, except the last, which presents, where they cross each other, what is called a lozenge.
12. In drawing the following: first fix the points, and connect them as above; then proceed without them, endeavoring to determine their position by careful observation, and then expressing each line and figure with decision, unaided by the points beyond their imaginary existence.

13. The draughtsman should always, as far as practicable, keep his work before him; as in writing, we progress from the top to the bottom of the page. Of course, in drawing the general outline of an object, this would be, in a measure, impossible and improper; but, in forming tints, especially with the pen, care should be taken to avoid working over what has been done already, and which is, in some degree, the guide to what is to be done; as the pen or pencil, partially covering the lower lines, produces uncertainty. For example, it is easier to draw one line parallel to another, having the given line above the pen, than if it were below it. The simple experiment made by the learner will at once convince him of this; and in like manner, he will find he can draw lines to express tints or shadows with much greater facility and accuracy, by keeping what he has already done before him, than by attempting, thus, to overreach it.

Besides, the liability of running, or blotting, one line into another, unnecessarily, is avoided.
14. The advantage of acquiring a method in forming lines and tints, will be felt in the following examples:

![Diagram of various geometric shapes]

The pupil will also begin to appreciate the power of lines, in expressing tints, and in giving detail of form to simple outlines. In all of these there is one common outline, varied by divisions and tints.

15. The following figure, formed of straight lines and right angles, will show the importance of a clear and accurate outline; which, when once obtained, may be with ease worked into endless variations.

![Diagram of a meander pattern]

The pupil should first draw the simple outline of the figure A, upon the principles laid down in former examples (11). Having accomplished that, let him next draw the interline, as shown B; after which, he can express the tint or shadow on the figure C. Next, let him draw the faint line, near the inner edge of the outline (A) he has already done, as D: then proceed with E, and so on with F and G; always observing to draw the outline of the tint or shadow first.

16. The following examples present forms of less simplicity, yet are equally regular and balanced in the relation of the parts to each other. They are given, not only for practice, but to show the motive or method of their construction. If the pupil were to attempt to draw the fourth or fifth figure, for instance, by a mere outline, he would encounter great difficulty, and fail of
success; but in a clear comprehension of the principles upon which the outline of that, or of any other such figure, may be accurately produced, he will be able to do so with comparative ease. The value and application of this principle of Design will be hereafter more fully appreciated by the learner.

17. One more example of objects formed of straight lines is added, to show, in some degree, the application of what has, thus far, occupied the attention of the pupil, and should be copied, as carefully as possible, first on the ruled paper; observing well the parts or forms the lines present as they cross the dotted or faint lines; recalling to memory all that has been before said, especially with regard to the importance of ascertaining the point of beginning and ending, as well as direction, of each line. When some degree of precision is acquired on the ruled paper, try it without — on the slate — the blackboard — every way; and then try your memory, and see if it will serve you as it ought. See if you can draw a gate, a table, or a box, without the object before you. He who can draw nothing but what he has before him, loses the best half of the art. Begin at once in the right way—the surest to success. Venture at once upon original achievement in design, which is but the expression of that which exists in memory and imagination; these clearly conceived, a capacity is attainable by which its expression may be realized by design as readily as the representation of a tangible object.

18. Thus far, attention has been directed only to the drawing of straight lines; and, if proper care and study have been bestowed upon the principles laid down, and the hand
has been taught to keep pace with the understanding of these principles, the few examples to be given in the drawing of curves will be all that is required, before he is introduced to the great school of Art—the imitation of nature. Let him be advised not to hurry forward too rapidly—to gain strength as he goes—to confine his efforts to what he can accomplish, rather than run the risk of failure, in attempts beyond his power.

19. Again (2) let the importance of a clear, firm, and well-defined line be urged. "Think before you draw," is as important a maxim as "Think before you speak." Determine well the point of beginning and termination, the direction and form of every line, before you touch your paper. Now is the time to school your hand to this habit; which, when once acquired, will render progressive studies comparatively easy, and hereafter serve you well in your attempts, however far you may pursue the Art of Drawing. A manner of dashing off random lines or touches, as if in search of the true line, betrays weakness and indecision—besides, produces a painful display of the labor the work has cost. The case apparent in the sketch of a master-hand, that is so captivating, is the result of absence of any appearance of hesitation or doubt. If any were felt, in its execution, it is a secret known only to the artist himself, who should always possess the judgment to look rather to results, than the ostentatious display of the labor of their accomplishment. The examples given will enable the student, by comparison, better to understand what is to be avoided.

20. In the directions hitherto given, with regard to the drawing of straight lines, the ruled paper afforded a more certain guide than it will be found to be in curves and irregular forms. The straight, or right line, must be the basis, however, upon which to form the true observation and delineation of them. A right line is certain and arbitrary; and, according to the variation of curves and irregular forms from a right line, must be measured their irregularity by the eye, and also expressed, the result of that observation. The faculty of ascertaining and expressing
the degree and character of these variations, is a most important acquirement in drawing. Hereafter, in its proper place, more will be said in reference to circles, ovals, etc., as presenting the motive of lines and forms; but, it is important that the pupil should go step by step, and, as far as possible, master one difficulty before he encounters another.

21. Let him attempt to draw the most simple curve or eccentric line, and he will find it, probably, no easy task to perform with accuracy; and even if measurably successful, at first, to repeat it may be more difficult. But, if he has a right line from which to mark the variations, it becomes comparatively easy. To the beginner, a difficulty naturally will arise as to the existence of these right lines in objects in nature. The eye, by practice and proper education, learns to supply this, and soon becomes accustomed to measure irregular forms by this unerring standard. At present, it is out of place to enter, as fully as may be hereafter necessary, into the explanation of this principle in Drawing; which must be gradually developed to the understanding of the pupil, as he acquires progressive strength in the training of his eye and hand.

22. In the following examples for practice, the ruled paper will be of essential advantage. Begin, as in the exercises in drawing straight lines, by marking certain points along the ruled line (5), and then connect these points by curves sweeping at first to the middle of the faint lines, above and below the points (example A). Repeat these exercises from right to left, as well as from left to right. It is important that sufficient command of hand, to draw lines in any direction with equal facility, should be early acquired. When you can do this with some degree of ease to yourself, as well as accuracy, increase the distance between the points, as E; and after that, draw a line of greater sweep e d; and so on proceed with the rest of the examples. E is but a combination of what you have already done A; and F of C D. — I K will be comparatively easy after these, as well as L. In examples M N, observe well the movement of the line as it touches the six faint lines, and the points it marks as it approaches its termination. It starts on the first ruled line, and, making a gradual sweep, turns on the sixth, moves upward to nearly half way between the first and second; again descends to half way between the fifth and sixth, moves upward to nearly half way between the second and third, and terminates between the fourth and fifth. In example N, the same observation, with some little variation, will apply. Endeavor, in the imitation of these
examples, to draw them with a clear, unbroken line, without taking the pen from the paper until it is done. Be not discouraged at repeated failures, but try again and again, until you succeed. You doubtless begin to find that you require more than the command of your fingers in drawing: your wrist, and the whole arm, must be brought under proper government. And here, as a valuable assistant, the blackboard can not be too strongly recommended.

23. Drawing on the blackboard might be made a profitable exercise and subject of emulation in schools. The chalk should be placed in a long port-crayon, or reed, held at arm's length; and the greater part of the examples contained in these primary instructions, should be attempted on the board—the larger the better. The examples F R S T are given expressly with a view to this. Let the teacher fix the points (.), if the pupil is not capable of doing it. The pupil then should connect the points, so as to form a square (s); that done, let him draw the circle within the square—another on the outside
of it (p)—and then try his hand at drawing a circle without the aid of the square. All should be done without rule or compass. "The compass should be in the eye," was the axiom of one who did more, and achieved more, in art, than any mortal man. Hereafter, in the study of perspective and mathematical drawing, their use will be indispensable, but now should be avoided. Remember that the eye, as well as the hand, should be educated; and to educate, you must practise and trust it.

24. A story told of Giotto, the celebrated Italian painter, who flourished in the beginning of the fourteenth century, may not here be inappropriate. "When Pope Benedict IX. sent to Florence for specimens of the skill of the artists of that city, his messenger came to Giotto, and told him of the pope's intentions, which were, to employ him in St. Peter's church, at Rome, and desired him to send some design by him to His Holiness, by which he might judge of his capacity. Giotto, who was a pleasant man, took a sheet of white paper, and drew, with one stroke of his pencil, a circle so exactly, that, 'round as Giotto's O,' became a proverb. Then, presenting it to the gentleman, he told him that there was a piece of design which he might carry to His Holiness. The messenger replied, 'I ask for a design.'—'Go, sir,' said Giotto; 'I tell you His Holiness asks nothing else of me.'—Giotto went to Rome——" This artist, who stood so high in his day, whose works are so justly admired, who rose to the esteem and friendship of the greatest men of the age in which he lived, whom Dante and Petrarch were proud to own as a friend, to whose memory, when dead, the city of Florence erected a statue, was once a poor shepherd boy; and, while tending his sheep in the field, developed the talent that made him what he became, by drawing his flock in the sand, and on flat stones.

25. Fathers and Teachers—call not your boys idle fellows, when you find them drawing in the sand. Give them chalk and pencil—let them be instructed in design. "But," you say, "I do not want my boy to become an artist." Depend upon it, he will plough a straighter furrow, and build a neater and better fence, and the hammer or the axe will fit his hand the better for it: for from it, no matter what may be his calling in life, he will reap advantage. Last, not least, you give him a source of intellectual enjoyment, of which no change of fortune can deprive
26. Again having recourse to the double set of ruled lines (II), as best adapted to assist the pupil in ascertaining the quantities of the variations of the forms before him, as well as drawing the two sides of an object alike, but little more is required than to give a series of examples for practice. The experience he has already had, will show at once their application.

27. The pupil may now lay aside his ruled paper, and hereafter trust more to himself. It will be found, with some, that little difficulty has been felt, in the practice and understanding of the examples thus far placed before them. Even to those who may have, before this work has been placed in their hands, acquired some degree of facility in drawing, profit may be derived from examining the primary instructions here given. It often happens that we possess an acquirement, unconscious of the means by which it has been obtained, which will serve us to a certain extent, and no farther; which, by training, by strength derived from right discipline, may be made available to the highest results. This faculty, coming as a gift, too often proves an allurement from a
correct and systematic course of study; and thus wonderful boys become insignificant men, while others, of less actual capacity, get the start of them in a very little time, and soon attain, by industry, an eminence beyond the reach of indolent talent. Precocious talent, like hot-bed plants, rarely matures to fruitfulness, and, like them, is doomed to as short existence: which, however brilliant, bears no comparison with that of those reared in the fresh air, deep-rooted, developed by the early sun and showers of spring, and strengthened to resist all changes and seasons. In nothing is this more apparent, than in Design. Where extraordinary talent or aptness does exist, cultivation becomes more essentially necessary, than where there is an actual deficiency. Where a want is felt, a natural instinct impels us to seek the surest means of supplying it; and to persevere in its attainment we go on in a progressive system of acquirement, until it becomes a matter of habit, and this is the plain, straight-forward road to excellence, in which toil will soon give place to delight; and he who pursues it, will go farther and faster, in the end, than one who dashes headlong for an hour, faints at the first hill, or loses his way for want of proper observation and knowledge of his progress. It is deplorable that much real talent should be so often wasted for want of judicious and systematic cultivation, and not unfrequently perverted from a right course by the incitement of partial friends and experimental advisers—too eager for precocious results, and too regardless of the risks of heedless precipitation and experiment, ever to prove reliable counsellors beyond encouragement and incentive to commendable and beneficial ambition. The proverb *Poeta nascitur non fit*, is as often inaptly quoted in reference to artistic as poetic qualification. If men are born with capacities for poetry or art beyond the mass of their fellowmen, they must still be made poets and artists by study and education, or of what value are such gifts of nature? However exalted be the thought or imagination, it must be made to assume a shape by which it can be conveyed and understood beyond the mind in which it was conceived. Whether words, letters, or forms, be the means of expression employed, they must be intelligible; to make them intelligible, they must be accurately expressed, in a language not to be mistaken; and that accuracy is no man's intuitive possession. It is the result of study—of education.

29. In the example next presented, the principles upon which the primary instructions already given have been based, will be at once evident. Take, for instance, a form as simple as a common wineglass. To draw it with any degree of accuracy, without the aid of some well-understood principle, will prove difficult, even to many who are already familiar with the use of the pen or pencil. They may make something to look enough like a wineglass for any
one to know what it is intended for; but to
draw it in its exact proportions, with the sweep
of the outline in perfect balance on either side;
to make it a true representation of the object,
some method must be used. Having fixed
upon the height of the glass $AB$, decide upon
the diameter of its base or stand $DC$, and that
of the top $EF$. That done, you have sure
starting points; and nothing more remains, to
complete the outline, than first determining,
by your eye, the variation of the curves it
presents from these right lines, and expressing
them exactly as you have already done in the
examples before given (22). With the straight
lines $BE-UF$ to guide you, the gradual taper
and expansion of the object is readily expressed by one clear sweep, easily obtained and repeated.

30. The first and greatest difficulty of the beginner will be to find and see these imaginary
straight lines in objects presenting, in their form and outline, only irregular curves. This must be
acquired by training. By prac-
tice and observation, the eye
will soon learn to find them out,
without mechanical aid. Let
him, as a first experiment, for
instance, hold a thread, with a
slight weight attached to it, at
arm's length, between him and
an ordinary water-pitcher, or
ever, and he will at once see
all the perpendicular lines he
desires, drawn, as it were, against
the pitcher by the thread. They
will show him the relative vari-
ations of all the curvatures of
the outline as distinctly as if drawn on paper, and as easy of imitation. He will not only have a guide in drawing the sweep of the outline correctly, but, also, in marking the true proportions of the object. He will find the line $d$ produced by the thread, drawn, as it were, against the pitcher, touching its lip and greatest circumference; while $b$ and $c$, in like manner, serve to show the relative proportion of the stand or base to the neck. $a$, corresponding to $d$, gives him something to go by, in producing the general form with relative regularity, and marks the variation, first seen where the handle begins. It then serves to ascertain the true form of the handle, as well as to designate the place of its lower joining with the pitcher. Thus, to show the principle. A thread and weight are not always at hand; and if they were, they do not serve as well as the instrument with which we draw. Hold a pencil at arm’s length, look along its outline, and in like manner you may readily ascertain the bearing, not only of the perpendicular lines, but of any others you may desire, either for the purpose of studying your outline, or of proving it after it has been drawn. You can thus, in a measure, be your own master, and correct your own mistakes. You may not see the practical draughtsman have recourse to such expedients; but, nevertheless, he is governed by the same principles. He sees, at a glance, the relation of the parts to one another. Although he does not draw the perpendicular lines, he sees that the swell of the largest circumference of the object before him extends no farther than a perpendicular line, drawn from the lip, would touch. He sees that where the base is united to the pitcher, it is just as wide as at the neck. He sees the base is a little wider. He marks all these points; if not on his paper, they are mentally before him; and he produces, with apparent ease, a correct drawing of the object, so just in all its proportions, that a potter shall produce a fac-simile of the pitcher, from the drawing. Such facility any one of ordinary capacity may acquire, who will take the pains and study required.

31. Let it not be understood, in saying this, that every one can learn to draw like Michael Angelo, or compose with the grace and charm of Raphael, any more than he who writes with grammatical accuracy, can, therefore, write like Shakespeare. There is a barrier that none can pass, who are not the gifted children of genius. Such men may have shone less brilliant in the first steps of that knowledge, by means of which they achieved their greatness, than many a school-fellow—
whose fame ended in the village church-yard, or the memory of a few short years. Although the seeds of knowledge fell on a soil that was not warmed by the fire of genius, and brought forth but their usual harvest of every-day utility to their possessor, yet was that knowledge no less valuable to him, because he had not the power to use it, as it was used by the more highly gifted companion of his youth—building upon it an imperishable fame, and blessing the world with rich gifts, to live for ever in its memory.

32. It is now time for the pupil to look to nature for objects to exercise his skill, and to endeavor to apply the instructions he has received, practically. Let him lay before him a leaf of the simplest form, and attempt to draw it. Having carefully studied its proportions, the directions and terminations of its principal lines, and decided on them, as above shown, by a sort of diagram, or generalized idea, he should then proceed to draw in the outline, with all the features and variations of the original. In doing this, all appearance of straight lines and angles should be avoided. There are none in the original, and there should be none used in its representation, beyond their application in assisting him, in his early efforts, to fix the points and proportions in their proper places and relation to each other. Even these must be dispensed with, as soon as the eye and hand can be taught to work without them.
33. The preceding example of a grape-leaf may be found more difficult at the first trial, from the irregularity of the outline. By keeping in view, however, the general movement of the line, after a little practice, the pupil will find the difficulty gradually decrease, and he will be able to draw it with accuracy, with regard both to its general form and detail.

34. Many have found this principle of working from straight lines, serve them so well, that they have been led to its abuse, by extending it beyond its proper application; and their drawings present more the appearance of an angular congelation of crystals, or irregular brickwork, than the easy, flowing lines, that abound in objects of nature.

Even in the sketches of artists of eminence, this manner is often perceptible, from the habit they have of massing, or blocking out, as it were, their figures; which, however allowable and proper in a master-hand, is, nevertheless, to be avoided by the beginner, until he acquires sufficient strength and knowledge to hold a master's pencil. When once he possesses sufficient knowledge of the principles of design to be able to express a thought, unconscious of the method by which he does it, with a hand and eye in perfect obedience to his conception, it matters little what his manner is. It will always be intelligible. Then he may dash as he pleases, and even the most random line will be to the purpose. But this facility can only be acquired by systematic accuracy in the beginning. The man who would ride a race must be used to the saddle, or he risks its loss, as well as his neck, in the attempt.

35. Before closing these Primary Instructions, let it be understood, that, although all may derive advantage from their perusal, they are especially intended for those who have as yet made no advancement in drawing. Their purpose is to show an easy and certain course by which any one may make a beginning, and qualify his hand and eye to enter upon the broader field
that lies before him. The want of knowledge of the proper means of making a beginning, has prevented many from attempting the art of drawing, while others have regarded it as a mystery, only to be reached by a gifted few. It is time this delusion should be dispelled. There are no secrets in art that can not be attained by those who will take the pains necessary to their acquirement; and although, as has been before said, all must not expect to rival those; who, aided by the gift of genius, have achieved such wonders by its means, yet the profit and pleasure that will be their reward, however far they may extend the pursuit, are well worth the trial. That sense bestowed upon us by the Creator, susceptible of so much real benefit, as well as enjoyment, a capacity belonging exclusively to the human mind, should lie buried for want of cultivation, is a sad reflection—one that well deserves the serious consideration of Parents and Teachers, who are called upon at once to set about the work of reformation. Surely they will not hesitate, when no great sacrifice of personal convenience is asked of them. Let them look back on their own lives, and see what they have lost for want of this cultivation; they will see much, but the real extent of their loss they can not know; for, without that faculty of just perception imparted by a knowledge of design, we walk through life as one blindfolded. It may not be too late to try themselves; the germ may yet exist, though long buried and neglected. If the springtime of life is passed, and the summer is on the wane, it may yet be made to bear some fruit well worth the culture. If nothing more, the trial will prove to them the value of what they have lost by neglect, and they will earnestly look to the better instruction of their children and those under their charge. Instead of interfering with other branches of education, drawing can be made to assist most essentially in their advancement. Who thinks of teaching geography without a map?—and a map is a picture. The world is presented to the mind of a child by the map. To countries, cities, seas, and rivers, are given forms; and thus he remembers them. How much more impressive would these forms be, if he were taught to draw them. Pictures and Design may be made, if properly applied, valuable assistants to the teacher in all the departments of learning, from the primer upward—even to the classical and higher studies of our high schools and colleges. The tasks of the school-bench would thus become less arduous, and their benefits more enduring, while a purifying taste would be at the same time a natural result; for it is impossible that a mind, thus trained, should not early be capable of just discrimination, the basis, not only of true taste, but of all that refines and elevates the moral excellence of man.

36. As yet, nothing has been said of the materials used in drawing, because it is a matter of little importance what instrument is employed in the beginning. Giotto's stick for a pencil, and the sand for his paper, were as good an outfit as he needed. A piece of charcoal, or chalk,
and the barn-door, have served many as well; while others, who have accumulated a complete magazine of materials and patent nostrums, have done nothing else. The hand and eye that direct it, not the instrument itself, must be the strong reliance of the draughtsman. He should early learn to consider his tools as of secondary consideration, and to supply them as he feels their want and his capacity to use them. Instead, therefore, of giving at once a long catalogue of materials used in drawing, such as are progressively required by the student, will be mentioned in their places.

37. The Pen is placed first, because it may be justly considered the most serviceable instrument for the general purposes of Design, and if its use were properly understood, it would be often found in the hands of draughtsmen. It is always at hand, gives a certain and indelible line, and is capable of producing the most finished effects. If all who write possessed the power to express what they desire by design, when the resources of language fail, what a new charm would be added to the epistolary intercourse of friends;—how much richer and more valuable would be the traveller’s journal—the lucubrations of the man of science; and the page of poetry would present visions from the world of fancy in all the purity of their original conception. Thus would the worth of this familiar instrument be fully developed, if we would only take the pains to acquire a command of it. That one capable of describing a scene, whether of reality or of the creation of the mind, so truly, that another can make a picture from it, could not draw it himself with greater truth, if he had been as well educated in design as in letters, is as certain as, that, if he possessed this two-fold power of expression, he would naturally be led to use each as they could be made in their turn most subservient to his purpose. The author and designer would thus be one; and with the facilities that exist of reproducing and printing designs, as readily as letters, the limits to which the influence of the pen may be extended, are beyond conception.

38. The best pens for fine and finished drawings were formerly made of crow-quills; while, for larger and bolder works, the ordinary goose-quill, and even reed, have been employed. The late improvements in the manufacture of steel and other metallic pens, have, in a great measure, taken their places; and these may be generally employed by the draughtsman, who, by trial, will soon learn which kind best suits his purposes. Many, however, have not the advantages, enjoyed by those who reside in the cities, of a variety from which their selections may be made; and after all, in many instances, they may require to make their own pens; which they should be capable of doing, under any circumstances.
39. The quill should be scraped on the side where the split is intended, first toward the point, and then backward, more or less according to the flexibility of the nib required; then cutting off the ends, and placing the left thumb on the spot where you desire the split to stop, which its pressure will effect, start the split slightly with your knife, and run it up the quill by a touch with the thumb-nail of your right hand, or the uncut end of another quill. The general rule is, to cut the shoulders the length of the split, and for writing, it is a good one; but in drawing, it is necessary to vary from it, and to suit the length and shape of the nib to the use for which it is required. The right nib, as you hold the pen, should be a little longer than the other, to produce a delicate line; and often it may be requisite to increase its sharpness, by slightly trimming the point in front, as figured. A little practice will soon teach you, not only to know what sort of pen you require, but to make one to suit yourself, as well as render you capable of exercising proper judgment in selecting steel or other pens.

40. The best Ink, for nice purposes, is Chinese or Indian ink, rubbed down with water, to the proper degree of fluidity, in a small saucer or cup, or it may be dissolved in water, and kept ready for use in a closely-stopped bottle or inkstand. It is also sold in a fluid state, chemically prepared to prevent its becoming mouldy. It is always best, when it can be procured as imported direct from China. There is no economy in purchasing an inferior article: a stick of it will last a long time, and is not worse for age. The best quality is generally strongly scented with musk. Common writing ink, for ordinary purposes, and for beginners, answers very well: it should be perfectly black. Extremely fluid and flowing ink, however favorable in writing, will be found in drawing often troublesome, as well by its unequal or over-requisite supply from the pen, as not drying with sufficient rapidity to prevent crossed and adjacent lines from running together. Metallic, and all other pens, should be wiped clean, after use, and laid away carefully. Pens frequently, by accidental wear, acquire a peculiarly delicate and serviceable
point, that should be preserved, as it will be often found no easy matter to obtain it so well in a new one, when wanted.

41. **Sepia** is of a rich brown tint, resembling very closely Indian ink, in its working qualities, and flowing freely from both pen and pencil. This pigment is named after the *sepa*, or cuttlefish, which is called also the *ink-fish*, from its affording a dark liquid used as an ink by the ancients. The Roman sepia, prepared in cakes, has the best reputation; and it is rarely met with of inferior quality,—its cheapness leaves no inducement for its adulteration.

42. **Black-Lead Pencils** are in most general use as instruments for drawing; and are not only valuable, from their convenience, for sketching from nature, but well adapted for highly-finished drawings, being capable of producing the most delicate, as well as the most intense shades and tints. The best sort should always be purchased. The quality of black-lead pencils can be easily tested. When pure, the lead will be found to cut freely on two opposite sides, and harder on the other two. In using such pencils, the draughtsman can, by turning the pencil as he desires, produce a light or dark line. Beginners are generally too fond of using the knife, and often, by its awkward application, sacrifice a whole pencil, before they get a point to suit them. The wood should first be cut away with a sharp knife, scarcely touching the lead; and then, instead of cutting away the lead downward, toward the point, which is the common practice, trim it upward, being at the same time careful of cutting away the lead near the wood, or it may be so much weakened as to break off at the first touch made on the paper. A small flat file is a still better instrument than a knife, and should always be used with an upward and very slight stroke. Extremely sharp points to pencils are, however, unnecessary. A practised draughtsman manages to keep his pencil in order, by occasionally turning it so as to preserve it partly blunt for tints, and, at the same time, with an edge for a sharp touch, when desired.

43. The best black-lead pencils in use are those made of pure Cumberland lead, cut into strips, and enclosed in red cedar. When proper care has been taken by the manufacturer, in
assorting the leads according to their hardness, the draughtsman will soon learn to know by their marks the kind he requires. Those marked H, HB, F, and EF, serve best for sketching, general drawing, and outlines; and those marked B, BB, and EBB, for shading; while HHH, and HHHH, are best adapted for architectural drawings and designing on wood for engravers. The compressed plumbago has recently in a great measure superseded the native material.

44. There are other inferior kinds of pencils, that come mostly from Germany and France, which serve for many purposes even better than those made of pure plumbago. They are made of a composition that can not be erased with Indian rubber as readily as the others; and, from that fact, drawings made with them are less liable to be rubbed out, or injured in handling. Many object to them on this account; but the less the student of drawing has to do with Indian rubber, and the sooner he learns to do without it, the better. They do not produce such delicate tints and gradations, but, nevertheless, are serviceable. They work best on paper that is rather rough, or that has, what artists call, a good tooth. On unsized paper, such as is used for copperplate printing, they will be found to work admirably. Their numbers, generally from 1 to 5, indicate their degree of hardness. Practice and experience will soon make the draughtsman familiar with their power and use.

45. A small box, made of paper or some light substance, should be kept on the drawing-table, for the purpose of receiving the cuttings of pencils or crayons. A habit of neatness should be early inculcated. Many a drawing has been spoiled, and the pupil made ashamed of it, for want of proper attention in this particular.

46. The French Crayon is much used in making finished drawings. It can be procured of various degrees of hardness, should be pointed, and used much in the manner of the black-lead pencil. It does not work well on smooth paper, requires a port-crayon to hold it, and is most easily erased by a pellet of stale bread, or prepared Indian rubber. The French crayon may be very effectively employed on tinted paper.

47. The pupil being now in possession of sufficient materials for commencing the Rudiments of Drawing, the necessity of going to work not too hurriedly is urged upon him. Consider well what you have to do, before you begin. Endeavor to make not a line or touch that is not to the purpose. If you can not satisfy yourself on the first trial, be not disappointed, but try again—and again. Recall to mind the errors you have made in the first attempts; keep them
by you, that you may often refer to them. In your next trial you will do better. You will have advanced a certain step; and onward will be your progress, as surely as you persevere. Never fatigue yourself over your drawing. The moment you work without a will, it should be laid aside.

48. Last, though not of least importance, let it be urged upon the pupil early to acquire a good position in drawing. It should be easy, and in no way painful to the chest. There is no necessity for leaning over your work in an ungraceful or painful attitude. The eye should be, as nearly as possible, directly opposite the centre of your drawing. It is unnecessary to give directions as to the manner of holding your pen or pencil. Your own judgment must direct you as to that. It matters little, so that you feel the instrument fit your fingers easily. If proper attention has been bestowed upon the primary instructions given, you have already learned the importance of depending, not solely on your fingers, but also on the action of the wrist and arm. The hand should not be suffered to rest on the paper on which you are drawing, if it can be avoided; but have a spare piece to lay under it, while at work. It will serve another purpose—to try the points of your pens, pencils, crayons, or tints upon. Begin at once your portfolio. Even when you have failed in any attempt, you should keep it by you. Destroy nothing that you do, and you will soon learn to do nothing you would desire to destroy. Preserve order in the disposition of all your materials: much time and vexation may be saved by it; and, above all things, remember, WHATEVER IS WORTH DOING, IS WORTH DOING WELL.