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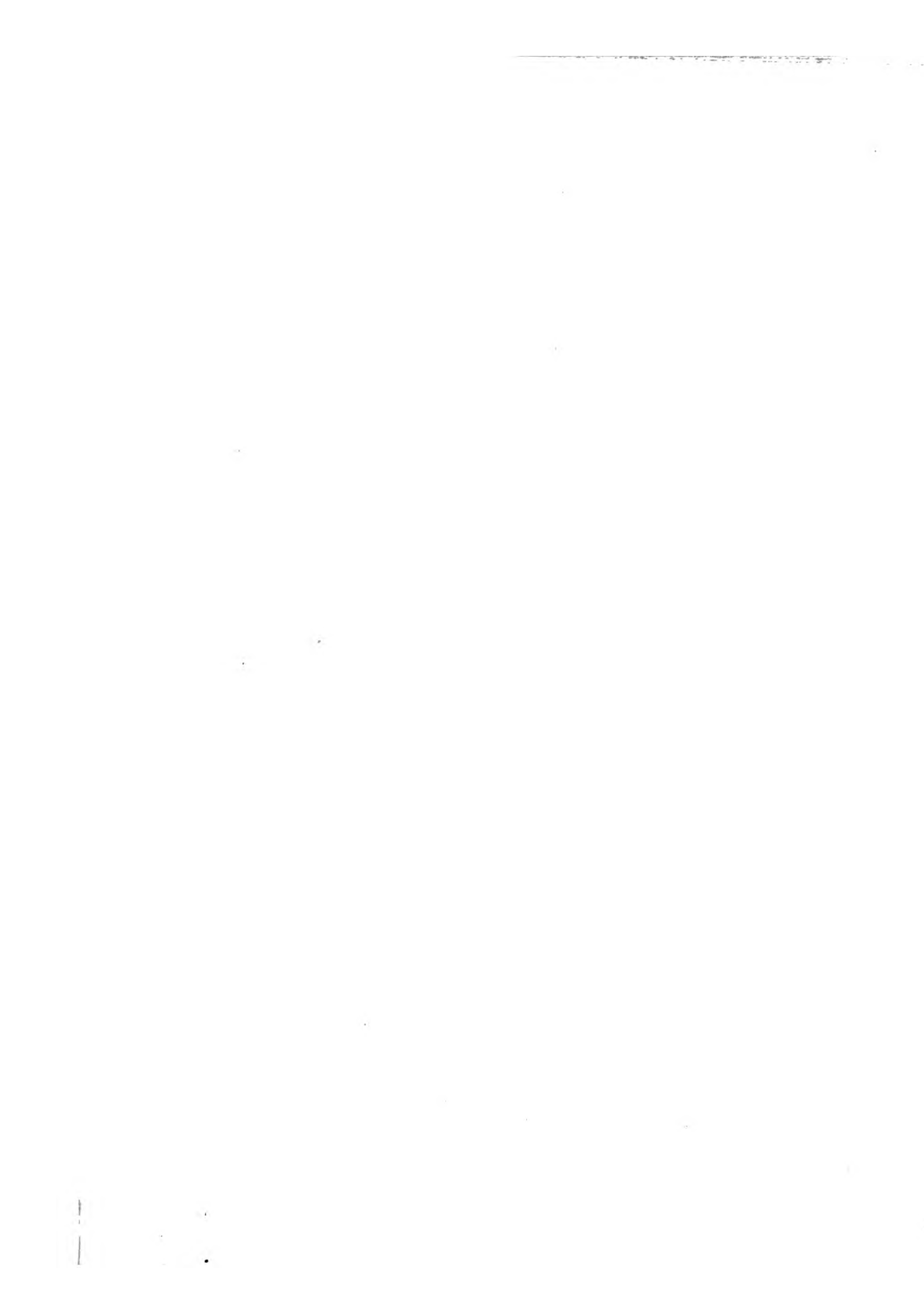
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drawing like this. We have done our best to express our ideas, but we fear may have failed to convey them after all. Could our pupils only stand beside the artist as he does his work, and learn by eye and mind, from watching its progress, how much better it would be! but this is an advantage denied to most learners.

We can only say in conclusion, that if our young pupils will only copy these "Easy Studies" following our directions with due patience, we have great hopes of their attaining a very successful result, and of their being ultimately able to produce similar work from nature itself.

We omitted to mention that the edges of the light on the rocks, if lost, may be sharpened or "taken out" by very slight touches of water and rubbing with an old handkerchief. The sea-gulls should also be produced in this manner, and helped with faint touches of VANDYKE BROWN for those near, and of NEUTRAL TINT for those in the distance.

These touches may be made more evident than in the original, where the printing has not been competent to give them sufficient force. By this means the dark cloud on the left will be "sent back." For a similar reason the white gull against the dark pinnacle of rock may be represented in a slightly clearer white.



The stronger bluish tint is still wanting on the sky—let it be given by some thin COBALT (may be deepened with a little INDIGO). This is to be laid on in several thin washes in the upper right corner, till it is sufficiently dark to "cut out" the warm brown edge of the cliff. Again, but in less volume, let it be used in the rest of the sky wherever it is wanted, to mark out the driving grey clouds, and at the horizon, to break off the edges of the distant surf. Some touches of this blue will be needed in the water—but faintly—tempered with NEUTRAL GREY. The waves breaking against the rocks can only be expressed by having carried the first greys over the edges of the water. Afterwards, when the final color is laid on the lower rocks, the broken edges of the water can be defined by well-considered touches of the brush, the deeper color of the stone cutting out the form of the breakers. The dark color of the shadow of the advanced wave in the left corner is given by INDIGO and NEUTRAL TINT, as are also the deep touches in the water near it. Great care and considerable practice will be needed to save out the foam and spray, and with all, even in the hands of a master, final crispness must needs be given to them by touches of a sharp penknife. Example would be far better than precept in doing a



When this is dry it may be repeated, with the addition of a little Lake to the Indigo, to give in the deepest parts its purplish hue. The later washes will have been carried right across the distant mass, and over the upright rock—stopping only at the edge of the warm tinted cliff. Now lay a faint wash of Yellow Ochre over both masses in the distance and middle distance. Wash these again (when dry) with Neutral Tint, repeating the process on the upright pinnacle, till its ground color is reached. A wash of pale Light Red applied to the warmly tinted rocks, will supply the light patches of pale red (where fresh bits of cliff have recently slid down, and disclosed the inner color of the stone). Then a wash of Burnt Sienna should be carried over the same rocks, but be careful to save out all *these* lights. The wash of Burnt Sienna will be floated (towards the beach and at the base of the central mass) into Neutral Tint and Sepia. The water may now be gradually brought on (Neutral Tint and Sepia), this repeated as it dries, with the addition of Indigo, care being taken to gradually narrow in the massing of deeper color and always saving lights of the paler washes through the later ones. The great blocks of warm-colored rock may now be painted in (Neutral Tint, with Sepia added), the darker parts being helped by a little Indigo floated into the color on the palette. The markings on the beach, the seaweed clinging to the rocks, can now be painted in with Sepia alone, over the greys and ruddy tints already done. The central pinnacle and distant mass of rock will now get their detail—Sepia and Neutral Tint—a little Indigo being added for the deepest parts, and the final markings given with stronger tint of same color cutting out the nearer mass from that more distant. The final detail to the great wall of nearest rock will need some Vandyke Brown with Indigo to give it depth enough. The *motion* of the waves can only be expressed by quick, decided touches, and these should be practised till it is discovered how to do them on separate paper. The same applies to the light, driving clouds, as at this stage both sea and sky will need to have the idea of motion imparted to them.

Carefully save out the lights of the flying clouds, broken waves, spray, and foam. The high-lights on the ruddy-tinted rocks must also be "spared out" of this Neutral Grey wash. When the grey wash is dry add Indigo to the Neutral Tint, and float in the clouds, giving them their form by the action of the brush, and when nearly dry, apply more of the same color with Sepia added.

In this case the preliminary wash of Yellow Ochre should have more Light Red in it than usual, and should be left stronger to the right, and very weak in the direction of the light driving clouds, out to sea. A wash of pale Neutral Tint with Sepia slightly added, forms a groundwork for almost the whole picture.

#### PAINTING THE VIEW ON COAST OF DONEGAL.

##### *modus operandi.*

If the painting be approached with nervousness, then let the whole thing be done first as a shaded Pencil Drawing, softening off the sky and distance by the finger, and so giving it a "stumped" effect (thereby conveying an idea of the softness of the Neutral Tint). The touches of masses and deepest shadow may be firmly indicated afterwards, by bold lines drawn over the pencil-tints. If the student have sufficient patience to copy the whole drawing thus in "black and white," no doubt the work of ultimate painting will be much simplified, and will be approached with confidence and greater chance of success. In drawing the view in pencil, however, more faintness must be given to the distance and middle distance, and the detail and crisp bold touches and sudden shadow reserved for the waves and rocks in the foreground; this will give the idea of the "blue" color which to the eye expresses air and distance. Hoping the sketch has been successfully made and is ready for painting, we shall now give our advice as to the

and shadows. The water and broken waves must also be drawn firmly and well. The whole Picture will be now sketched, and, with the practice we have had, we think most of our pupils will have made a fair success with it.





ON THE COAST OF DONEGAL, IRELAND.

BLAGIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

# ON THE COAST OF DONEGAL, IRELAND.



the sketch; but still as it is a subject probably quite novel to our pupils, we will endeavour to simplify the work by a few leading remarks.

There are four clearly defined lines or courses of rock-

masses. Commence by sketching the limit of the great mass, beginning at the upper right corner. With a firm bold touch, carry the main line limiting and separating the warmly tinted cliffs, from the rocks in colder hues of distance. The deepest fissures and shadow markings seem to lead from one to another and present no great difficulty.

Then continue, to the water, the line of rocks, where colored by rich olive-tinted sea-weed, and also draw the block of same hue, beyond, till the horizon is reached, and sketched.

Next, let the position of the bold pinnacle (a fragment of a huge "whyn dyke," to use geological parlance) be fixed and correctly sketched, and connected with the lower mass of rock already drawn, but shown by a fainter line, as it is really much farther away. The fissures and the directing lines of this upheaved mass will require to be very carefully copied, in order that the geological character of the locality may be truly represented.

The distant summit of the time-worn headland will now be accurately sketched, and the sky and driving clouds, *very lightly* drawn in. Then the bit of beach, covered with pebbles—beaten, torn, and ground by the wild Atlantic waves, out of the hard, seemingly impenetrable bulwarks of the cliff. Build up on this the rugged distorted mass of richly tinted rock—with a firm touch and bold decided pencil—expressed by outline, effectively showing the direction and meaning of the fissures, veins,

No part of the British Islands can finer, bolder, or grander scenery be found, than on the west and north-west coast of Ireland.



Donegal presents to the wild Atlantic waves a bolder front, with finer outlines, than most other sea-girt counties of Ireland. Little known, little visited yet—"a time will come"—and when Wales, Cornwall, and the Hebrides are well known, and their every point sketched, British artists may well turn their attention to the wilds of Donegal. Fortunately too, the foolish and unreasonable demands of the "anti-renters" are all unknown in this remote county. It is mainly inhabited by a poor but honest people, willing to work for as good landlords as are to be found.

Roads and bridges to facilitate approach to the coasts, piers for fishing-boats and shelter for the adventurous fishermen, are now being proposed and energetically carried out. The rivers teem with fish, the mountains abound with game, and the mineral resources of the country are at last getting attention. Industries are being planned to give employment for women and children. The National Schools permeate the country; and although Irish is still a spoken language, all the rising generation have the advantage of an excellent education in English, and all the young people can read and write. We digress thus to show that Donegal can be freely visited, and pleasantly too, without any great toil or expense.

## SKETCHING OF THE VIEW ON THE WEST COAST.

This picture seems to present no great difficulty as to

ON THE COAST OF DONEGAL,  
IRELAND.



when we come to the boats and rocks. The boldest shadows on the rocks and boats will need a little

VANDYKE BROWN.

Use SEPIA for drawing in the masts, spars, ropes, and figures, with deeper touches of the same again, thicker where needed in greater strength, and the same for the hulls of the vessels. We need not say that this, all, will need care and steadiness, and must be slowly and deliberately done. The boats and their markings must be executed with equal care, and our previous practice should have shown us how to do them correctly, and to express their *drawing* by the crisp, well-considered touches of a finely pointed brush. The bits of light on the hulls, if lost, can now be "taken out" by a very careful touch of clean water, and rubbing when nearly dry with a clean rag, or wash-leather.

The gulls can be "lifted out" by a sharp touch of a penknife or by water painted on in the same manner as already described, but will need great care in that case not to let the water smear—the birds' wings can be tipped with a bit of deep dark color. With the practice we have had, we have hopes for a fair result. Should it be failure, don't be disheartened, but "Try, Try, Try again," till you succeed in producing a good copy of this interesting example.



but very pale, may touch in the distant tiled roofs of the Castle, and also the conical tops of the gateway and over the brownish hill in the middle distance, but again carefully saving out the bit of smoke in its original neutral grey. Some NEUTRAL TINT warmed with additional SEPIA, can now be taken in the brush, for the hulls of the stranded vessels (carefully saving out any lights), and for the rocks of the foreground; also, but paler, for the central cliff, behind and over the lower parts of the gate towers, and crossing their roofs, but saving out all the lit-up upper parts—care again being taken to spare out the smoke. It would be better to produce the prevailing shade in this part of the drawing by several successive paintings of pale color, the result will be a greater transparency.

Some NEUTRAL TINT and Indigo added, will now be used to deepen still further the color of the sea on the right, to paint in the shadows of the vessels in the water, and then the general detail, giving finish to the whole, may be taken in hand. In the distance this will be done with faint NEUTRAL TINT, a little more added afterwards when dry, to give the darkest touches on most projecting parts which have the deepest shadows.

Coming to the middle distance, some little SEPIA is added to the tin, and more when the towers, the fishing-

boats, and poles are reached, and gradually warmer still,

and in the upper part of the two old towers and gateway, and on the hill to the left as well. Take care to leave space for the warm color on this hill and on other parts of the rocks beyond the castle.

The sky to the right may now be moistened, and a bold wash of NEUTRAL TINT with a trifle of LAKE in it painted over. When dry the same process should be repeated, this time adding a little INDIGO, and laying in the full tint of the rain-cloud. (The gulls cannot be "stopped out," they must be done at the last by "taking out.")

The blue sky above will need a faint wash of COBALT, which likewise may be used (on the dry paper) to deepen the cool cloud behind the castle and its cliff. When this pale blue is in the brush, touch in the water beneath it, and the bit of dark blue cloud that "throws out" the distant chalk headland, and at same time, delicately paint the few lines of its blue shadows. Ere all this faint blue is exhausted, some of it may be used to deepen the shade of the foreground, and cold grey rock, and with a touch of LAKE to deepen the cool greys on the parts of the middle distance and on the clouds.

When all is dry a little INDIGO (or COBALT, and NEUTRAL TINT) will serve to give the markings of the deeper blue sky, the dark water on the right, and to touch in the bold shadows on the central cliffs.

Then, when again all is dry, a weak wash of YELLOW OCHRE (or if *very* weak, of BURNT SIENNA) may be boldly carried across all the Castle and Castle-rock, and right across the gate towers, and all the cliffs behind and towards the right, only carefully "saving out" the bits of smoke and blue water. Fainter yellow will require to be delicately laid on the upper part of the chalk cliff. The yellowish hue in the brush, with some more color added, may now be carried all over the sand and foreground, and the water too, but "saving out" the lights on and near the boats, the white of the sail, and the ripple on the water. When dry a little stronger BURNT SIENNA can be touched over the mass of reddish sail, the hulls of the boats (saving out the grey mark and light on their bows), and again on the red sand where required. The same,

the chalk cliff in extreme distance, made to drop down at the correct point. This gives the position for drawing the hulls of the stranded vessels. Observe that the correct angles be given to their masts, and that the stem of each vessel has the proper rake.

The hulls and masts of the two schooners sketched, the spars, yards, and rigging may be faintly but correctly added in. Then the spit of sand on which the vessels sit, the bit of quiet rippling water drawn, and the rocks at the right corner. The fishing-boats hauled up on the beach, with their sails, spars, and tackle, will now need firm careful drawing. Their position is easily found by continuing the line of the sand. The rocks and boulders and foreground generally being drawn with firmer lines, our work should be pretty complete. The blue sky may, however, need a little sketching, very light indeed, and the heavy rain-cloud to the right over the rigging, balancing the composition and effect of the picture. Soften off the pencil marks where they may seem too dark, moisten all the paper, give the fastening wash of OCHRE and a little LIGHT RED, and the sketch is in a fit state to lay past for another day's work.

THE PAINTING OF THE VIEW OF OLD DIEPPE.

Much of pale NEUTRAL GREY pervades this little picture. This may be at once generally washed over the moistened paper, on the sky, shaded cliffs, and boldly over the middle distance, water and foreground, (only saving out the high light on the white sail), and very faintly carried over the paler sand. This wash can be laid deeper across the foreground.

When the first wash is dry the same tint may be again applied—this time on the dry paper, and also to give the shadows of the Castle, and the deep grey of the clouds, cutting out the buildings by the depth of color behind. Then the same tint carried down the central cliffs to the water, over the darker part of the sea, and across the hulls of the vessels. The same again should be boldly applied across the middle distance. At this stage the correct color of all that portion will be seen by the smoke







THE CASTLE AND OLD TOWN, DIEPPE.

W. AGEE AND SON, CHROMO-LITHO, LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

## THE CASTLE AND OLD TOWN, DIEPPE.



ourselves that we are not of their nature. We must proceed to our business, and that is—

### HOW TO SKETCH THE VIEW OF OLD DIEPPE.

With the practice we have had, in the seven preceding studies, we shall not find this a very difficult subject, for almost all the points of variety here, have already appeared in the different Lessons. However, there is more detail and more of subject, and therefore all the more care will be required in making a careful sketch of every part of the picture. Commence as usual by marking in the horizontal line; though varying somewhat, this is found about one-third of the height of the drawing. Note upon it faintly the position of the two old round towers guarding the watergate of the ancient walls, then sketch the fishermen's net-poles and fishing vessel in the shadow: all these may be drawn faintly in, and the brownish hill behind them, and its upper lit-up outline accurately sketched from behind the conical capped towers to the left edge of the paper. The outline of this middle hill, now drawn towards the right into the sea, and carefully showing the limit of the bit of blue water between its point and the sand, gives a second well-defined platform on which to raise the Castle-rock and the upper cliff running down to the sea-line. This again supplies a guide for the higher hill on the left, the horizontal line of battlement and rock, on which the group of towers and barrack buildings rise. Let all be correctly drawn, in slight aerial outline (the shadows denoted, but fainter

—for Dieppe—the artist's interest in the celebrated French seaport has been swept away by recent changes. An aquarium, and ugly modern houses now cover two-thirds of the scene portrayed in our picture. For our drawing lesson we certainly prefer the *old* to the *new*, and people who recollect dear old dirty Dieppe, as we do, and as this sketch represents it, will value the picture as a reminiscence of bygone days.

The few seaports of importance that France possesses are, or were, nearly all, remarkably picturesque, each with some characteristic feature. Dieppe, at one time, was a sort of combination on a small scale of them all. There is still left much in its vicinity to tempt one to a prolonged stay, but the "through tickets" of the modern "personally conducted" pleasure tour, whisk their bewildered owners rapidly on to Paris or Rouen; and all that is recollected by them of such places as Dieppe, is that they saw the name on their ticket, knew that the steamer landed them there, but they were so tired, so glad to escape from the voyage, and so very anxious to be out of sight of the sea, that they sought their railway carriage as quickly as possible, having only spared time to try to air their French in the "Buffet," and been answered in most excellent English by the attendant. To such people the "improvements" in Dieppe, or any similar old place, are, as Mr. Toots remarked, "not of the slightest consequence," but we must flatter

THE CASTLE AND OLD TOWN,  
DIEPPE.





line of light on the horizon. Last of all, as far as the water is concerned, some bold horizontal wave-lines of deep INDIGO added to the NEUTRAL TINT will give the dark bluish-green line of the deep water, darkened in surface by the rain-cloud overhead, in addition to the color common to the deep-sea water near these shores. The crisp touches for waves and breaking water must be done with nerve and judgment. This handling of the brush will not be learned without practice, beforehand, on a separate piece of paper.

The Boat will need careful and delicate handling—a ground of SEPIA warmed with a little BURNT SIENNA beneath—SEPIA (NEUTRAL TINT on the shadow side) for the detail and strongest markings done with VANDYKE BROWN. Care must be taken to save out the rope, oar, line of keel, corks hanging over the side, and to give the correct colder hue to the shadow and the shadow-side of the boat. The rocks and sea-weed, the figure, the markings on the rocks, &c., are to be done with SEPIA, and VANDYKE BROWN for deeper markings. The Sail-boats in the middle distance will be put in with strong NEUTRAL TINT of a bluish cast. The sands may need broken touches of weak SEPIA over the red color applied at the beginning.

The bits of crisp light on the water, &c., may be helped by touches of a clean sharp penknife. This is better than using body color, and our best artists permit it. But it has to be carefully and sparingly done, and the scraping should be so managed as not to show that the subterfuge of using the knife has been resorted to. The Lessons on Waves, by Mr. Duncan (in Vere Foster's Marine Drawing-Book), teach the *raison* for representing each state of water with a particular kind of touch specially applicable to it, and practice of this kind would be good preparation for a drawing of this class.

floating in, while moist, but care must be taken to preserve the lights denoting the bare rock. Another wash, when all before is dry (this time SEPIA with a little NEUTRAL TINT), commencing on the tower, saving the lights of previous color through it where the light strikes the tower walls, windows, &c. If this be deftly done the masses of rock, the tower, and walls will begin to have their roundly and proper relief. The same mode of treatment repeated, when the former colors are dry, to the masses of cliff on the right, the color being warmed and still leaving spaces to show previous colors through. Should the requisite tone be reached the detail may be now taken in hand, mainly by deeper toned masses and touches of the under tints broadly painted in with pretty thick color. Last of all add the bolder fissures and crannies on the buildings and on rocks, first with SEPIA, fine touches of VANDYKE BROWN being needed in a few places only, and by no means let any of the detail come darker than the example.

The Sea will still be in a very incomplete state. Some students may have used, from time to time, when weak INDIGO or NEUTRAL TINT was in the brushes, the spare color to gradually bring on the color of the water. This we have left to their own judgment, and if they have preserved their lights on the water carefully, no harm will result, but rather good progress will have been made.

NEUTRAL TINT and a trifle of BURNT SIENNA should have formed the first washes, and be repeated in horizontal lines (with a little INDIGO added) for the hollows of the waves. The same process should be repeated again (the paper always being dry), and again more sparingly, with a little deeper color towards the distance. Care must be used to preserve the line of lighter hue where the water breaks upon the rocks, and in the far distance where there is a

## PAINTING THE VIEW OF DUNOLLY CASTLE.

Moisten all the upper part of the picture, and float over it a *light* wash of INDIGO to give a ground-work for the sky and distance. When dry, commence again with a similar wash and a little NEUTRAL TINT added, taking care to soften off towards the light in the distant sky. The form will now be gradually given to the clouds, and the washes carried boldly across the hills and behind the castle and rocks of the middle distance downwards over the sea, but carefully sparing out the lights on the waves and rough water. The shadows and grey of the rocks and sand towards, and on, the foreground, will use up any of the superfluous color in the brush; but in painting the foreground let it be done on the *dry* paper to give crispness to the touches and sharpness to the edges of the wash. The sky and centre part may now be dry. Let the distant mountains to the right and left get their ground tint (NEUTRAL TINT and a trifle of SEPIA added), the wash being carried also boldly over the central mass of hill and down to the whitish sea line, carefully saving out the lights on the lowest hills.

A *very faint* wash of BURNT SIENNA when the last grey wash is dry, will give the warm hue to these lights. The warm tint of the mountain on the left can be similarly expressed, the wash being softened off towards the edge of the paper, but boldly carried over nearly the whole of the castle and rocks, saving out lights wherever a different tone of light color is seen in the example, in a few cases only.

This very *pale* warm tint may be rapidly carried over the weaker central waves, the still water on the shore, the whole of the boat, and the faintly-warm tinted sand. When this is dry a faint wash of BURNT SIENNA is to be given to the red sand, faint at first, and strengthened where needed by a subsequent wash when the first is dry. The second wash of BURNT SIENNA will need to be sparingly applied, and the paler one shown through it here and there, as in the original,—great care taken to save out lights near the water's edge, on the rocks,

the boat's keel, &c. The same color may be faintly used to express the ruddy hue wherever apparent on the castle and rocks beneath and below.

The cold bluish shadows (NEUTRAL TINT and INDIGO) on the spur of Ben Cruachan can now be firmly laid in with a finely-pointed but pretty large brush, and much depends on carefully copying the angular edges of the gullies and ravines. The same color will be applied to the lower mountain and the shadows of the lowest hill on the right. A little more SEPIA added will give the dove-color for markings on the more distant mountains on the right, and it will be observed that these markings must be delicately veined off, and their edges kept crisp by being painted on the dry paper with a finer brush. Towards the edge of the paper they are touched with *less* SEPIA and rather more BLUE. While the BLUE still remains in the smaller brush the touches of that color in the sky can be delicately and softly painted in.

The Clouds in the upper part of the drawing will next be done (NEUTRAL TINT with a *very* little LAKE added), and while moist some faint INDIGO floated in towards the left side. It may be presumed that the sky is now complete. Should it seem too strong in color, or harsher than the original, it may be reduced and softened by a brisk light wash with a large flat soft brush charged with pure water.

The Castle, Castle-rock, and out-flanking buttresses of bold rocky masses will now demand our attention. It will be seen that they fill up the middle distance with a fine bold mass of generally warm tone. All we have done has been to lay in a few warmish touches where it was necessary, when we happened to have such color ready in our brushes. NEUTRAL TINT warmed by a preponderance of SEPIA will give the first washes for the tower and walls, and the more distant masses of rock (the hue of this wash will be seen in various places, where the bits of light are preserved).

This wash is to be carried all over the whole masses of rock, and the castle crowning them. Towards the left edge the color will be warmed by a little BURNT SIENNA being





DUNOLLY CASTLE, OBAN, ARGYLLSHIRE.

BLACKIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, EDINBURGH, AND DUBLIN.



DUNNOLLY CASTLE, OBAN,  
ARGYLLSHIRE.

with great care to have all correctly placed, and adding gently traced lines for the clouds. If we do all this lovingly, earnestly, and delicately, with firmness where it is needed, about the strong old walls and stronger rocks that carry them, we shall have done it well. The fishing-boats in the distance will now be neatly and firmly marked in. The long lines of dark blue water (in broken horizontal touches, one taken up below or above where the last terminates) are to be drawn steadily and carefully, the limits of lines of varying tints of color noted correctly, then the edges and under shadows of broken waves and "flying scud."

The lines of retreating water on the beach and touches where the blue greys appear, are to be applied afterwards. The water sketched, and then the limit of sandy margin, the boulders on the beach, the figure, the wrack upon the shore, the rocks and stones in left and in centre, all inserted with steadiness and careful drawing. Lastly, the boat in the foreground, with the pole and beacon (to denote its moorings when the tide is full) must be firmly added.

The sketching should now be complete, and the finished outline ought, if done sufficiently well, to make an effective and interesting drawing in itself. One careful glance to see if it be all that could be desired,—the harshness or over strength of any lines in the distance softened off with bread, and it is ready for the final wash of pale YELLOW ochre, tempered with a little LIGHT RED, pale above and somewhat deeper towards the sandy beach.

ANYONE who has visited this picturesque place will doubtless regret that we are not permitted to portray it in all the glorious hues of nature. We are, unfortunately, at this stage (but all will come in time), debarred the use of colors such as these glorious scenes possess, but we nevertheless have a very lovely sketch of this fine corner of our land before us, effectively done, in the more simple tones of Neutral Tints, for the benefit of beginners like ourselves. As this subject will take much teaching, without further preface we shall proceed

To SKETCH THE VIEW OF DUNNOLLY CASTLE.

There is no doubt here about the position of our horizontal line, and we proceed to "build up" on it, first the mass of rock on the left, then the central portion, mass by mass. There is no difficulty in individually grasping their lines, which lead up as if naturally to the towers and walls crowning all.

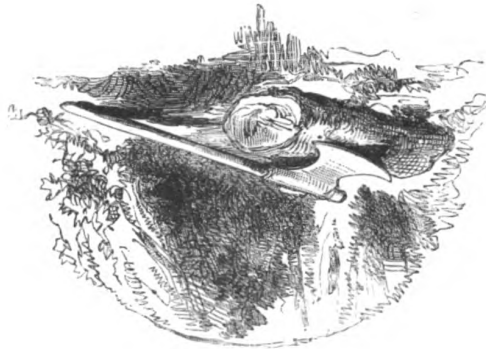
All must be ascertained to be correct, *after being drawn*, if any doubt about it; and once found or made so, let each window, loop-hole, shadow line, bit of grassy surface, all be defined and well drawn. The outlying mass of distant rock will be faintly sketched, and then the distant hills on the right, (alternately in shadow and in light,) more faintly still.

The big mountain, a spur of BEN CRUACHAN, to the left of our picture, must be also outlined faintly,—the grey ravines and shadow-boundaries gently pencilled,



DUNNOLLY CASTLE, OBAN,  
ARGYLLSHIRE.





and over *all* the water. If the skill of the student will permit him to leave out the horizontal lights on the water—and the bits of reflected light near the shore—by all means let them be so produced; but should these lights have been lost, they can be “taken out” by sharp touches of clean water, the superfluous moisture removed by blotting-paper, and then briskly rubbed with a clean old rag, or wash-leather.

The various touches of ruddy hue can now be given—over the sail—the boats—part of the shore—the tower and its roof—better done faint and thin at first, and a second touch where wanted when the first is dry. Then the detail:—SEPIA (weak for distance, stronger for nearer objects) and VANDYKE BROWN—for strongest parts alone, or those apparently nearer the eye. The detail of the roofs and buildings should, however, as far as possible, be simply done by stronger and deeper touches of the same tint as may be underneath, but firmly and crisply drawn in, delicately and finely as they can be painted in with the brush. The water will now in all probability be still too pale and weak in color. A bold wash of NEUTRAL TINT and INDIGO, thinner at top, deeper below, laid on the slightly moistened paper, will give all the depth that is needed, or at most need only be repeated in the deepest parts.

The Rhine water has a peculiar olive tint of its own, which our artist has been careful to indicate, and in this, together with the reflection of the sky and the idea of the depth of the great stream, he has been wonderfully successful. It will probably need a few touches of SEPIA yet—for the reflections; and when all is complete in one or two places it may be well to use the edge of a sharp penknife, to cut out the edges of the water where it ripples on the shore. But this must be sparingly done, and it would be better if the light could have been left as the work went on. Should the student not succeed to his satisfaction at first, he is recommended to lay the subject aside for a time and proceed to the other lessons, returning to this one again, when his hand has had practice of a different class.

with much beauty even without being painted. The lines, if too strong for painting over—may be now softened off with bread. The general wash of pale Ochre will fasten down and subdue the pencil marks, and we may proceed to our final coloring.

DIRECTIONS FOR PAINTING THE VIEW OF BOPPART.

As is generally advisable, we may begin with the sky. It will be seen that the blue and greyish tints are here so sufficiently separated by the white edges and their fleecy masses that they can be proceeded with in immediate succession without waiting for the colors drying.

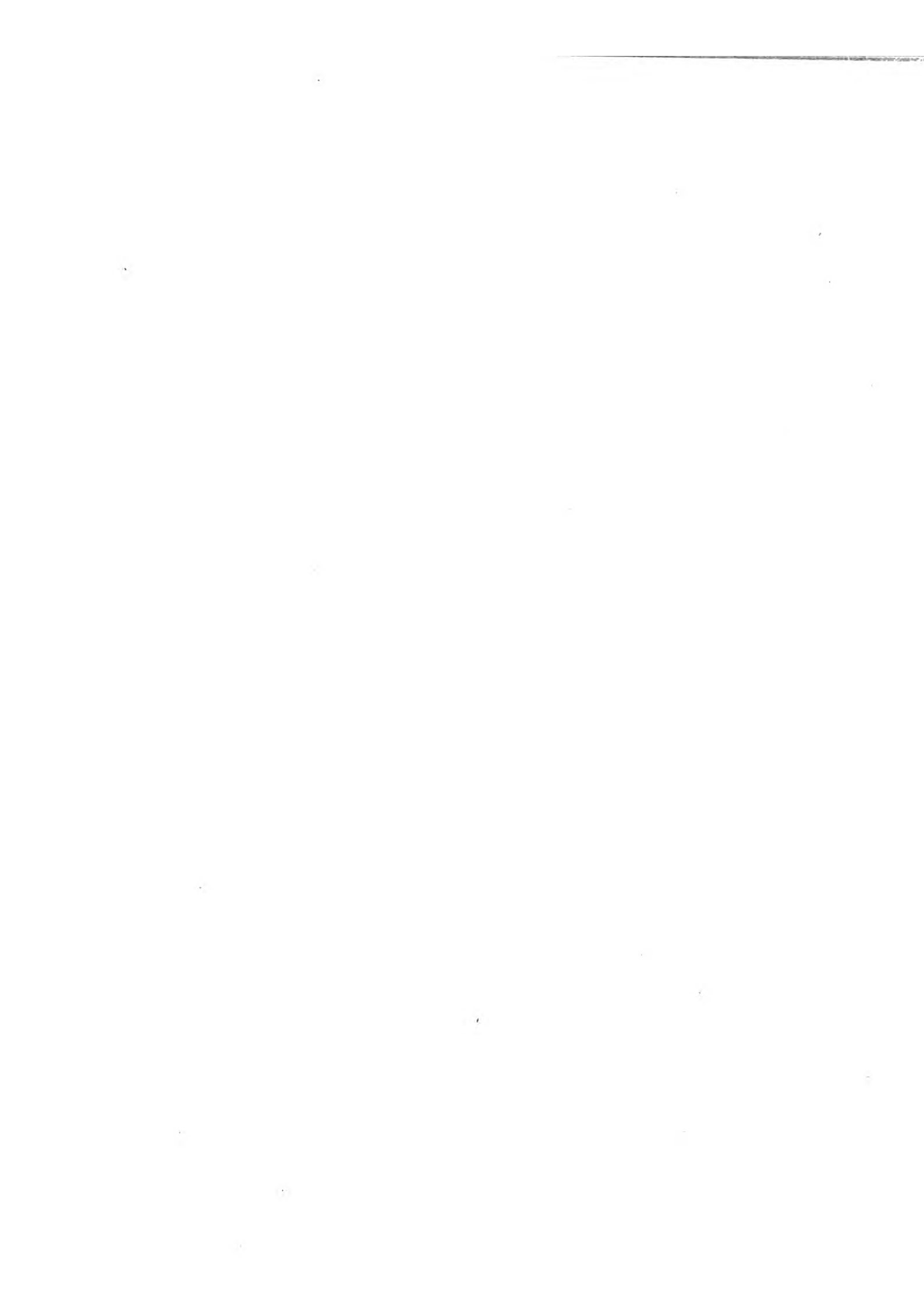
The paper being very slightly moistened, as formerly described, across the upper part, the blue of the sky will be produced by a wash of faint COBALT (or INDIGO), the grey, by faint NEUTRAL TINT added thereto. While these are drying, and while the same colors are in the brush, the various shadows on the buildings and the shore may be laid in, also the first wash over the water, and on the hills (carefully saving out the lights on the sail), and the wall and buildings generally. For the distant hills a deeper NEUTRAL TINT will be repeated, and deeper still with a touch of LAKE for the purplish distance lower down. A pale wash of SEPIA for the ruins and the rocky island, and the shadows of the same will require deeper washes repeated when the earlier ones are thoroughly dry. The warm reflected light on the shadow side of the central tower is given by this same NEUTRAL TINT warmed with a preponderance of SEPIA; the same color serves also for the warmer shadows and tones of the other buildings, repeated where it is wanted, wash after wash, till the depth necessary is found. Then the tints beneath the final markings on the roofs, the wall-shadows, and, as the work goes on, gradual depth of tint given to the water, wash after wash, the deepening towards the lower margin of the paper. At this stage, should the whole lack warmth, a faint wash of YELLOW OCHRE can be given over the distant hills—saving out their summits—boldly across the lower part and side of the central tower, on part of river wall, all the roofs,

The result should be a pretty and effective river scene, our work of sketching is done.

and being careful that all the detail has been put in, and wall, the general limits of shade and lights on the water—over—noting the handrail, the markings of the river be imperceptible when painted up to. A general glance The clouds should be faintly outlined, so faintly as to delicately sketched, as being in the distance.

with vineyards in shadow on their slopes; all must be effectively drawn in, and we are led then to the distant hills The ruin crowning the island in the distance must be the same time firmly sketched.

lead us to the sail-boat, which must be lightly, and at gateway must be neatly and intelligently drawn. These water—then the second (round) archway and the Gothic the shore, the figures, the archway, and the shadows in the chimneys being added subsequently. The small boat on with its high shingled roof; its windows, roof-lights, and proper angles. Then the large building on the right, and care too, shown in sketching the timbering with its be drawn, with due attention given to the perspective, building to the right—the roof of which should now sketched in, will lead to the overhanging projection of the the direction of the perspective. The bit of foliage being battlements, the horizontal marking of the quoins, giving roof, chimney, and turret—the windows and machicolated must be taken with the perspective of the tower, and of its we may first correctly indicate the zigzag water-line. Care The central tower had better be carefully sketched, but in it, where each vertical line arises, for future guidance. sketched in, we may draw in the wall, marking the breaks —with the water-line of the boat to continue it. This zonal line—that of the ground and bit of distant river full commencement. We have here a clearly-defined horizontal way. Let us, therefore, make a well-considered and careful and the result, when attained, more satisfactory in every work as it proceeds, making the progress more easily seen, care taken in the earlier labour will repay in aiding the need more attention in sketching and in painting. All picture than we have hitherto attempted, and will therefore





THE ANCIENT TOWN OF BOPPART ON THE RHINE.

BLACKIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

## THE ANCIENT TOWN OF BOPPART, ON THE RHINE.



**B**OPPART is the first point of interest reached after passing Coblenz, on the upward journey towards Mayence. It is one of the most curious and picturesque old towns on the Rhine. Its ancient walls, gates, and towers are nearly all still existing—but crumbling and decayed enough to be much more picturesque than the modern battlements and casements of Ehrenbreitstein, not far off. It cannot be recommended that the tourist prolong his stay in this odiferous place beyond a day or two. We fear the sanitary engineer's work and skill are as yet all unknown in Boppart, and some travellers have said that it rivals, in the delicate variety of its various odours, its more celebrated neighbour Cologne.

However, the tourist in search of the picturesque will not let this notoriety deter him from visiting the queer old place, and he can spend a few days profitably for his pencil, till he is tempted still further up the river, to the vicinity of the Rheinfels, the Pfalz, St. Goar, and St. Goarshausen—which are only a very short way off, and, indeed, one of which can be seen in the distant part of our present illustration. The tower in the centre of the picture is one of the old robber strongholds curiously called "Toll Houses." These are found all along the Rhine; and when the great river was the only highway to the interior of Europe, doubtless they all did a thriving business. All goods, all cavalcades, whether of peace or war, had to pay tribute, as they passed, to the petty chiefs or sovereigns who held these strongholds.

Although the modern passenger, and also most of the goods traffic, has long been carried on by steamboats, and railways run along each bank of the romantic Rhine, there are still to be found numbers of picturesque sailing vessels, such as that represented in our picture. Their high poops and lofty stems, with great rudders, and huge sails of every color, give everything an artist could desire. Most of the wine from the rich vineyards of the Upper Rhine travels thus. Wondrous rafts of timber are also met with, sometimes a quarter of a mile in length, with whole families living in huts erected in the centre, being rapidly carried by the rushing stream, down towards Rotterdam or Antwerp. Boppart has still, commercially, a name, but for only one manufacture, its principal trade now being confined to *pipes*—great quantities of which are made here—but we fear even this celebrity is but a local one. We shall now proceed to the

### SKETCHING OF THE PICTURE.

The whole subject is probably more of a complete

THE ANCIENT TOWN OF BOPPART,  
ON THE RHINE.



shadows of the cottage, boldly across the road, the foliage beyond the water, and over the water itself, but bits of light (showing the first wash through them) should be left wherever possible to aid in the artistic effect. The rich browns of the bank and road side next the water are given by SEPIA and BURNT SIENNA, or SEPIA painted over the faint BURNT SIENNA wash already spoken of.

Then the final shadows and markings of the tree are done at two or three successive operations, the pigment being

NEUTRAL TINT and SEPIA. The same with a touch of

INDIGO can now be given to the water, leaving some hori-

zontal lines clear to show the paler color through and thus

give translucency. While this pale INDIGO is in the brush

the shadow in the foreground may need deepening, and a

touch can be applied to the cold shadow of the chimney

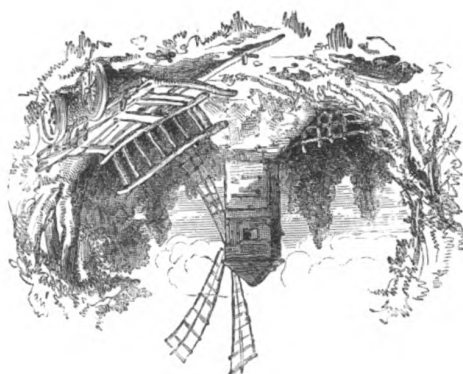
and eave nearest the eye, and little touches on bits of the

paling and on the window-panes. A pale wash of OCHRE

can be given to indicate the moss on one or two old stakes

in the fence.

We do not think it is at all likely that our young student will succeed entirely to his satisfaction with this apparently simple subject. Should the result be as we anticipate, we have only one bit of advice to give: Begin again, and do all over from the first; the second attempt is pretty sure to succeed—certainly it will be, if done with more care and guided by the failures of the first, much better, and the pupil will then not regret all the extra time spent on this little picture. The difficulty lies in preserving the lights and duly giving an equal quiet tone of warm pervading atmosphere to the whole. The detail must be done *thoughtfully* or it will be apt to be coarse, weakly applied, and give a *spotty* appearance to the copy—care and perseverance will overcome this.





When fully dry, moisten all the sky and lay in the blue (a weak wash of COBALT or INDIGO) thinly, and leaving some little spaces here and there,—softening off with the brush charged with water only, where the clouds and the blue mingle or meet. The blue wash is repeated, the weaker still, for the distant clouds, and carried over the hills and half-way down upon the meadows. The sky should be boldly carried across the cottage and behind the trees. Any cool color in the brush can be used to form the shadows elsewhere, and to give a blue shade to the water.

The sky having dried again, NEUTRAL TINT touched with SEPIA will give the first washings and broad shadows for the clouds. This to be repeated thrice and a little INDIGO added for the last wash. The "touch" necessary for these clouds is difficult to hit off; but a little practice on separate paper will give confidence, and is therefore recommended. The distant hills are produced with the same tints as the sky, only the slight preponderance of the early wash of OCHRE gives them their greenish hue. Should the blue of the sky, and even the tints of the clouds themselves, at this stage, have dried too strong in color, an impression of air can be given to them by being boldly washed across rapidly with a large soft flat brush charged with perfectly clean water; this must be done now, if ever, before the trees or the cottage are painted in, and will require decision and lightness of hand, or the whole work may be spoiled by it.

Now the attention may be given to the cottage and foliage. The red tiles and the patches on the chimney, the ruddy sandy nature of the soil as shown on the road—will all be expressed by several faint washes of BURNT SIENNA succeeding one another on the *dry paper*. When this is dry, NEUTRAL TINT with SEPIA gives the ground-color for the foliage and roofs, care being taken to save out the lights everywhere. The first wash should be the depth of the shaded side of the cottage, and should be repeated (when the first is dry) on the trees, on the deeper shadows, on the paling, the chimney, and on the cottage itself. This wash of NEUTRAL TINT should be carried again over all the

DIRECTIONS FOR PAINTING THE COTTAGE SCENE.

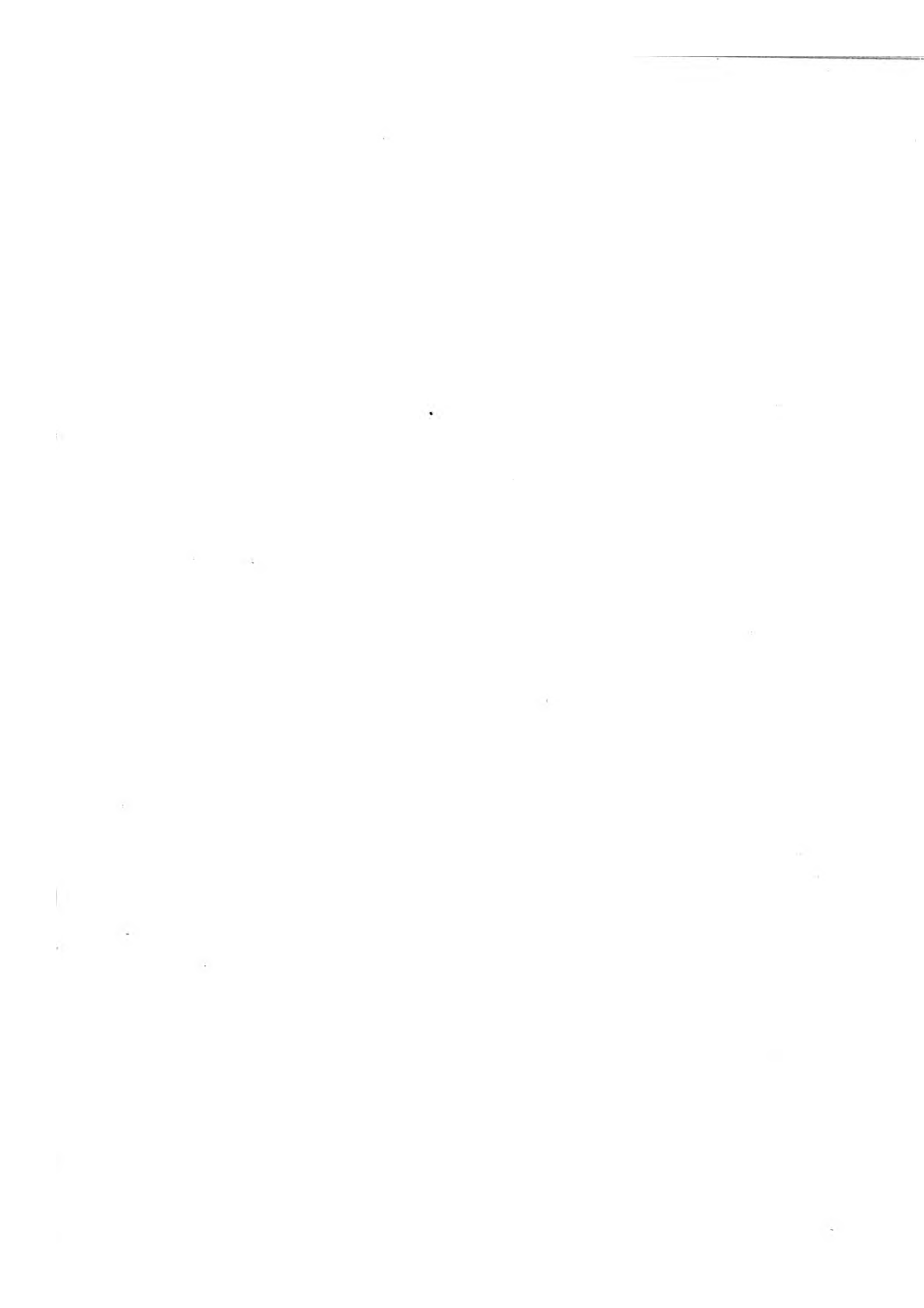
There is a soft warm grey tone over nearly all this view. It may be carried over all the picture, only saving the high lights wherever they are found, on the paling, on bits of the road, roof, and chimney, and in the middle distance. The tone of this wash (composed of pale NEUTRAL TINT alone) will be seen in the lightest part of the clouds. Better err on the pale side, and then if the color be not right, another wash (when first is dry) can be applied.

on another day.

the sketch will be in a fit state to lay aside for painting warmth fall on the bit of landscape and foreground, and for the reasons already explained, letting more of the work. Then wash all over with weak YELLOW OCHRE, begun, only leaving enough to guide the future brush moved almost entirely with bread before the painting is practice for the future use of the brush, and can be re- on the banks can be done as in a pencil drawing, as truth. The touches in the water and the bolder markings to the middle distance, and must be given with care and sides of the road; the ruts of cart-tracks lead the road away Then sketch in the water and the tangled grass on both representing meadows and distant trees.

hills and landscape, being careful to give the faint touches shadows gently indicated; and then sketch in the distant (pool) and proceed to faintly outline the clouds, their indicate the limits of the road and the position of the Leave the foreground (save where a faint line may simple afterwards.

—carefully done, it will make the painting of them quite pallings will require good sketching and a nice crisp touch drawing—no slovenly work is admissible here. Now the breaks in the plaster, will need care and good neat *not shaded in pencil*. The window and its shutter, the of shadows must be all marked, *but the shadows themselves* chimney, can be firmly and carefully drawn. The limits horizontal lines giving the effect of brick-work to the Then the marks denoting the old tiled roofing—the shadow-side and touches of shadow firmly drawn.





COTTAGE SCENE IN HAMPSHIRE.

BLACKIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

## COTTAGE SCENE IN HAMPSHIRE.



scene. When once our pupils can make true and careful rendering of this picture, they may safely trust themselves to work from nature itself, first in black-lead pencil and then in the quiet neutral colors of our drawing.

### HINTS FOR SKETCHING THE PICTURE.

A subject of this nature, as Byron says—

"May scarce delay the passer-by,  
The tower by war or tempest bent—  
While yet may frown one battlement—  
Demands and daunts the stranger's eye."

And yet we must know how to sketch cottages as well as castles, English fields as well as romantic rivers; and where could we find a better subject than this? Fix the position of the horizon; slightly beneath it, the upper line of strong shadow on the grass, leads to the under line of the paling—sketch it carefully—then a faint line to denote the upper varying direction of the fence (leave the details of the paling to be done later); then draw the sharp line of the central corner of the cottage—note the upper limit of the line till the height of the eave is reached—sketch in the eave, and mark the limit of the roof to the right. Then fix exactly the point of apex of the nearest roof and draw in the whole—carrying the line across the future position of the chimney. Next sketch the chimney—adding the chimney-pot afterwards.

The gable, and the distant roof, will now be drawn, then the penthouse with its roof, carefully seeing that it ends at the proper place over the paling. The tree will now be boldly but gently pencilled in; the

we have here about as great a contrast in subject to the preceding lesson as could well be found. A quiet scene of peace and simplicity, represented in quiet tones and under the dull grey heat of a day in August. But although looking simplicity itself, it is not by any means so simple as it looks, as we shall find before we have done with it.

The sketching may certainly offer less labour than our last subject to the student, but still it is well worth doing carefully. This drawing bears the fine bold decided work of the late Mr. Callow, one of the most successful of modern drawing masters, and it will be well to try to imitate his "touch" and manner of sketching. With all its breadth and telling force, there is yet combined a delicate old-fashioned sweetness which suits well for an English rural scene like this. It was intended that Mr. Callow should complete this series. His early lessons in Sepia and in simple colored Landscape done for Mr. Vere Foster a number of years ago, had given great delight and benefit to many young artists in remote places, who had never had the chance of even seeing a water-color drawing, and much less the idea of being taught how to produce such work themselves. It was hoped to have had Mr. Callow's valuable aid in these extended lessons; and he had actually commenced the work when he was called away by death. The present rural scene is one of his latest pieces, done for this series, and what a delightful little bit of nature it represents! The quiet grey tint that pervades the whole adds much to the calm repose of the

COTTAGE SCENE IN HAMPSHIRE.



over these parts at an earlier stage. The warm grey of the boat itself is merely a pale wash of Sepia, and this may be carried over the sail, mast, and (weaker) over the sandy beach, leaving lights and little bits of lines of clean paper here and there.

Much will depend on a careful and elegant rendering of the various bits of detail in the distance and middle distance of this picture. Should they be allowed to be coarse in execution, or too dark in color, the effect of air and distance will have been lost. This detail is produced by the use of faint NEUTRAL TINT, applied with a finely pointed "sable," and in this respect the shadows and detail of the wind-mill and distant town will be excellent practice for the delicate use of the brush.

The sky may now begin to seem pale by contrast,—a faint wash of NEUTRAL TINT (with INDIGO added) will serve to deepen it, behind the mill and the white sail, and also may be used to produce the shadows on the sea. The waves (leaving the greenish tint seen in horizontal patches) will need care and the delicate handling of a finer brush. While sky and upper work generally is drying, there will be plenty to occupy attention in the foreground. The bit of blue water is expressed by several thin washes of INDIGO "dragged" with a nearly dry brush, showing the shallowness of the water and giving the effect of ripples on its surface. When dry the stronger touches are to be added with the same color deepened by NEUTRAL TINT. The strong shadows of the keel, of the boat itself, those on the shadow side of the sandy beach from rudder upwards will now claim attention. This color is given by NEUTRAL TINT warmed by Sepia, wash after wash, and at last heightened by VAN DYKE BROWN in the deepest places. The same pigment will serve for the post and sea-weed on the left, and the darkest shadows of the old sail. Touches of blue and grey on the rudder and keel may have been put in long ago, when blue was in the brush; if not, they must be added now.

The ruddy hue of the boat's stern is given by a little BURNT SIENNA and a tinge of LAKE, the same (weaker) on the mast, part of the side of the boat, and some little red markings on the keel, weaker still on part of the wind-mill, and (almost imperceptibly) on the distant sails of the fishing-boat. After all this is done, should the old sail, the boat's hull and mast, need a little depth of color, still, it can be given to them before the final, deepest touches of detail are applied. Should the lower part of the old wind-mill lack a little of the olive tint, and the sea also seem to need a trifle more pale greenish hue, a touch of weak OCHRE lightly brushed over it will give all that is desired.

The waves may be a difficulty; if so, the student should have practised the necessary "touch" on a separate piece of paper. In order to secure due effect and "relief" to the fishing-boat, it is hoped that the bit of light has been carefully left, beyond the rudder and under the stern on the right, as much of the effect depends upon it. In painting the lower portion of the ground on the right, care must have been taken to preserve the lights and insert the deep touches with precision. Should a "muddle" have been made of this, it would be better to sponge it all out completely till the white paper is reached, and do that part all *de novo*, more cautiously, from the beginning. The examples in Vere Foster's Marine Drawing-Books would form good experience for preliminary practice in drawing such scenes as this. The boats in this series, being treated with a firm pencil line, impart confidence and decision to the young student's hand.—A knowledge of these matters would greatly facilitate the handling of the brush in such drawings as the one we have just described.



whole paper with clean water. It will then be ready for applying the predominant tint of pale NEUTRAL GREY. This tone will be observed to prevail almost all over the Drawing—only absent in certain prominent parts. This grey gives value to the high lights on the foreground, wind-mill, and the distant sail, and is produced by a very faint wash of pale NEUTRAL TINT carried over nearly all the paper, only "saving out" high lights wherever they appear. The brush being kept full of color, more volume is required to be applied where the shadows come deepest.

The whole wash should be boldly carried over the old sail, mast, and the wind-mill (omitting only the strong light), the distant town, the water, and beach. Let the horizon and broken water and bit of light in the clouds be carefully kept free and the edges softened off with water when the wash of color is exhausted in the brush.

The blue grey clouds can either be floated in as the work proceeds, or separately painted after the first wash is dry, and the purplish clouds on the left subsequently applied when dry again. The NEUTRAL GREY as already used (but with rather more SEPIA) will be useful for the shadows of the distant houses, and in greater volume, on the shadow side and under portion of the old mill.

The patches of color on the beach, some of the shadows on the old sail, the first washes of the shadows on the boat, may now be added. This again is done with NEUTRAL TINT warmed with SEPIA and a touch of SIENNA. This repeated several times will give the tint of the old sail and the reflected light on the boat's bottom. Should it not seem warm enough, a *faint* wash (when all under color is dry) of YELLOW OCHRE may be given to the sail, the keel, and part of rudder. A very weak wash of YELLOW OCHRE may be necessary also across the distant water, on the pool in the foreground and in the warm tint reflected from and on the boat, also on part of the wind-mill and on the ground below it. A greenish hue will be seen to prevail on part of the sail, and of the wind-mill, &c.: this should have been obtained by the blue wash used for the sky, having been carried

position and starting-point for the first hollow curve of the boat's side. The stern and rudder will then be sketched and its detail truly and firmly lined in, and the undermost curved outline of the ship's bottom will naturally come next.

Then the sloped perspective line of the keel, with the well-defined shadows above and below it. The bit of beach and the waves where they tumble over on the sand, will lead to the drawing of the old post and ring and rope on the left with its bit of foreground. Then the distant fishing-boats must be sketched in, nearly and lightly, and some light firm touches given, representing the waves, in broken horizontal lines. The mast and sail, if not sketched when we were at the boat (don't forget the sign of the old broom!)—all these now will have to be correctly drawn, and a certain amount of effect given to the delineation of the seams, shadows, and patches on the sail. Care must be taken to ascertain the correct angle of the mast and spars, and to give the ropes and tackle the effective touches of the original. The spars, buckets, fishing gear, and nautical paraphernalia, all hung out for the inspection of the hoped-for purchaser—nothing must be forgotten. Outline the shadows of the rudder and of the boat itself, on the sand, the post supporting the whole ship and cargo, then the drawing of the promiscuous posts beyond, and we shall be led to the vicinity of the wind-mill. Sketch it carefully, neatly, and "airily" as you can. Then the village beyond must be drawn daintily, and lighter still in line. A few bold touches on the sand denoting the shingly beach, and then the barrel, the fragments of old basket, and the bit of water, all will require to be nearly sketched. One final glance over all detail of the whole picture, if all is satisfactory, and no little bit forgotten, our pencil sketch should be complete.

PAINTING THE SCENE AT ST. SERVAN.

The preliminary wash of very weak YELLOW OCHRE (with a touch of LIGHT RED in it), having been applied, allow that to become quite dry, and then moisten the







COAST SCENE NEAR ST. SERVAN, ST. MALO, BRITTANY

BLACKIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

COAST SCENE, NEAR ST. SERVAN, ST. MALO, BRITTANY.



sketch, enough to tempt one to wish that Brittany was not so far from Britain, and that civilization had not beautified and improved all such scenes off our shores. We might find as picturesque an old boat, but where on our own shores would we find, beside it, such a "sweet" old wind-mill? We must not waste any more time, but proceed to reproduce this pretty little study, at first regarding it merely as a drawing lesson.

SKETCHING THE OLD FISHING-BOAT AND ITS SURROUNDINGS.

Having carefully, and it is hoped successfully, sketched and painted the English Fishing-boat, the student should not find so much difficulty in commencing this subject. Although not much, if any more difficult to sketch, yet this subject is a step in advance, for it is undoubtedly more of a picture, and in some respects forms a very pleasing composition of arrangement and artistic effect. The wind-mill stands out well against the sky,—its effect is balanced by the white sail on the other side, and the general arrangement and tone of the whole are mellow and harmonious. The "lines" of the French fishing-boat are not so difficult to draw, perhaps, as the old English boat in the last sketch, but in any case they will not be so difficult to our pupils after the previous one has been carefully drawn; though here we have the stern turned towards us, so the lesson is reversed. In commencing, of course let the horizon be carefully determined, and ideally marked right across the picture—it will give the

BRITISH artists do not complain without reason when they lament the disappearance of much that was picturesque and quaintly beautiful in their early days. The march of improvement, or what is termed "enterprise" is all-powerful on our shores, and an *unimproved* watering-place is a rare thing with us.

But if we cross the English Channel we will still find plenty of strikingly picturesque objects for our pencil. What could be more delightful for the sketcher than the subject of our little picture? A wind-mill, retired from business, is the most striking object in the middle distance; its quaint outline rising boldly against the sky. The fishing village of St. Servan is seen in the distance. Its fleet of fine useful fishing-boats starting for the active life of their calling, in contrast to the old craft, laid up for repairs, or at least, perhaps, for honourable picturesque idleness after a busy life.

But no! there is no rest in this busy world, even in St. Servan! we now discern, by the sign of the old broom, that the poor old boat is *for sale!* the highest bidder may possess the craft, and had our artist been enterprising enough, doubtless he could have bought and carried off the whole property. She seems to be "well found" in old sails and battered gear of all kinds—all trim enough for artists' purposes, at least, if not sufficiently "spick and span new," to suit for ventures on the briny deep. Our master was at St. Servan last year, and fortunately for us secured this fine bold little

COAST SCENE, NEAR ST. SERVAN,  
ST. MALO, BRITTANY.



pressed by using a pretty dry brush. It would be impossible to take too much pains to secure correctness in the drawing and detail of this subject, and therefore we again endeavour to impress upon our pupils the absolute importance of a careful sketching of the boat at the commencement. It would be well to take similar pains with the final detail, when done with the brush.

All will depend for form on the correctness of the sketch, but the firm touch and crispness of the final markings will only arise from some preliminary practice with the brush on separate paper.

Once this required skill has been attained, the finishing detail may be done more confidently and with much more chance of ultimate success in the finished drawing—thus having that indescribable look of freedom, which a clever sketcher's work is sure to possess. This subject has undoubtedly a look of extreme simplicity, but there are many parts that would be difficult and puzzling for any one save an accomplished artist to do well; whenever the student feels any indecision let the part of the drawing that is puzzling be copied and painted elsewhere till the "touch" or tone can be imitated with success.

Our remarks may be too diffuse, and we may appear to make a simple matter seem difficult, going into the whole matter too elaborately. Once carefully read over, if our young aspirant thinks he can strike out a course for himself and produce a better copy of the original from some simpler method of his own, then we shall be all the more pleased, and in that event we shall ask his pardon for the real (or apparent) waste of the time given to our elaborate directions. But we would humbly ask him, in this case, to work out our method before he tries his own. Even the practice will be found not to have been labour lost.



The sand, and most of the foreground, will now be found to require several successive washes of pale warm tint, to gradually bring it up to the force of the original. This will be done with faint YELLOW OCHRE, and great care must be taken to save out the lighter color of the oar and some lights on the foreground. Then the ruddier tint may be given to the sand, and to part of the oar, by a little BURNT SIENNA. Should the cool grey of the stones and shingle not have been touched in before, it must be now applied and it is probable that the shadow of the oar, and the oar itself in parts, will also require some more of the same color, to give it relief, as in the original.

The crab-baskets will now need attention, and when all the color is right, the detail may be applied delicately and firmly to them and to all the foreground. The wooden pier will have had its ground colors gradually brought up, and its detail will now be done with NEUTRAL TINT and SEPIA, great care being taken to preserve *lights*, through which portions of all the earlier washes can be seen. Some of the concluding touches will need VANDYKE BROWN to give them depth, but care must be taken to have them no darker than the original.

The bold effective nature of this sketch necessitates rapid work and dexterous handling of the brush. In the painting of the boat and foreground, in the first and also the latest washes, the effect will have been best given by the brush being "dragged" over the rough paper. In doing so the use of a partially dry brush may have left little bits of white—these are valuable for giving *texture*, and should be welcomed rather than remedied (when they happen in the right places, of course).

The later rugged work on the old pier can best be ex-

of pale color. When dry, the deeper clouds (and their shadow or reflection on the water) are added by deeper tints (SEPIA and INDIGO added to NEUTRAL TINT in very small quantity). The edges being softened off with water, as the color floats, prevents them from showing a harsh outline where none is needed. Great care must be taken to give all possible precision to the darker touches on the water.

The first coloring can now be given to the boat, a light wash of NEUTRAL GREY, with pale BURNT SIENNA floated in where a warm hue predominates—SEPIA being floated over afterwards where pale brown appears, but care being taken to omit any lights, especially those near the bow of the boat.

The warm wash of pale BURNT SIENNA prepared for the early treatment of the boat, will have also served for the foreground, for the distant stone pier and lighthouse, the last very faint. The greys made for the clouds will, when repeated once or twice, or once in greater volume, have served for the shadows on the lighthouse, and walls near it. It is scarcely necessary to tell our pupil at this stage, that between all of these applications of color, the previous one must have been allowed to dry.

The shadows give the roundness of the boat, and must be carefully copied, with cool NEUTRAL TINT (a mixture mainly consisting of LAKE and INDIGO).

Then the reddish hue of the inside of the boat must be added (BURNT SIENNA faintly used), care being taken to "save out" any light portions of the inside and edges of the old craft. VANDYKE BROWN will be added to the NEUTRAL TINT, for painting in the overlapping seams, fainter first, and almost solid at the deepest points of shadow. Touches of the same will be needed to give depth and force to the boat's interior, and to mark the most prominent points of the shadows, but the heaviest touches must all be kept to the last.

As the work proceeds, and where there will be use for any similar color that may happen to be in the brush, it will be valuably employed in the foreground, and for some of the greys on the old wooden pier.

detail of the interior, with the lines of the boards pointing towards the stern, and the deep hollow of the inside of the boat, must be carefully copied.

Where the broken ribs protrude, and where the stanchions show on the right, must now be accurately marked, and boldly drawn in. The curves of the overhanging overlaps of the sides will now fall more simply into their places. Note that the true upward direction of the keel and the position of its shadow be correctly drawn.

Once the boat is sketched in, with firm bold effective touches of the pencil, these lines may be all allowed to remain, they will help the future final detail of the picture, and give confidence in the painting of the subject.

The coast-line, distant chalk-cliffs, stone pier and lighthouse, will require to be drawn lightly,—the fishermen's old wooden pier, and battered stair must be drawn firmly also, but not so boldly as the boat. Then the foreground touches—the old oar, the crab-baskets, and the markings and accessories of boat, foreground, and pier, that may have hitherto escaped notice. When all is done, a rub of bread-crumbs over the distance and middle distance will help the effect of the sketch.

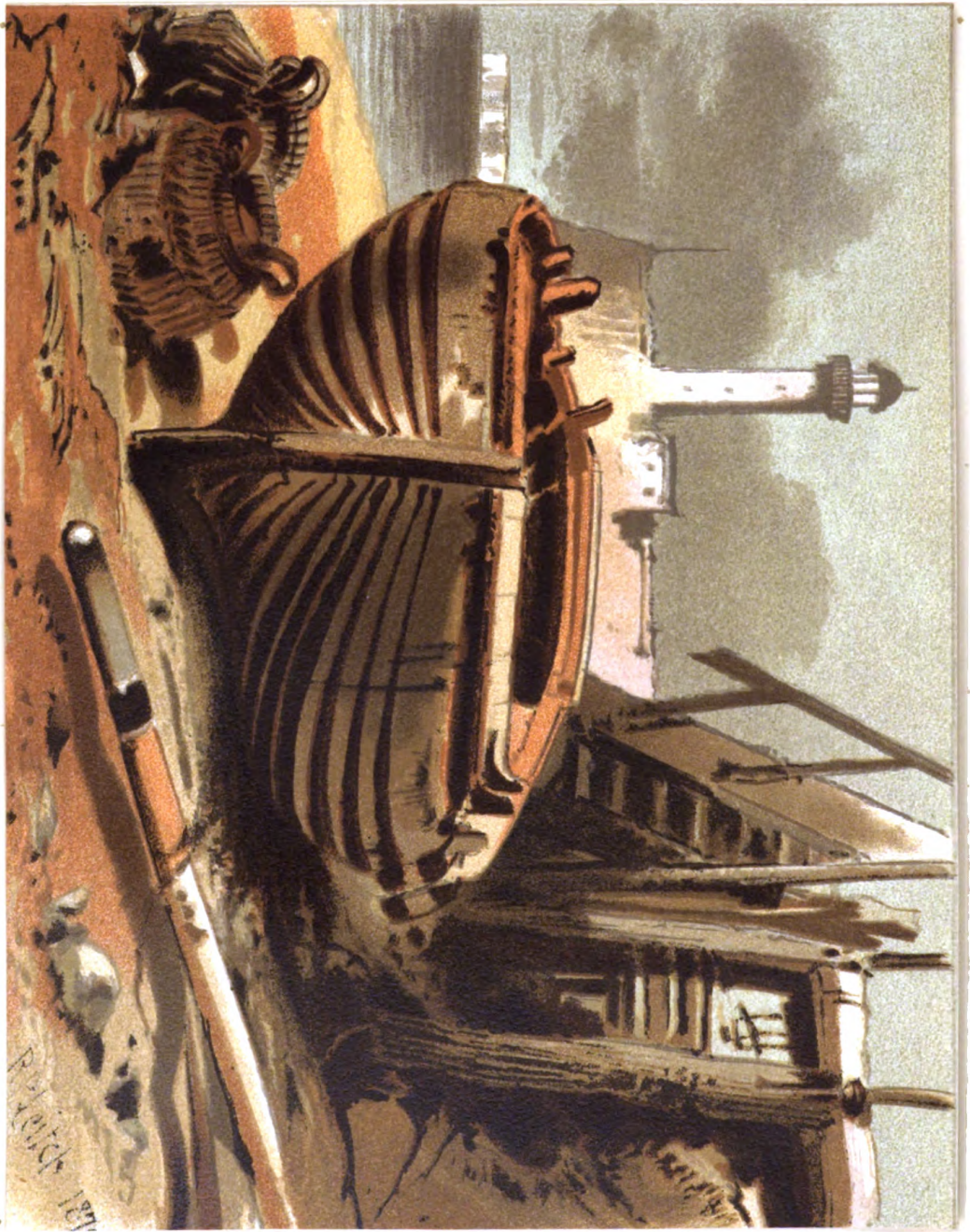
The indispensable wash over all, of weak YELLOW OCHRE faintly tempered with LIGHT RED, will follow, the stronger color being allowed to sink towards the bottom of the picture by the drawing-board being held at the proper angle.

When this introductory wash is fully dry, we may proceed to paint in earnest.

THE PAINTING OF THE SKETCH.

The first wash for sky is mainly pale INDIGO (or rather pale NEUTRAL TINT tempered with INDIGO or COBALT), and the same will serve for the water. The washes of the sky pass behind the wooden pier, and thereby give it *distance*. In order to get greater transparency, it will be well not to imitate the full strength of the blue at once, but rather to obtain it by gradual successive washes of paler hue, allowing each to dry between the applications





OLD PIER, FISHING BOAT, AND LIGHTHOUSE

BLAFLIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, BIRMINGHAM, AND DUBLIN



## OLD PIER, FISHING-BOAT, AND LIGHTHOUSE.

THE coast scenery of our native land, in the more accessible localities, is fast losing much of its picturesque character. The sketches of Turner, Harding, Stanfield, and many others of our great earlier masters of Landscape Art, show what a wealth of picturesque beauty we once possessed on our own shores. The gradual conversion of many of our old seaports into fashionable watering-places, with their "grand" hotels, esplanades, unlovely bathing-boxes, brass bands, iron piers, aquarium, and the concomitant cheap excursion trains, a *change tout cela*.

If we should name the *localité* of this sketch scarcely any one would be able to recognize it, and so we prefer to leave it unnamed, merely premising that it was drawn from nature not very many years ago, and not very far distant from the great metropolis.

Some native "ancient mariner" may easily verify its truthfulness, or some whilom visitor to the quiet old seaport may probably betray our secret—one who knew and loved the place, before its present "fashionable" aspect drove him from it, to seek similar scenes on far-off coasts where the rage for modern "improvement" has not yet found development. The useful old lighthouse is doubtless now illuminated by the electric light, instead of odoriferously fishy sperm-oil—the pier has been wholly swept away to make way for the new Joint-Stock Marine Promenade. Fishing-boats, carrying, in their every line, the story of their honest calling, are doubtless banished to make way for gigs and

outriggers, canoes, and such-like varieties and modern varieties of the boating world.

Still the study, made long ago, is useful as a lesson in drawing, infinitely more pleasing, as such, than a sketch of any of the modern improvements, and the old boat is ten times more picturesque and more practically useful in every way for our purpose.

In remote corners of Cornwall and Devon, in Wales, Scotland, and on the primitive coasts of Normandy and Brittany, many such scenes fortunately still exist, but it is rather far to go to find them now, and therefore we may thank the artist for preserving for our use a bit of our own old coast scenery.

### SKETCHING THE BOAT AND ITS SURROUNDINGS.

This will be found a very useful lesson in Drawing; let us study it well and proceed to analyse it.

THE BOAT fills up most of our picture, and though many of the "jolly young watermen" of to-day may condemn it as an "old tub," yet it is not in any way to be despised as a good subject for a picture. It will need all the care we can give it, and as a lesson in perspective or of foreshortening, could scarcely be excelled. The position of the stem must first be fixed at its proper angle, and correct height. Then the outline of the rounded sides (their extreme width being first carefully fixed). The "quick" perspective lines of the upper sides of the boat approach one another till they are stopped by the lines (nearly horizontal) of the stem. Then the



OLD PIER, FISHING BOAT,  
AND LIGHTHOUSE.



INDIGO very sparingly used) added to the NEUTRAL TINT. While the sky is drying from time to time between its washes the same colors will be found useful for the necessary cool grey shadows on the buildings, and distant trees, also as under-tints for parts of the foliage in the foreground. *When they are dry* similar washes can be applied again and again where greater depth of shadow is needed. By this means the work can be carried on pretty constantly. Should the weather be damp there is no harm in hastening the drying process by holding the drawing to the fire—but on the whole, patience to wait for slower drying is recommended.

Now clean out the brush and apply the warm washes of the distance (NEUTRAL TINT and very little BURNT SIENNA) on the foliage, parts of the tower, and the roofs. The foliage will require a second wash (or a third, even, if pale color) to give it the requisite strength. When the warm color is dry, should its shadows not seem strong enough, they can be strengthened by some NEUTRAL TINT, INDIGO being added in very small quantity, to cool and deepen it. The same color will serve for the shadows and markings on the tower and distant roofs, and will be several times repeated (being allowed to dry between each application) for the deepest shadows. But care must be taken not to allow the distant shadows to become any deeper in tint than the example, as the effect of distance depends upon the cool, grey tint, which gives the idea of *air* being interposed.

The roof and eave on the right may now receive the first wash—weak NEUTRAL TINT warmed by SEPIA,—the same color being used wherever required. The hue of the wall at the left of the window shows the amount of color that should be first laid on, and the greater depth of parts should be given by repeating the same color again and again, allowing the color to dry between the washes, and adding a *very little* more SEPIA each time, as greater warmth of tone is necessary. The projecting eave and its broad shadow will, however, require some VANDYKE BROWN to be added also. A slight touch of pale BURNT

SIENNA will be needed for the top of the buttresses, and a similar red tint will be perceptible in various places, underneath and upon the foliage on the right. The trees on the left, being in shadow, will be laid in with cool NEUTRAL TINT, the under tints first, and followed, when perfectly dry, by other washings in the deeper parts, repeated several times in places of deeper mass or shadow. Last of all the stems, branches, and the bolder touches for effect, are given by stronger color and by use of a finer-pointed brush. For the finishing touches some thicker color must be used. A similar course of treatment will have been applied to the right side of the foreground, the warm under-tints being given by NEUTRAL TINT toned by SEPIA. In painting all this foliage, every effort must be made to let the lights be preserved, and to imitate the "touch" of the original. As we have already said, the color is gradually employed of deepening strength, and used more sparingly as it deepens. When the foliage is drying the stronger touches can be given to the buildings on the right, and everything depends upon their sharpness and well-considered precision, and on not being *overdone*. Even here, it is recommended that the finishing touches be practised on a separate piece of paper, time after time, till the "trick" of doing it with the brush is acquired. But this will be especially needed with regard to the foliage work; not one student in five hundred, could possibly give the look of quickly-achieved effect to his first attempt.

The sketchy effect of the original can only be given by rapid work, and to obtain this freedom, it must be separately tried over and over again, until success crowns the persevering efforts. This sketch has an air of simplicity about it, and yet, to be perfectly copied, it is perhaps really the most difficult of the series—it has to bear the look of a master's work,—therefore it may be found necessary, by the painstaking student, to copy it again and again, until the desired aspect of artistic finish, without betraying laboured and uncertain effort, may have been reached.

the foliage at least would undoubtedly be much easier. Vere Foster's Drawing-Book "TREES IN PENCIL" is recommended as giving clear and simple lessons for preliminary practice in the various "touches" necessary for imitating the diverse foliage of different trees, and this practice would be found very useful in giving a similar knowledge of foliage for the use of the brush.

#### THE COLORING OF THE SKETCH.

The sketch may have been done with considerable "effect" of line, and it will be desirable, before commencing to paint, to remove any superfluous pencilling, especially in the distance, where it might be seen through the ultimate painting. This should be done by the use of stale bread-crumbs.

The usual faint wash of YELLOW OCHRE may now be applied all over the drawing, to fasten the pencilling and soften the garish effect of the vivid white paper. We may commence our painting now, and to prepare for the sky we must wash the upper part of the paper with a large clean brush, well charged with pure water. When the paper is drying, but still somewhat moist, the sky should be floated in—a faint wash of NEUTRAL TINT.

This can be carried over the distant foliage to give it *air*, and also across the distant roofs. The same color is apparent in various parts of the picture, and indeed enters more or less into almost every part of it—on the convent walls, under the nearer foliage, and on the campanile; on these it should be laid, delicately, on the dry paper, and the edges softened off by clean water.

The sky meantime will be dry, and when moistened anew with water, a similar wash to the first may be applied and repeated till the requisite depth is attained, care being taken to preserve the forms of the clouds by the manipulation of the brush. Last of all, the bluish shadows are given to the clouds by being similarly floated in, and in doing so their form and *roundness* must be dextrously given and preserved; in all this work great care is required to save the light at the edges of the masses of cloud, the BLUE will be a little COBALT (or

we should advise and prefer, these details can be left to the last finishing of the sketch. The ridge-line of the church roof can be easily found, from the corner of the tower, and this, when drawn, leads to the position of the broad overhanging eave of the convent. The exact places of the vertical lines of the buttress and wall having been noted on the imaginary base-line, as already directed, the drawing of these will be an easy matter. It will be necessary, however, to take pains to ascertain the correct perspective lines of the eave, the copings of the buttresses, with the limits of their shadows, and to imitate them accurately and exactly. The drawing of the pointed window-opening will need thought and care to make it correct in perspective, both in form and in the detail of the stones forming the arch.

The distant foliage may be now pencilled in, its outline very faint of course, and the masses of shadow only marked to limit the ultimate coloring. The details of the campanile, the recessed panel, clock, tiling, and generally the finishing touches of the whole picture, can now be neatly and lightly sketched in. The width and position of the shadows may be faintly marked. When all the work is done, and the clouds denoted carefully with the faintest of lines, we may proceed to draw in the wall, where it appears between the masses of foliage. Its broken top must be crisply marked with well and carefully considered touches. If we carefully sketch in the branches first, the *construction* of the foliage will become apparent, and the masses of color can be indicated with faint outline. The position of the *touches* of the leafage may be noted, and the shadows of the masses defined correctly. If cautiously and yet firmly done, the whole sketch should now form a pleasing little outline drawing. If the execution of the foliage with the brush be timidly approached, and the student has time and patience to spare, it would be excellent practice to do the entire subject as a pencil drawing, shading it fully as a study of "black and white." The foliage touches can, in that case, be imitated by bold crisp lines drawn with the side of the pencil cut chisel-shape. After the practice of drawing it in pencil, the painting of





SCENE IN NORTH ITALY.

BLAKE AND SON, CROMWELL, LONDON, GLASGOW, LONDON, AND DUBLIN



## SCENE IN NORTH ITALY;

A SKETCH FROM NATURE.

we have here a little sketch from the suburbs of an Italian town. There is nothing very commanding in the subject, and yet it cannot be denied that it forms, with buildings and foliage, a picturesque group as a whole, and an interesting drawing-lesson full of excellent practice for the young artist. Whether viewed alone as a lesson for sketching, or for early practice in coloring, it is well worthy of careful attention, and of being copied, in every particular, as well as it is possible to do it. It is a bright day, with strong sunshine giving powerfully contrasted shadows,—cloudy enough withal for a scene in a much more northerly climate. Although seemingly done with much “dash,” and being, in fact, the rapid sketch of an experienced artist, yet we must not fancy that we, at this early stage of our experience, can hurry over the work with a similarly satisfactory result—that power will only come to us by degrees, and we must be content to patiently and thoughtfully go through the task, being satisfied if we attain to rapidity of sketching and of painting after long devoted, patient practice. Therefore we must go slowly and methodically to work, making first a most honest and faithful sketch, and spending upon the mere outlines in pencil, very probably, much more time than was devoted to the whole finished picture by the practised hand of Mr. Leitch.

Many pupils are rather nervous at attempting to draw or paint their first sketch of any view containing foliage—however, like everything else, knowledge and confidence

### SKETCHING OF THE PICTURE.

Commence by defining correctly the position of the old wall in the centre of the view. It should be lightly sketched, right across the picture, and through the foliage, as indeed it exists behind it. This will form a sort of real and imaginary *base-line* to work from or upon. Mark off on this line, very faintly of course, the position of the vertical lines above, those of the campanile, the limit of the gable of the church, the convent corner, the buttresses, and the lines of the window between them. Once all these points are correctly fixed (being tested—*after drawing by the unaided eye*—by measurement) the vertical lines of the campanile itself may be drawn in. It is a distant object and therefore the lines should be as faintly sketched as possible. The height of these lines being correctly determined, will give the position of the eave and shadow of the roof. The adding of the conical roof now becomes a simple matter, and while occupied there, the tiles and limit of the shadows may be pencilled in, or, as

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A SKETCH FROM NATURE.

SCENE IN NORTH ITALY:



TINT, gives the warm tint to the roof and chimney of the principal house and its gable. A touch of weak color warmed by BURNT SIENNA, on the front of the same house, while the roof is drying, gives its sunny effect. The warmth reflected on the shadow side of the house is given (when dry underneath) by a repetition of the same wash. The penthouse must be kept lighter to give it relief, and care must be taken to "save the lights" as the work proceeds. Similar tints, from time to time, when the color is in the brush, may be applied wherever found to exist on the gateway, wall, pillar of the house, the distant building on the left, and right across the ground, —wash after wash being added on the foreground till the proper depth is attained.

When the brush is nearly dry great value in effect in the final washes is obtained by *dragging* it rapidly across the roughness of the paper; this gives "texture" and a sort of rough "gravelly" look to the foreground.

The deepest shadows and markings of the roof and building generally are now to be attended to. They are best expressed in almost every case by a deeper hue of the

Those of the distant towers and roofs will need a trifle of BURNT SIENNA added to their cool neutral grey; but the deepest shadows in the centre of the picture and in the foreground will require to have some Vandyke Brown added.

The strongest markings are not however to be laid on till the very last, and then with a fine crisp touch, which (if it cannot be done confidently at once) should be practised beforehand on a separate piece of paper till the necessary dexterity is acquired. The object of these studies being to facilitate a rapid style of sketching, the washes should be laid on boldly and with a full brush. The roughness of the paper will therefore sometimes leave small white spots here and there; these should not be "stippled" up, but left; they impart airiness and transparency to the drawing, and, although impossible to imitate in a *printed* original, will always at once show that the copy is a *drawing*. Many artists derive much of their aerial effect from the ingenious turning to account of small accidents of this kind that may arise as the work proceeds.





be nervous, or unable to feel confidence in his first attempt, it is recommended to practise this part of the work on a separate piece of paper, till the desired result is obtained, rather than risk injury to the sketch, which, it is hoped, has been so carefully and beautifully made.

Once the sky is completed, it will probably dry deeper in tint than is wanted, and if so, a very light wash of clean water applied with a very soft brush (when fully dry beneath) will give an expression of air, should such have been lost by over-manipulation. The white fleecy cloud-lets in face of the deepest rain-cloud should, if possible, have been "left out" by rapidly sparing out the paper when the washes were laid on first. If, however, this has not been done, once the sky is otherwise complete and *perfectly dry*, they may be "lifted out" by little touches of clean water, left on for a few moments, and then taken off by the firm application of blotting paper, or if difficult to remove, by a slight and rapid touch, *when nearly dry*, of a bit of clean old silk handkerchief or wash leather.

During the progress of the work, there is no harm in using up, on any other part of the drawing, wherever a similar tint appears, any spare color that may be in the brush.

The distant spire may have been washed over by the sky tints, and now may be deepened in tone: this will, by contrast, send the sky "farther back." Some Sepia added to the NEUTRAL TINT will give the spire (later on) its tint of *stone color*, deepened by the shadow of the rain-cloud. The greys of shadow and the deeper markings on the old gable, &c., the distant roofs, chimneys, and their shadows, will now get attention, and (while they are drying) any other portion can be gradually brought up by washes or by tint after tint, to the required hue of the copy.

A faint wash of BURNT SIENNA gives the warm tint of the tiled roof of the church, and should also be laid over the distant roofs of the town. This warm color, by combining with the neutral tint where previously laid on, should give the required olive shade. A stronger touch of BURNT SIENNA gives the nearer and ruddier color of the tiles along the wall; Sepia now added to the NEUTRAL

the harsh shade of the paper, blends together the succeeding tints, prevents the pencilling from "smearing" in the later work, and also may give warmth where it will be needed, by and by. If, by chance, as is very likely to be the case with a beginner's work, this first wash should be too deep in tone, or if it be uneven in parts to a degree that might be ultimately perceptible—*when perfectly dry*—it may be reduced by means of a large clean brush well charged with perfectly clean water, very lightly applied over all the picture.

#### THE COLORING OF THE SKETCH.

We have already directed how to manufacture NEUTRAL TINT, and it is supposed that a supply has been mixed, or rather that the three component colors have been placed *triangularly*—each separate and some space apart on the palette. All being in readiness, we may now commence to paint our little picture.

Slightly moisten all the upper part of the drawing with clean water, and now begin work by *painting the sky*. The paper being *nearly dry*, lay on a wash of *weak NEUTRAL TINT*, across the spire and all distant objects, and massing the depth of tint where the clouds are more dense. The paper being slightly moist will soften off the edges of the wash, and the clouds will seem to grow and develop themselves out of the wash itself. The brush, now nearly void of color, will, if quickly applied where the gable rises against the sky, gently lift off any surplus of tint—this will be learnt by practice only.

Repeat the washes gradually, adding a trifle more INDIGO, *and allowing each wash to be perfectly dry before another is applied*, until the required shade is reached. If the edges "dry hard," when *quite dry* they can be "softened off" with a clean brush slightly charged with *perfectly clean water*. The form of the clouds must be dexterously given by manipulating the brush as the work proceeds. Frequently accidental forms will arise, not quite the same as those of the original picture, but sufficiently "cloud like" to be allowed to remain, and these are sometimes better than a slavish imitation. However, if the beginner





A VIEW IN FLANDERS.

BLACKIE AND SON, CHROMO-LITHO, LONDON, GLASGOW, FRANKFURT, AND DUBLIN.



## VIEW IN FLANDERS:

A SKETCH FROM NATURE.

HIS, being a facsimile of a sketch from nature, forms a good lesson of clearness and simplicity of treatment of washes, and of bold effect easily produced.

The day is a showery one, with sudden gusts of wind and passing sunshine. The artist has to be quick at his work, and make up his mind what to do beforehand, for if he is long about it (unless he happens to be snugly lodged in the sheltered window or doorway of a friendly inn) he may have his drawing made into a *water color* before he begins to paint, or else at a later stage have all his washes *washed out* by a sudden shower. We must, however, suppose that on a preliminary visit on a fine day, he had time to draw it carefully, and so, imitating him, we will not hurry over the all-important sketch. For, no matter how hurriedly the painting may have to be done, the sketch *must* be carefully and accurately made.

The centre line of the little picture being fixed, let us mark off, upon it, the position of the various vertical lines. Commencing with the main building on the left, carry the vertical lines to the proper height, allowing for the correct slope of the eave, then carry an imaginary line upwards—noting, on it, the *rake* of the roof at the left—parallel, or nearly so, with the slope of the eave. When the points of limit of roof and gable are noted let them be drawn in. The chimney, windows, and all minor details should be left till the last—all the general form and outlines being highly sketched in first, the various details will naturally follow. The wall and gateway are taken in hand once the main building is finished—noting carefully the limits of the *shadows* as the work proceeds.

When a few bolder touches have been given to the foreground, to indicate the markings on the road, and limit of the shades,—the shed and its shadows, the distant house on the left—all the markings of the doors and windows must be carefully sketched in. The church, the distant roofs, the turret and spire, will then be neatly and correctly drawn—and the limits of clouds very faintly sketched.

When found satisfactory, after a final test of measurement, the whole result of the sketching should form an excellent drawing-lesson, and at same time—if clearly and neatly pencilled,—an effective picture in outline.

Stale bread crumbs can be used now to soften off the distant lines and give the effect of air, and to remove any superfluous depth of pencilling that might show through the color.

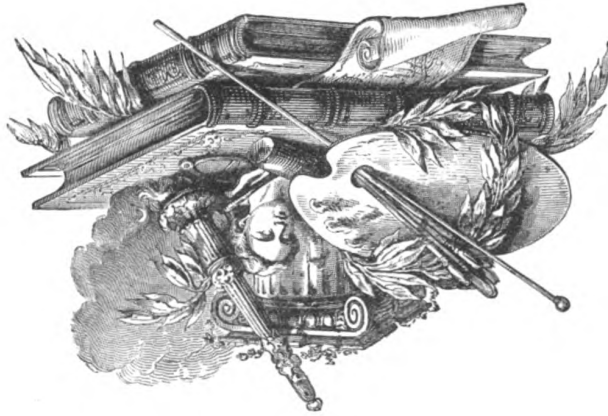
The pencilling should be “fastened” by a very faint wash of YELLOW OCHRE over the whole paper; the drawing being held at an angle of 30 degrees, and the wash laid on rapidly with a large brush, full of the weak warm tint. Held at this angle the fore-ground will naturally dry of the deepest shade, the sky barely showing any yellowish color at all. This preliminary wash serves to tone down

DIRECTIONS FOR SKETCHING THE PICTURE.

SKETCH FROM NATURE.

A VIEW IN FLANDERS:





“The labour we delight in physics pain.”

The use of MOIST WATER COLORS is recommended as a saving of time, especially to the sketcher from Nature. It is very necessary to keep the colors and color-box clean, and always have a special place for each color. It is useful to have at hand a small sponge, a bit of clean old rag or silk handkerchief, and some clean white blotting paper.

Having read over our “Introduction” carefully, and provided himself with all necessary requisites for drawing and painting, the student should now be ready to proceed to actual work. It is desirable however that, before doing so, he should fully understand the “Directions” for copying the first of our “Easy Studies in Water-Color Painting.” We therefore recommend that the original be placed upright before him on the table, and that the student should read carefully all the instructions referring to it, glancing from time to time at the picture as he peruses each branch of the “Directions,” in order that the author’s meaning may be fully comprehended.

By this means the young artist will find when he commences operations, that he has already acquired a great familiarity with the subject, and when he begins to sketch, and afterwards to paint, his labour will be simplified immensely by understanding *the reasons* for his work. His mind will be fully interested, and he will perceive that there is much more pleasure to be derived from copying a simple sketch than he could have imagined.

He will thus experience a keener delight in commencing the work; should this be so we have the more confidence in his success, for, as our great poet quaintly expresses it,

#### CONCLUDING REMARKS.

many of the finest Sketches and Designs of Turner, Stanfield, Roberts, Harding, Duncan, and other great Water Color artists, were made with no more than Indigo and Sepia. Doubtless with very inferior appliances genius can produce the greatest results. It is not, however, to be supposed that talent will develop itself fully at this early stage of our work, and therefore we will allow our pupils to avail themselves of all the help they may suppose to find from the larger array of colors we have specified.

#### THE COMPOSITION OF "NEUTRAL TINT."

Rub down, on a *fat* saucer, plate, or delf palette, about equal quantities of Indigo, Lake, and Sepia, keeping them carefully separate at three points of a triangle, some inches apart. With a large swan-quill brush and some clean water blend about equally small quantities of each of the three colors already rubbed down on the palette in the centre of the triangle. The mixture will form the desired "NEUTRAL TINT."

Preserve carefully the greater part of each original color on the palette, and when the central mixture is used up, or when it is required to have more of *bluish* tint, add a little more INDIGO; if *brownish*, more SEPIA; if *reddish*, more LAKE—just as may be required to match the varying tints of the original.

These hues can be still further varied by the addition of a little VANDYKE BROWN or BURNT SIENNA, which should be kept separate, also, on the palette and placed beyond the SEPIA already rubbed down.

#### DRAWING PAPER AND BRUSHES.

For DRAWING PAPER, Whatman's "Not" surface is the best; when it cannot be obtained, good practice can be made upon ordinary Cartridge paper. In some work, especially sketching from nature, Cartridge paper is indeed preferable; being slightly absorbent, it is quicker to work upon and gives a softer effect to the drawing. It is well to have the paper strained over the edges of a wooden board or else laid down wholly on a piece of cardboard. The "Solid Sketching Blocks" are very convenient, but unless in the hands of an experienced person, are apt to become "cockled" and give trouble by not drying sufficiently quickly after being broadly washed over with water or color.

For BRUSHES, "Brown Sables in quill" are best, for those who can obtain them, and the larger they can be used the better. In fact, the ability to do both large and fine work with the same brush is a proof of the skill, dexterity, and lightness of hand of the artist, and therefore practice in *doing fine detail with a large brush* is recommended. "Camels'-hair" brushes will do quite well for those who cannot aspire to "Sables." Indeed, it is on record that one of our greatest modern painters, being unable to procure brushes of either description, produced excellent early work by means of brushes for which the tail of the "harmless necessary cat" supplied the material. As we have already said, genius can supply deficiencies, and it is only a bad workman, as a rule, who complains of his tools. It is most desirable, and indeed necessary to good work, that the brushes be kept clean, being carefully washed after being used, and not put past till dry. It is a bad habit to suck the brush; the saliva prevents the color from flowing, and many colors are poisonous. Let the brush be well charged with color, but not so as to lose the power of using its point. Exert no pressure on the brush when using it.

## DIRECTIONS FOR SKETCHING.

The Horizontal Line should first be fixed correctly but with a very light line, and then (marked off upon it) the position of the principal objects touching it. Those also which are above or below the horizontal line should have their position lightly marked or noted upon it.

When these various points are correctly fixed, the sketching may be proceeded with, beginning at the left edge of the drawing;—this is in copying a picture; when drawing from nature, it is well to commence with the principal central object, and with that part of it which is nearest the eye.

As these "Easy Studies" are described individually, directions will be given for sketching each, so we need not follow minutely this part of our subject, and indeed the rules vary much for different classes of objects. We may make, however, one remark as to *measuring*. Many persons can sketch correctly without measuring, many need a certain amount of aid to the eye. It is well, however, as a general rule, to sketch *first*, and test the accuracy of the eye, *after the sketch has been made and the positions fixed by the eye alone*, by measurement. Measuring at every stage only weakens the power of the eye, while by *measuring afterwards* we aid its appreciation of both form and distance of objects, by showing how much it can be relied on.

A rather long pencil ("H B" or "F") should be used for sketching, one that can be easily rubbed out. Care should be taken not to indent the paper by leaning too heavily, as by so doing "the hand becomes cramped, and freedom is lost." Sketching should be done by lines, or broken lines, *never* by dotted lines. Stale clean bread is the proper thing to use for rubbing out, as the use of Indian-rubber frequently prevents the color from lying evenly on the paper afterwards. By all means that composition known as "Ink Eraser" should never be used by the artist, as it entirely destroys the surface of the paper for any subsequent work.

## LANDSCAPE PAINTING IN NEUTRAL TINTS.

Practice in "Monochrome," that is in SEPIA (or INDIAN INK) alone, would undoubtedly be a better course of preliminary study. But in these days, when so much has to be learned by young folks, we may not always be able to do everything in the most complete system, and so many will find it convenient or necessary to commence painting by following the more pleasing and varied hues of these "Easy Studies." While the attempt to portray all the varied colors of nature at the outset would be a very hazardous one for most students, the intermediate measure of gradually adding the study of neutral tints to the knowledge of "Black and White" (which it is presumed has been acquired by a practice in PENCIL DRAWING), will be a tolerably safe one for most beginners.

The use of all the pretty combinations of color temptingly arrayed in the windows of artists' colormen would be disastrously puzzling to a young artist, and indeed it may sometimes be so to a master. The following selection of colors will be found all-sufficient for producing counterparts of the "Easy Studies" of this volume:—

INDIGO,  
SEPIA,  
CORAL BLUE, BURNT SIENNA, VANDYKE BROWN,  
To which may possibly be added YELLOW OCHRE and LIGHT RED.

It is well, if possible, to start with a supply of all these colors, though there is little doubt but





## INTRODUCTION.

THE nine "Easy Studies in Water Color Painting" which illustrate this work, are intended for those students who have already attained considerable proficiency in Pencil Drawing. Where a knowledge of Pencil Drawing is wanting, it can be acquired by diligently following the examples and instructions given in such works as "Vere Foster's Drawing Books." In that comprehensive series will also be found several good primary books on Water Color Painting, and one of the best of these, "Landscape in Sepia," by John Callow. When time and circumstances permit, this work should be carefully gone through, and the very simple examples diligently studied and followed.

Mr. Callow's work affords useful practical instruction in the use of the Brush,—giving a familiarity, in an interesting manner, with the value of the various "washes," and laying on of "tints" for sky and distances, the necessary "touch" for hills, rocks, or trees, for buildings, waves, or still water or broken ground. But as that simple and excellent work may not be available, or might seem useless drudgery to some students, who may have sufficient practical knowledge or talent to dispense with it, it may be well to give here a few general directions, sufficient for rendering these "Easy Studies" an introduction to a knowledge of Landscape Painting in Water Colors.

### PRELIMINARY REMARKS.

It may not be out of place to impress upon all students the importance of paying great attention to the first sketch. The necessity of making a careful outline sketch, *absolutely correct in all its parts*, has been laid down by all authorities as the great first step towards ultimate success in the finished drawing. Therefore, before color is ventured upon, the student should have rendered himself a correct, careful, and expert draughtsman, by means of earnest and diligent practice in pencil drawing, especially in those branches of the art which develop firmness in *touch*, accompanied with delicateness of *line*.

*Shading* is inadmissible in the preliminary pencil sketch for a painting, but the effect of aerial perspective can be given by faint and delicate lines being used for distance and sky,—stronger by degrees as those indicating middle distance are approached,—a clear firm line, with bolder touch, being used for the objects nearest the eye, and in the foreground. This must not be overdone, but still there is no harm in a certain amount of "effect" being given to the early pencil sketch, that, before any coloring is applied, it may be in itself a pleasing and effective outline drawing.<sup>B</sup>



A few words of explanation may seem necessary, from the familiar "style" of the language used in the following Lessons.

Treatises on Art are frequently found to be rather high-flown and grand in their diction, and may be therefore somewhat difficult of comprehension to young people, or beginners of any age. In the present case high-flown language has been avoided, and the general style of expression has been made, as far as possible, to resemble the practical teaching of an experienced artist giving oral instruction as the drawing progresses.

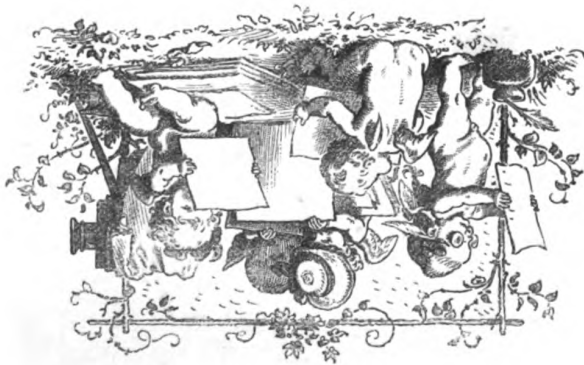
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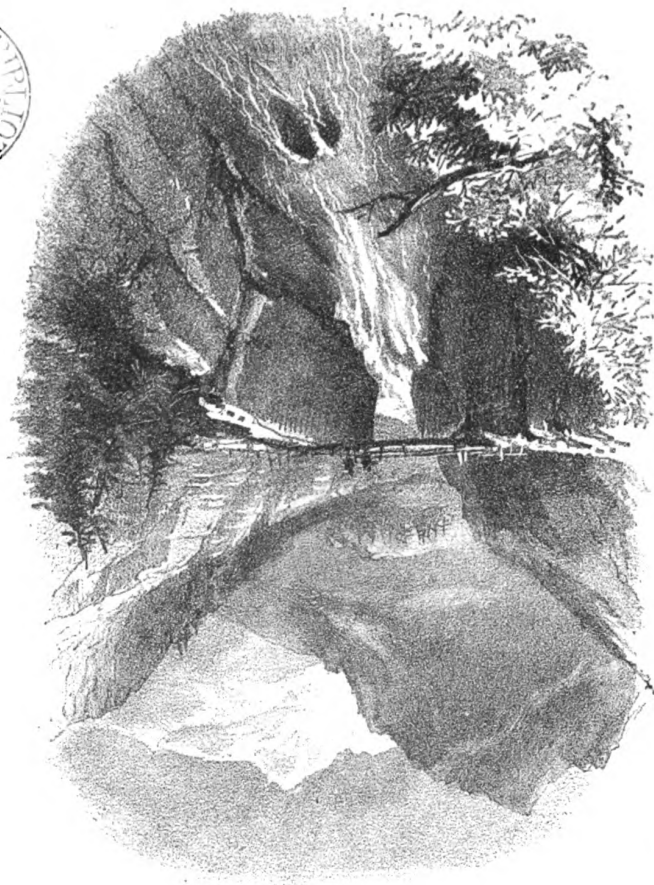
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NINE SKETCHES FROM NATURE IN SIMPLE TINTS.



R. P. LEITCH AND J. CALLOW.

BY

WATER-COLOR PAINTING,

IN

EASY STUDIES





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