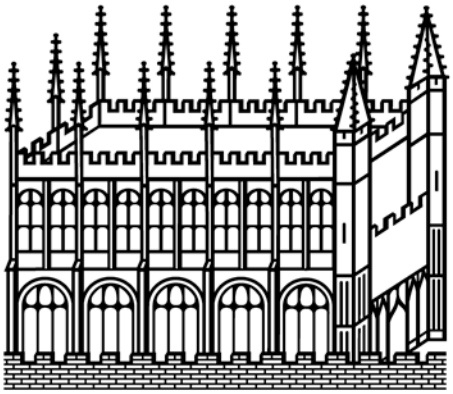

THE ART

OF

LANDSCAPE PAINTING

IN

WATER COLOURS.

BY

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PREFACE.

THE Art of Painting in Water Colours has attained, in this country, so high a state of perfection, as to be undoubtedly placed in successful competition with the time-honoured sister art of oil-painting. This result is due, in no small degree, to the superiority of the materials now in use, in comparison with those of the early school of the art; as well as to a more extensive appreciation of the powers of colour, a better taste, and a bolder manipulation.

The imperfect mode of the preparation of the old cake-colours rendered their use extremely inconvenient and irksome: the resulting defects were, however, submitted to patiently enough, so long as the objects of the art were limited to a hard outline filled in with light and shade, produced by a few monotonous washes of Indian Ink or Neutral Tint.

The successful attempts in the manufacture of the cake-colours, which, from being hard and gritty, be-

came comparatively smooth, and yielding a firmer body of tint, immediately gave an impulse to the art itself; the requirements of which, acting in turn upon the energies of the manufacturer, called forth those beautiful results,—the almost perfect materials of the present day.

It is now fifteen years since moist colours, as they are at present prepared, were generally introduced among the Water Colour Artists. The almost universal adoption of this form of the pigments has arisen from the increased power and facility which attend their use; and which have materially contributed to the present really wondrous perfection of the art. Not but that in the dry colours, as in those just named, the improvements and discoveries have gone on *pari passu;* for these dry colours have, as regards purity of tone and perfection of wash, advantages which were utterly unknown in the old preparations.

In spite, however, of all these obvious advantages, there were still wanting the means of employing opaque washings, and solid scumblings of a tone lighter than the ground on which they might be laid;—a want suggested by the attempts of the artist in his desire to imitate the free and masterly handling which distinguishes spirited execution in oil-painting.

It was agreed that this could be effected only by the

aid of a strong-bodied *white* paint, which in drying should maintain the same tone as it had when wet; and which should also be unquestionably permanent. These desiderata are not attainable either by the old "Constant White," or by "Flake White."

Happily the investigations of science pointed out the way of escape from this difficulty; for the "Chinese White" is proved by the aid of the Chemist to possess all those properties which exactly meet the wants of the artist in those essential points in which he was, before its discovery, at a loss.

Such are the materials which, from the excellence of their manufacture, have contributed to the surpassing greatness of the English School of Art in Water Colours; a school altogether unapproached by that of any other nation in the world.

To introduce our countrymen to the rudiments, and indeed to something more than the rudiments, of this charming art, is the object of the following pages. Our object has been to comprise, within a reasonable space, such information as is essentially necessary for the beginner; and yet,—while from a desire to aim at brevity it has been thought right to adopt an almost censurable baldness of diction,—to bestow no small labour and thought upon making our rules and statements as clear and simple as possible.

We hope that it will add some weight and dignity to our present attempt, to know that all that is stated is the result of long experience; and it is not without considerable confidence, that we feel that such will be the case, if it be remembered, that this experience has been extended over a space of years, during which he, to whose admirable taste and judgment we are so much indebted, has watched the transition of the art from its early imperfect condition through all its stages to its present surprising state of maturity and greatness. The names, which are placed on our title, will be a full warrant for our hope that our rules and general remarks may be relied upon; for they are the names of those, one of whom has achieved a well-merited reputation by the power and beauty of his works, while upon the other,—such is his devotion to the art, the vigour of his imagination, and the soundness of his judgment,—seems likely to descend the mantle of his eminent father.

For ourselves, as the editors of these few pages, we feel glad, to no small extent, in having had the privilege of seeing the work brought thus into existence; and, launching this our little vessel upon her voyage, we will venture to hope that a fair success may attend her, and that she may receive that meed of praise, which has been awarded to our "*Instructions in the*

Art of Painting in Oil-Colours." If it should be so, our just pride in our success will be as great as our happiness in the reflection that we have been so far instrumental in contributing,—in however lowly a degree,—to the legitimate sources of the best temporal enjoyments of our countrymen, and, through that agency, to the Glory of the Great Eternal.

J. E.

KING'S COLL., LONDON;
March, 1850.

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THE ART

OF

LANDSCAPE PAINTING

IN WATER COLOURS.

To prosecute the study of Landscape Painting in Water Colours successfully, the usual qualifications of industry and energy are eminently necessary. But however great may be the pains bestowed upon the attainment of this object, the results will be found so gratifying, as to ensure the fullest and amplest reward to those pains.

The manufacture of all the materials used in this art is now so perfect, as to give an entirely new character to the art; for the most varied effects are capable of being produced by them in subjects of every kind: and, in the branch to which we propose to introduce the student, there is no degree of excellence, as to truthfulness and power, which is not capable of being attained. The preliminary caution which we wish especially to impress upon the attention of the beginner is, that he should wed himself as little as possible to the particular style of any given master, but making nature his chief guide, should apply the general principles

of art, (which he will find detailed as clearly as it is in our power to detail them), in the formation of a style which he may call and feel to be his own;—*his own*, because he will be able to account, in the management of his picture, for all his processes and effects, upon clear and acknowledged principles. In recommending that the student should not wed himself to the style of any particular master, we cannot of course be supposed to insist upon his closing his eyes to the works of the great masters in the Art, merely applying himself to the acquisition of the knowledge of certain modes and manipulations, but that he should study and observe the excellence of those works as examples of the development of principles, striving to see what, in each given instance, was in the mind and intention of the master, as to the application of his own system and of his own view of principles of Art. If this be well understood in the outset, the pupil will soon be able, after acquiring a little insight into the nature and use of his materials, to advance with a feeling of confidence and comfort; and in no way will this feeling be more agreeably evidenced to himself than by the fact that he will often be able, by a bold application of his newly-acquired principles, to change a blot or a blemish in colouring into an agreeable or even a charming effect.

It is obvious that we must presuppose that the learner has a fair knowledge of drawing and of perspective. Premising this, we will at once proceed to the business in hand; and, for the purpose of clearness and facility of reference, the subject will be treated of under the heads of,—

1.—*Implements and Materials.*

2.—*Processes and Manipulations.*

3.—*The Principles on which a Picture should be constructed, and be treated in its usual stages.*

Part I.

IMPLEMENTS and MATERIALS.

The Implements and Materials used in Water Colour Painting are few and simple. They are—

A few china tiles, saucers, or palettes;
A piece of very soft sponge;
An old silk handkerchief, and a piece of soft wash leather for wiping out lights;
A weak solution of gum arabic;
An eraser, or a sharp penknife;
A drawing board;
Paper;
Brushes;
Colours.

Of these materials and implements, none need particular notice except the last three, of which we shall now proceed to speak more at length.

Paper.

The paper most generally used in Water Colour Painting is of what is called Imperial size (30 in. by 21 in.); under which name the best and greatest varieties of textures, as well as of weight and thickness, can be obtained.

With the mention only of that kind which contains 72 lbs. to the ream of 20 quires, we will pass to those which

weigh 90 lbs., 110 lbs., and 140 lbs. each to the ream. The first of these three may be characterized as a paper generally serviceable for drawings of small dimensions; for paintings, however, requiring the elaborate and severe manipulations of modern art, the second is well adapted; the third being a still thicker paper for still more decided objects and emergencies.

Thus paper is distinguished by its weight; but a still more important distinctive characteristic of paper is in its *texture* or *the grain of its surface.* This texture is greatly varied in different papers; but the following remarks will enable the learner to make his selection, according to the object he has immediately in view. For most drawings it is requisite that the surface should not be too rough; yet that it should have sufficient texture to take and retain the colour. If it be too fine and smooth, there frequently results an unartistic flatness and a want of brilliancy in the work; if, on the contrary, it be too rough, the effect is often harsh and coarse, and the details of the picture cannot be executed with sufficient clearness and precision. Yet it must be carefully observed, that for slight sketches these rough surfaces are extremely favourable, the sparkling lights and shadows caused by the mere projections of the material of the paper, aiding the effect in a peculiarly agreeable manner.

The proper sizing of Drawing Paper is a consideration of great importance in its manufacture, and is a process in which failure often occurs. If paper be sized too strongly, colour will not float nor wash well upon it, but will appear hard and streaky. If it be sized too little, the colour is absorbed too much into the fabric, and it will appear poor and dead.

It is impossible to urge too strongly the importance and advantage of procuring paper of first-rate quality. Every artist of eminence is unsparing of pains and expense in

this particular; since in the saving of time in overcoming any subsequent difficulties, the superior brilliancy of good paper and the great facility in working upon it, compensate a hundredfold for all his pains and expense.

Papers of Whatman's manufacture may be mentioned as possessing a good texture, and as being of a fine quality: they take the colour well, and bear the moderate action of the sponge or of the scraper, without the result of that unpleasant woolliness common to the softer kinds of paper.

The Drawing Paper known as "Harding's," and distinguishable by having upon it the stamp of Mr. J. D. Harding's initials, is valuable for its equality of surface, as it seldom varies much in texture. It is, however, for many reasons, best adapted to subjects in which opaque or body colour is employed, as well as for sketching from nature. On account of this last named purpose, it is much used for making up into solid blocks or sketch books.

Brushes.

Brown sable is the hair best adapted to the purposes of the Water Colour Painter. It carries colour better, and works more freely, than the red sable. This latter is, however, sometimes of service in producing certain effects; in many cases also where a rather stiff foreground colour is employed in large works, and when a body colour white is used; for it is stronger and firmer than the brown sable, but it does not retain so good a point, nor does it work with the same freedom, as the brown sable.

Brushes of brown sable are generally made by the insertion of the hair into quills; and hence the size of the brush is recognised by the various names of the quills employed, as *Eagle; Swan,* large size, middle size and small size;

Goose, Duck, and *Crow.* The Eagle brush is very large, expensive, and seldom used. The small Duck and Crow sables are employed for delicate markings; as in branches, foliage, and architectural details.

Very pleasant and agreeable brushes are now made with German silver ferules; heavier indeed than the quill brushes, but exquisitely made, and much employed for many purposes. These brushes can be obtained of any size, from the smallest miniature to the largest Eagle.

These ferule brushes derive also much value from this circumstance, that they admit of being made so effectively in a broad flat form. In this form they are employed in foliage for instance, on herbage, or grass, where it is desirable to preserve a square, sharp and well defined touch. This mode of working is adopted from a similar manipulation in oil painting; and here, as in oil painting, the long handle of the brush is of considerable advantage, when the picture is executed on an upright easel. In this case the mahl stick is used, as in that art.

For the working of skies, a wide flat brush is employed. This is best made of strong red sable for extensive and repeated washings; but if any slight subsequent over-washings be required, the squirrel (or camel hair, as it is called) will be the best, as its hair is softer, and not so liable to rub up the colour beneath too quickly.

A flat camel hair brush in tin is a useful and necessary implement, not only for laying broad washes of colour, but for damping the paper previously to the commencement and occasionally during the progress of the work, as well as for softening tints where they may be too hard and heavy.

The flat hog hair brushes used in oil painting, if made with a fine soft bristle, are very effective tools in experienced hands, in cases where body colour, or any rich and powerful tone is desirable. Their strength and stiffness enable the painter to employ thicker colour than can be worked with

sable brushes, as well as to force it more effectually into the texture or grain of the paper.

Colours.

In Water Colour Painting, as now practised, the colours are used in three forms; namely, *dry cake colours,* which are considered by a numerous class of artists to have certain advantages as regards purity of tone and perfection of wash; *moist colours,* placed in earthenware pans, and arranged in convenient tin sketching boxes; and *colours* put into collapsible metal tubes, as in oil colours.

Of these forms the second is the most convenient and advantageous for the learner, and even for the advanced artist.

It may be observed that the tube colours above spoken of are chiefly serviceable in large works, requiring a considerable body of colour to be laid on in a short time.

It must be remembered that the following catalogue of colours contains only those absolutely useful in Landscape painting; that however nearly they approach each other generally, they all differ in degrees of opacity or transparency,—in hue and tone,—and particularly in working.

Real Ultramarine.—This brilliant blue is the purest in tint and at the same time one of the most permanent pigments known; it is nearly free from any tinge either of purple or of green.

Beautiful as this colour is, it is not so well calculated for mixed tints as many other blues, on account of a gritty quality of which no grinding will entirely divest it, and which causes it to separate itself from other colours with which it may be mixed.

In skies and distances it affords a fine aerial azure. It has, however, not been so much employed for this latter purpose since the introduction of the imitative Ultramarine, known under the name of French Blue.

Ultramarine Ash.—A delicate and extremely tender azure, not so positive in tint as Ultramarine, but which washes much better. It may be used for skies and distances, where tender azure grays are required.

French Blue.—A valuable colour, which, of late years, has been added to the artist's list of pigments. It is strong in colour and nearly transparent; is useful either in figures, draperies, or landscape. It has a slight tendency to the purple hue, which may be neutralized by the addition of a small quantity of Prussian Blue; after which, it resembles much the tint of the Real Ultramarine, and although not quite so vivid, is more generally useful, particularly as it washes and works well. It is permanent in water colour.

Smalt.—Is occasionally used in landscape. It is a vivid and gorgeous blue: bright, deep and transparent, bordering on the violet tint. Does not wash well: is quite permanent.

Cobalt Blue.—A pure light azure blue, nearly transparent; it washes well, and affords clear bright tints in skies and distances, but is apt to cause opacity if brought too near the foreground. With Light Red, in any proportion, it gives beautiful cloud tints; with Madder Brown it affords a range of fine pearly neutrals. This colour is quite permanent.

Prussian Blue.—A deep-toned brilliant blue, bordering slightly on green, a quality which militates against its use in skies and distances. The old water colour painters,

however, used it for those parts of a picture, with the addition of a small portion of Crimson Lake to neutralize its green tint. Prussian Blue mixed with Light Red gives a sea-green neutral.

Antwerp Blue.—A deep transparent blue, which has naturally a green tinge, rendering it well adapted for mixed greens.

Indigo.—This colour is generally useful in landscape. It is not a bright blue, although very clear in all its tints. With Indian Red it affords very clean purpley shadows; with either Gamboge, Raw Sienna, Roman Ochre, or Yellow Ochre, it gives clear, sober greens. It stands well.

Gamboge.—A very lively and transparent yellow gum, highly useful in every kind of subject. In landscape, it affords, with Indigo or Antwerp Blue, clear bright greens; and with Sepia a very useful sober tint: in its very deep touches it shines too much, and verges on the brown.

Yellow Ochre.—This sober and useful yellow is generally employed in the distance and middle ground of a landscape; it possesses a slight degree of turbidness, and is esteemed for this property, which is considered to give it a retiring quality. It affords a fine range of quiet greens in its admixture with Antwerp Blue or Indigo; also a very serviceable yellowish drab with Vandyke Brown. It is very permanent and washes well.

Roman Ochre.—Is more transparent and rather cooler in its tint than the above, forming, with Antwerp Blue or Indigo, an excellent range of greens, which are much used by many painters.

Raw Sienna.—More transparent in its tint than any of the Ochres. It has the objection of being rather pasty in working, although by proper skill in its preparation it may be divested of some of this quality. It is much employed in landscape, on account of its being useful both in distance and in foreground; it gives bright sunny tints, and, with Antwerp Blue, very pure clear greens.

Cadmium Yellow.—This splendid, glowing, yellow pigment, prepared from the metal Cadmium, is a recent addition to the palette. It is extremely brilliant and nearly transparent, which qualities make it invaluable for gorgeous sunsets. It also works and washes well, and is permanent.

Indian Yellow.—A rich intense yellow, particularly useful for draperies, and for compounding landscape greens. It washes and works extremely well, and is permanent in water colours.

Italian Pink.—A rich transparent yellow, affording a variety of beautiful foliage-tints, by admixture with Indigo and Sepia in various proportions. These three colours with Burnt Sienna will produce almost every variety of sunny foliage. It gives also fine olive greens by admixture with Lamp Black.

Yellow Lake.—Similar in its qualities to Italian Pink, but a little cooler in tint, and not quite so powerful.

Chrome Yellow.—Is of three tints; pale, deep and orange. They are opaque colours of strong body, and are occasionally used in thin washes.

Mars Yellow.—A fine, warm and brilliant artificial ochre; quite permanent.

Lemon Yellow.—An extremely pale lively yellow, entirely free from the slightest tinge of orange: it has not much power, and is semi-opaque. In distance, its light wash is used with great effect for cool sunny greens, for which purpose a minute quantity of Emerald Green may be added to it. It is employed for points of extreme high light. It is quite permanent, and washes well if skilfully prepared.

Gallstone.—A deep-toned gorgeous yellow. It affords richer tints than any other yellow, but cannot be depended on for permanency, and for this reason is seldom employed.

Naples Yellow.—A pale semi-opaque but clear yellow, sometimes used in architectural works. The Naples Yellow here spoken of is manufactured with a Zinc instead of a Lead base, as is usual, and is consequently permanent.

Burnt Sienna.—A rich transparent brown orange, much used in every department of water colour painting. It yields fine olive greens by admixture with Antwerp Blue (or Indigo) and Yellow or Roman Ochre, Raw Sienna, or any other transparent yellow; and these tints may also be saddened into fine olive neutrals by the addition of Sepia. It is inflexibly permanent, and washes and works well.

Mars Orange.—A very clear and beautiful orange, of the Burnt Sienna character, but without that tendency to brown which distinguishes the latter; it is consequently valuable in its pale wash for bright sunny tints, and is unequalled for clearness of tone. Very permanent.

Brown Ochre.—A dense, deep-toned, brownish yellow, fine in sandy foregrounds. Brown Ochre and Indian Yellow give a deep autumnal tint of great richness. Permanent.

Carmine.—A very brilliant, deep-toned crimson, possessing great power in its full touches, and much clearness in its pale washes, although in this latter quality not equalling Madder Lake. It flows and washes extremely well, but is seldom used in landscape painting.

Crimson Lake.—Similar in its character to the preceding, but deficient in some of its richness and brilliancy. This colour is generally useful in all departments of the art.

Scarlet Lake.—More scarlet in its hue than the last, but not so transparent.

Purple Lake.—A transparent, deep-toned Lake, useful in shadows.

Madder Lake, or *Rose Madder.*—A very delicate carnation, much clearer in its pale tints than either Crimson Lake or Carmine, but wanting in intensity. It is much used in all classes of water-colour painting, on account of its superior permanency.

Vermilion.—An opaque bright scarlet red, higher in its tone than any of the others; but a want of transparency, and its not flowing well, preclude its being used so generally as would be desirable: it stands well.

Scarlet Vermilion.—Has properties the same as above, with the exception of being a little more scarlet in its tint, and washing better.

Orange Vermilion.—Rather more transparent than the others, with a clear but not bright orange tint; it washes better than the other descriptions of Vermilion, and is for landscape purposes more useful.

Light Red.—A clear and transparent, but not a bright red, with somewhat of a tinge of orange; it is generally useful in landscape: with Cobalt it yields fine grays; with Black and Brown Pink fine warm near tones. Permanent.

Venetian Red.—Is a very serviceable colour for general purposes; its tints, though not bright, are clear, and it mixes and works kindly with Cobalt or with French Blue, affording fine pearly grays. Heightened by Madder Lake, it affords a fine glowing red, very serviceable in some description of skies; and saddened by Black, gives low-toned reds of good quality for buildings.

Indian Red.—This deep lakey red earth, when skilfully prepared, affords fine clear tints in the light washes, and useful shadows when mixed with Indian Ink. It is much used for grays when mixed with Indigo or with Cobalt. Quite permanent.

Purple Madder.—An intensely deep, rich and warm purple, affording the greatest depth of shadow, without coldness of tint. The clearness and beauty of its delicate tones render it valuable in every stage of a drawing. With Indigo and Raw Sienna, it gives beautiful shadow tints, and may be relied on for permanency.

Madder Brown.—This rich lakey brown is, if prepared with skill, of intense depth and transparency, affording equally the richest description of shadows and the most delicate pale tints. With Cobalt, or with French Blue, a set of fine warm or cool grays are compounded, in proportion as the brown or the blue predominates. It is quite permanent.

Vandyke Brown.—This very rich transparent brown is employed in almost every department of the water colour

art. It is clear in its pale tints, and deep and warm in shadows. With Indigo it gives very clear, sober, neutral greens, for middle distance. Permanent.

Sepia.—Unless artificially warmed by mixing other colours with it, this pigment is of a pale brown tint. Its pale washes are extremely clear, but its colouring property is so very strong, that, unless used with caution, it is apt to engender heaviness in the shadows. It is perhaps the best washing pigment we have. With Gamboge it affords, for landscape, a range of fine neutral greens which are permanent. Indigo and Sepia give very cool dark greens, and with Prussian or Antwerp Blue, low olive greens.

There are also two other descriptions of Sepia; one called Warm Sepia, the other Roman Sepia. They are tints compounded by the admixture of a red and of a yellow with the natural Sepia; the latter however is the only kind required by the landscape painter.

Cologne Earth.—A cool brown, useful for the shadows of buildings: does not wash so well as Sepia, and is preferred for some purposes on that account. Permanent.

Bistre.—A fine brown colour that washes well, and has a clearness about it suited to shadows in architectural subjects. Permanent.

Burnt Umber.—A quiet brown colour, affording clear and warm shadows. It is apt to look rather turbid if used in great depth, but it washes and works beautifully, and in buildings it is invaluable.

Raw Umber.—A quiet yellowish brown, not perfectly transparent.

Indelible Brown Ink.—Although this cannot be classed as a pigment, yet being very useful in the art, it may be proper to describe its qualities. This ink is a rich brown fluid, and, as its title imports, is indelibly fixed on the paper as soon as it is dry; thus allowing the artist to work or wash over it repeatedly, without its being disturbed. If diluted with water to its faintest tint, it still continues to possess these qualities undiminished. It is generally used with a reed pen, and employed principally in architectural details.

Brown Pink.—This colour is almost indispensable in landscape, affording generally the rich foliage tints in foregrounds. It may be modified by admixture with Burnt Sienna, or Gamboge, a compound which, with the addition of a small quantity of Indigo, gives a warm green.

Olive Green.—(Sometimes called Dewint's Green.) A fine deep olive green, of sober richness, much used in landscape. Permanent.

Emerald Green.—A vivid light green, immediately attracting the eye to any part of the picture in which it may be used. It has the effect, where properly placed, of toning down at once, by the force of contrast, all the other greens in the picture. In its pure state, it is employed generally in draperies of landscape figures, heads of boats, or the like, and generally very sparingly. Where required however, no mixture will serve as a substitute.

Sap Green.—A transparent gummy green juice, inspissated and formed into a cake; not strictly permanent; of little use in landscape painting, as the mixed greens are better.

Green Oxide of Chromium.—A deep-toned green, bright, but not vivid, as a landscape green; and in the hands of a master, it is occasionally employed with great effect, by admixture with either Brown Pink, Italian Pink, or Indian Yellow, and has then a fine lustrous appearance. Is extremely permanent, but does not wash well in flat tints.

Ivory Black.—Is the richest and most transparent of the Blacks, and has a slight tendency to brown in its pale washes.

Lamp Black.—Is not quite so intense nor so transparent as that made from ivory, but it is less brown in its pale tones: it has a very strong body that covers readily every underlay of colour. Lamp Black mixed with French Blue or Cobalt affords good cloudy grays, which are sometimes used for the shadows of heavy stormy clouds: but it should be used sparingly in a landscape, as it is a dangerously heavy colour.

Blue Black.—Is a black of a weaker body than the other two blacks, and consequently better suited for general mixed tints, in which it is not so likely to look dense and sooty as the others may do; it also affords a serviceable cool shadow tint. Is permanent.

Neutral Tint.—A compound shadow colour, of a cool neutral character.

Payne's Gray.—Similar to the Neutral Tint, but having a little more lilac in its hue. By itself it gives a clear violet shadow. With a small portion of Burnt Sienna, it makes a clear neutral tone; and all the mixtures, whether the Gray or the Burnt Sienna predominates, afford serviceable tints.

Chinese White.—A material of great importance to water colour art. It is prepared beautifully white, and possesses the desirable quality of dense body; so much so, that, as the painter works, his effects remain unaltered by the drying of the colour. It works and washes with great freedom, has no pasty or clogging qualities like the imperfect whites formerly in use, and its permanency is unquestionable. The various methods of employing the Chinese White in landscape painting will be adverted to hereafter. It will be sufficient at present to observe, that the following colours blend very satisfactorily with the white for opaque lights, viz., Gamboge, Cadmium Yellow, Vermilion, Light Red, and Yellow Ochre.

It will be apparent that the *whole* of the foregoing colours are not required for any single work, but that a selection, according to the painter's intention, must be made from them. For general use the following list will be found serviceable and convenient:—

Gamboge,	Yellow Ochre,
Burnt Sienna,	Light Red,
Indian Red,	Purple or Crimson Lake,
Rose Madder,	Purple Madder,
Brown Madder,	Cobalt,
French Blue,	Indigo,
Vandyke Brown,	Sepia,
Olive Green,	Blue Black.

Part II.

PROCESSES and MANIPULATIONS.

The mechanical operations in Water Colour Painting are few; but as they are employed in the production of very important effects, principally in lights and in modifying the tones of the picture, the learner must endeavour to acquire considerable dexterity in executing these operations.

1.—Stretching and Preparing the Drawing Paper.

All the care that can be bestowed upon this preparatory process will be amply repaid by the facility which will subsequently result in the progress and execution of the work. The best paper is often spoilt by want of proper and sufficient attention to this process; for in the different washings, flaws and defects occur, which, while apparently resulting from a supposed defect in the paper itself, yet are in fact to be attributed solely to some oversight or neglect in its preparation.

The paper should, as has been observed, be selected with great care. This selection being made, let the paper be placed on the drawing board with the face, and not the reverse, uppermost. The face, or working surface, is that side on which, when the sheet is held between the eye and the light, the maker's name—the water-mark, as it is called—can be seen and read in due position from left to right.

On the reverse side all knots, flaws and projections are cut or scraped off by the manufacturer; this is usually done by him with a knife, which leaves an abrasion of the surface, into which, were that side used for the painting, the colour would sink, and thus cause an unsightly blot or stain; and if this should occur in the sky it would be fatal to the picture. Flaws sometimes occur on the face of the paper. To detect them, hold the sheet obliquely against the light, rather above the eye, and on looking upwards over the whole surface you can readily discover them. Having satisfied yourself that your paper is perfect, put a pencil mark on the proper face to prevent error in placing it for straining.

This being done, next take a flat camel hair brush or a soft sponge, and wet the sheet on both sides with clear water: roll up the sheet so wetted, and then either fold it in or cover it with a clean damp cloth, in which it may be left until you find that all the fibre of the paper has absorbed a sufficient degree of moisture. The precise time required for its being so left depends of course upon the thickness of the paper, and may be determined by bending or turning down an inch or two of one of the corners of the paper. If the bent corner preserve its elasticity, and so spring back, the paper is not sufficiently damped; but when, without of course being too much weakened by the water, (in which case it will fall by its own weight,) it does not spring back, the paper may be considered to have imbibed sufficient moisture.

If the paper has not been damped enough, it will not strain so as to present a tense and smooth surface, but is apt to "cockle," and will be troublesome in working; whilst, if wetted more than is required, it contracts too much in drying, and may probably rend at the edges or corners.

Great care must be taken not to rub the true or working surface of the paper (while it remains damp) with a sponge,

a cloth, or any substance that may cause the slightest abrasion; for, whenever this is done, the paper is spoilt beyond remedy; although the injury, in such a case, might not appear until colour is laid upon the damaged part, which, by the absorption of the colour, would become a dark blot.

The beginner will do well to adopt the common framed mahogany drawing board, as the most convenient and serviceable for general use. Paper, when damped in the manner above described, is merely to be placed upon the board and carefully inserted with it into the frame, in which it is held tight by cross bars at the back. Moreover, the drying should be gradual, and not forced by fire heat; for this would contract the paper too rapidly, and cause it to tear at the edges turned over the board.

If the paper, instead of being put into such a frame, be strained on the plain clamped drawing board, the edges must be turned under, and then glued to the back. This mode of straining is less expeditious than the former; but it is sometimes desirable, particularly for drawings of large dimensions.

Important highly finished drawings are frequently laid down—or mounted, as it is called—on three or four thicknesses of drawing paper; by which means the surface will be found to remain solidly level during the progress of the work.

2.—Scraping.

This process, when executed with a very sharp eraser, may be considered the best method for producing brilliant lights; such as a portion of pure white in the sky, the froth and spray of waves or of falling water, birds against dark clouds, and the like: but if it be necessary that the part

thus scraped should be afterwards tinted, it must first be rubbed with a piece of clean Indian rubber, and then smoothed by the application of any hard surface, such as the handle of a knife, or a paper cutter. The colour will then lie on that part nearly or quite as well as on the unbroken surface of the paper.

Small partial lights in the drawing are to be obtained either by being scratched out of the broad washes with a sharp instrument, such as a penknife or an eraser, or by slightly wetting the necessary space with the brush charged with clean water: in the latter expedient, let the spot, when nearly dry, be smartly rubbed with a silk handkerchief drawn tightly over the finger, or with Indian rubber. It must be observed that this is not successfully accomplished, unless it be done in such a way as not to leave a woolly appearance on the surface, or on the edges of the lights thus obtained.

Chinese White is very useful for small and sharp lights in the foreground. These lights may be laid on in the desired forms with solid white, which, when perfectly dry, may be tinted or glazed over with the colour required to produce the intended effect. It will be found that if the colour be mixed with the white in the first instance, the effect will be less brilliant; both methods are however useful, and the difference in their effects is of service in procuring results adaptable to variety of surface and intention.

3.—Effacing, as a Means of Modifying Tone.

This method is usually practised when half lights only are required; being a process whereby too great a strength and decision of tone are reduced. It may be effected with stale bread, Indian rubber, a silk handkerchief, or a piece

of chamois leather. The leather, when soiled by the colour, may be repeatedly washed. The surface requiring to be acted upon is thus treated:—charging the brush with pure water, carefully wet that part of the under tint or colour where the light is required; then apply to the spot a piece of blotting paper, by which the superfluous moisture will be absorbed; by the omission of this, you would fail in producing the desired effect. The moisture being thus removed, immediately apply the bread crumbs, rubbing cautiously at first, until you ascertain whether the friction has been sufficient; if it have not, proceed more freely, until the intended effect has been produced. If the object be not gained in this manner, repeat the entire process, until it is properly effected.

Should the handkerchief be used, the blotting paper may be dispensed with; for, the surface having been moistened to the required extent, the light may be at once established by quickly and firmly rubbing, upon the moistened portion, the finger covered with the handkerchief or with the leather. These lights also may be subsequently tinted, if necessary; or, should they be found to be injurious to the effect, the former tone may be recovered by placing upon them a tint of the removed colour.

The facility of this process may probably, and indeed reasonably, induce the timid and unpractised hand to adopt this method in preference to that of scraping the surface; for, in fact, a disagreeable effect is frequently produced by any attempt to alter lights that have been either put in with the Chinese white, or procured by means of the scraper.

The lights procured by these means are smaller points, and which cannot, in the first instance, be left as all the broader lights of the composition should be.

It is necessary to give this caution, that, previous to any of these attempts at putting lights into a drawing, the paper must be perfectly dry; otherwise the operation,—by which-

soever of the given methods it be practised,—may do serious injury to the surrounding parts.

A variety of effects of light, and often some of the best in the drawing, are frequently the result of accident. The colours may run, or may combine with each other, in a manner altogether unexpected by the operator; and with an effect which perhaps no effort on his part could have produced. It requires, however, an ardent imagination, as well as a certain amount of skill and practice, to take advantage of these accidental circumstances, which in colouring from nature, are of frequent occurrence, in consequence of the rapidity with which the work is generally and necessarily carried on.

Rays of light, such as those from openings in the clouds, may be produced with beautiful effect by laying a piece of straight-edged paper upon the sky in the direction of the required rays, and then by gently washing the exposed part with a slightly-damped sponge, or handkerchief, or with a flat camel-hair brush moderately charged with water. The required effect will soon be in this manner produced.

4.—On Overcoming Flaws in the Paper.

A careful examination of the surface of the paper is the best security against flaws; but as these annoyances will occasionally escape observation, until forced upon the attention more and more by each succeeding wash of colour, a description of certain methods for remedying these defects will be serviceable.

Suppose the intended quantity of tint to have been laid in for the sky, and that a flaw in the paper makes its appearance,—a flaw caused perhaps by a scratch, or a scrape in the process of manufacture. This flaw, if allowed to

remain, will become more and more vexatious with each succeeding wash: it will therefore be necessary to remedy it on its first appearance. For this purpose the drawing must be allowed to become perfectly dry. This being done, it must then be placed flat upon a table, and let there be laid upon it a piece of stiff paper, in which a hole has been cut so large as to shew the whole of the flaw through it. Next, with warm water and a clean sponge, fearlessly rub the exposed surface until all the colour is removed and the objectionable mark entirely effaced. Then, removing the guard paper, press the part first with an empty sponge and then with blotting paper. If this be carefully done there will be merely a space of the original white ground, which when dry may be filled up by "stippling," that is by carefully dotting the blank with tints similar in force and character to the adjoining colours, until it cannot be distinguished from the surrounding parts.

It will be observed that this process does not remove the objectionable flaw, but merely enables the operator to correct, in the easiest manner, the defects of colouring caused by the flaw.

5.—On the Correction of Accidents in the Colouring.

Any accidental unevenness or inequality in a tint may be corrected by neatly and carefully covering the deficient spots with a tint accurately matched with the adjoining ones. These tints must be applied by means of a small pencil.

Where the defects or inequalities occur in the foreground or on any dark part of the work, they are less difficult to conceal. If they be caused by colour falling accidentally

upon the paper, it should be immediately removed with a sponge, before it has time to make its way into the grain.

Common writing ink and Indian ink are both difficult to remove. The best way to remedy accidents from them is to use the scraper and then to stipple up the spot in the manner already described.

Where damage is done to the foreground of a picture, which after due consideration is deemed irreparable, it is frequently possible to save the sky and the distance, by the following method. According to the subject matter of the work, cut carefully round the different forms until the foreground be entirely removed: if it be a lake scene or a marine view, cut directly across the horizon. If there be large stones or rocks near the foreground, and they remain undamaged, cut round them: then turn the work over, and with a very sharp razor or knife pare the cut edge of the paper as thin as possible; and, having well damped the back of the drawing, laid previously on blotting paper, by repeatedly sponging it until it be quite flat in every part, paste it down upon a fresh sheet, which must be of the same size as the original sheet, and which has been previously strained for the purpose.

This process, if executed with care, will enable the student to work up a new foreground, and the division in the picture will in fact be all but invisible. This remedy is only resorted to in extreme cases, where much successful labour, which has been spent upon any portion of an important work, would be otherwise sacrificed. In a small drawing it would be less troublesome to begin it altogether afresh.

Contrary to what is generally supposed to be the case, the water colour painter can make alterations in his work with as much success as the painter in oil colours can make them, or even to a greater extent.

A drawing may at any time be laid aside for an indefinite period, and afterwards be subjected successfully to some

one, or to all, of the methods of alteration already mentioned.

Be sure to remember never to destroy a drawing on which you may have bestowed some pains, however much you may for the time disapprove of it. Many a work of really promising excellence has, in a fit of ill humour or momentary disappointment, been thoughtlessly destroyed. Should any feeling of this kind arise, let the drawing be put aside with its face to the wall, and there remain until nearly forgotten: when taken up again, the result may be, upon viewing it with a fresh eye, that beauties will probably be discovered sufficient to elicit renewed energy for bringing the work to a successful termination.

Sometimes certain changes must be made in the drawing; and these are best effected by a piece of wetted wash leather wrapped round the forefinger.

This mode is frequently more manageable than that of using the sponge; especially when the erasure is not broad. The employment of the wet leather is useful for producing (on paper of a granulated surface) effects of gravel or sandy shores; the desired texture being obtained by gently rubbing off a portion of the colours from the summits of the granulations of the paper.

If, however, a considerable change be required, a sponge can be most effectively employed in removing the colour so entirely as to recover the white ground of the paper. If the colours have soiled the paper so much as to render it difficult to perfectly recover the white surface of the paper, this may be effected by washing over the part, from which the colour has been removed, with Chinese White diluted with water so as to be only semi-transparent. Upon the surface thus prepared, the colours will be shewn in as much purity as they would be on the unsullied paper.

6.—On the Handling of the Brush.

Much of the freedom necessary to spirited and effective execution, particularly in the working of details, will depend on the care and attention bestowed in the manner of using the brush.

The hand may be lightly rested, but it must be in such a manner as to secure the perfectly free action of the wrist, and of the fingers by which the brush is held. In laying on the tints, be careful to begin by laying them boldly and at once close to the outline, and not by repeated touches or by dragging the pencil timidly backward and forward.

Referring to the importance of correctness and completeness in the drawing, we may here observe, that all want of decision is chiefly owing to the absence of a well-defined and accurate outline.

The effective handling of the brush requires speed, especially in working some kinds of foliage and in covering large spaces with flat washes of colour: therefore some practice is necessary for the acquirement of sufficient dexterity to overcome, in this respect, mechanical difficulties, which always yield to ordinary diligence and attention.

It is especially to be observed, that, as a general rule, the brush should be tolerably full of colour, in order that it may float freely; for upon this the cleanness of the work much depends.

The tints should be made moderately liquid, before the brush be charged; and they should be laid upon the paper in a state as fluid as the requisite depth of tint, and the preservation of the forms will allow; in order that the interstices of the paper may be well filled, and solidity of effect thus obtained.

In working details, the brush, after it is filled with colour, should be drawn over a piece of paper provided for this

purpose, to bring the hairs, if necessary, to a point, that the markings may be made with neatness and precision: and in laying flat washes, some attention is necessary to prevent a blotty appearance, which sometimes is caused by the overcharging of the brush with colour. In such cases, the brush, being only moderately filled, should not, after covering the space intended, have too much left in it; the effect of this will be, that it may be taken off the paper without leaving a floating spot or drop of colour at the point of removal. If, however, there should, by any mismanagement, be left such a floating drop of surplus tint, it may be removed by absorbing it into the somewhat dry hair of the pencil.

In colouring, the learner should observe most rigidly the form of every portion of colour he applies; so that he may not leave unmeaning and unsightly blots. Every touch he gives should be decided in its intention, and should have a form consistent with the character of the object to which it is applied.

The student must not expect that he can immediately acquire the necessary skill to accomplish in his first trials all the processes here described, although they are in fact simply mechanical: repeated experiments will be necessary in order to produce a satisfactory result. The beginner, when making his first attempt at washing in, may feel disappointed if he do not attain the effect of evenness and equality, for this is not to be expected without considerable experience; and much dexterity of hand is necessary, in order to avoid blemishes of various kinds, such as inequality of colour, unevenness of tint, or improperly defined edges.

Part III.

On the METHOD of WORKING a LANDSCAPE.

1.—On Landscape Outline.

The paper having been properly strained upon a drawing board, and being quite dry, the outline of the proposed drawing should be carefully made. This is a preliminary so important and indispensable that we will dwell somewhat minutely upon it.

However tedious this preparation of the outline may appear, it eventually saves time; and, leading to ultimate excellence, it enables the student to complete his picture with greater facility and power.

An accurate outline saves an infinity of trouble, by securing the hand against errors in the progress of the work: it ensures confidence in the use of the brush when charged; and the most valuable result of the confidence thus communicated is, that the tints are left clean and bright.

The outline should be sketched at first slightly, but so far carefully as to leave no appearance of vagueness or indecision. The lines may afterwards be strengthened, where necessary, by a more decisive and vigorous touch; but if, in the first efforts to copy an object, the proportions be not correct, it is better to rub out the whole, than to tint upon a multiplicity of lines, which do but indicate weakness and cause confusion.

Draw, then, with a fine but faithful and firm line, the

remote distance, making the lines stronger in touch as they approach the foreground. The foreground itself should be laid in with something of spirit and decision; and you thus define, even at the outset of your work, the different degres of distance intended. No shading, however, with the lead pencil must be attempted in any stage of drawing the outline.

If mountains constitute the utmost distance, the lines upon their edges should be extremely faint, though at the same time sufficiently definite; for a careless outline may involve you in difficulties which may ultimately cause you to abandon your work in disgust.

After the mountains have received their first tints of colour, so as to define their forms, be careful to efface the pencil outline with Indian rubber or with bread. The result of this will be a charming aerial effect, and the removal of any hardness on the edge of the wash.

In tracing distant objects, delineate their general forms only, without attempting detail; as, for example, in sketching a mountain, it will be sufficient to give the extreme outline.

In the outline of the foreground, however, greater minuteness must be observed; and the objects which usually constitute this portion of the picture—such as plants, figures, weeds, the bark of trees, and the like—should be carefully drawn from correct studies made from nature.

In drawing the outlines of trees, their stems and branches, as far as they are visible, should be carefully made out. The foliage requires only a slight indication of form; it should be described rather by a series of short lines or dots, than by anything approaching to careful manipulation. The extremities require a free touch: for, in fact, were every spray of foliage to be drawn in outline, the brush could not follow the pencil without the sacrifice of all freedom and effective breadth of execution.

In that portion, where buildings of any kind are introduced, the greatest accuracy is indispensable in drawing the forms of the windows, doors, chimneys, and other such details, as well as any ornamental parts.

To efface the pencil lines, when any alteration may be necessary, the crumb of stale bread will be found to be a better material than Indian rubber, as it is less likely than the latter would be to smear or injure the surface of the paper.

We have particularly recommended a neat and slight outline for many reasons, and especially for this; that, if any force or depth of pencilling were employed in this preparatory process, the lead would sully and vitiate the colour.

2.—The Colouring of a Landscape.

Sky.—It has been generally recommended to the student to complete this portion of his work first; and in some cases, where strongly-marked trees or buildings occur, and appearing in direct opposition against the sky, it may be advisable to lay the intended amount of colour in the sky before attempting to work up the remainder of the landscape; yet this is frequently not the best method of proceeding.

The tones of the sky, if carried over distant mountains, assist greatly in blending and harmonising them with it. It is even best, sometimes, to proceed so far as to get a certain amount of broad light and shade into the picture, (according to the character of the composition,) in order afterwards to arrange the clouds in a manner most suitable to the effect; or at least so as that they may not appear out of character with it.

The drawing board should be inclined at a sufficient angle to allow the tint to flow freely over the surface, and to follow the brush: and, previously to commencing the sky, a wash of clear water may be passed, with the flat brush, completely over the paper. The moisture having nearly evaporated, the sky is commenced as follows:—

In order to produce an evening effect, a light tint of lake is to be carried to the distance of about one-fourth from the top of the picture, and there a small portion of Indian Yellow is to be gradually added to the wash. This wash must not be abruptly terminated, but carried to the bottom of the paper. The result should be a tint graduating downwards from a pale pink into orange; becoming warmer towards the horizon, and gradually vanishing into the foreground. When the surface is quite dry, after this operation, turn the drawing upside down, and repeat the wash of clean water, passing the flat brush very lightly across the surface, so that it may not disturb the tints.

Next, prepare a pale wash of pure Cobalt in a saucer; and, while the drawing is damp but not too wet, and of course inverted, wash in the blue from near the line to which you first carried the lake; increasing the strength of the tint as you approach the upper part of the sky.

If this be properly done, the sky will, when dry, shew a gradation of light blue and purple, in addition to the tints applied in the first instance.

Suppose, for the sake of clearer illustration, that the subject is a piece of moor scenery, having the distance closed with remote gray hills,—a simple and useful subject to begin with. Having replaced the work in its first position, tint the distance with Cobalt and Madder Brown: these, upon the somewhat orange sky tint carried over the distance, will give a beautiful pearly-gray hue. More of the Madder Brown may be added, as you approach the

middle distance; and the tint may then run into Vandyke Brown or Brown Pink carried over the foreground.

There may occur a pool of water reflecting the sky;—a passage which will afford a secondary light in the picture.

If these instructions have been carefully observed, the drawing ought now to present, in colour and effect, a tolerable idea of what the finished work will be.

It will now be found that the strength of the ground tints has reduced the tone of the sky; which, when first washed in, appeared perhaps of a strength nearly sufficient: hence, to a certain extent, a repetition of the process is necessary. For this purpose, the student must proceed as before. It will not, however, be required to strengthen or force the blue of the upper sky—(a common error with beginners); but simply to strengthen the warmer tints below. Light Red may in these subsequent washes be substituted for Lake, and Yellow Ochre for Indian Yellow; for these colours, being less brilliant than the former, will assist in giving a quieter tone, should it be required.

It may be here remarked, that it is a good practice to begin generally with the purer and richer colours; as a vivid tint may be easily cooled or subdued by others, while it is by no means so easy to give due brightness to a dull one.

A few horizontal clouds lying on the extreme distance may now be put in with Light Red; and of these clouds the shadowed parts may be forced with pale Cobalt and Lake. The distant hills should be strengthened with a tint of French Blue and Lake; to which, as you approach the middle distance, add a mixture of Indigo and Brown Pink, which will form a greenish gray, and which may be washed into the Vandyke Brown first carried over the foreground.

Let the foreground be much paler in tone than the middle distance; and if any lines occur in the latter, keep them as nearly horizontal as possible, for this will communicate

to that part of the composition the necessary appearance of retiring.

The sky being supposed complete, the distribution of light and shade in the picture is the next object of attention. In a scene of the kind proposed, the principal shade will reside in the middle distance, just as the sky may be said to be the principal light of the subject. But in order to counteract the heaviness inseparable from a large mass of shade, it is necessary that some object or objects, much darker in tone than the general shade of the middle distance, should be introduced; and in the effective placing of these darker objects lies the skill of the artist. A small hut and some turf or peat stacks on the distant moor, form valuable materials for introducing these darker masses; while some light smoke curling from the cottage will assist in giving life and spirit to the whole.

Irregular patches of furze may be put in, in the middle distance, with the same colour as that used for these dark parts; that is, with a tint either of Sepia and Cobalt, or a mixture of Vandyke Brown and Indigo; Olive Green or Brown Pink being added as the foreground is approached. Sepia and Indian Yellow, and Brown Pink or Vandyke Brown with Lake, will be found admirable for the rich colour of the foreground; but if they be too violent, they may all be reduced by the use of a little Indigo or Cobalt. A few rushes and large weeds, with their reflections in the near water, will aid the effect; but they should not be too much elaborated, nor made so dark as to interfere with the principal shadow.

Lights procured in the manner already described will give a finish to the picture. On this principle, the light smoke may be made out; as also, leading into the middle distance, a straggling path, on which a small figure on horseback, or a man driving cattle, will afford an opportu-

nity for a bit of bright colour; and this, if well placed, will materially improve the drawing, by lowering the surrounding tones.

The great end to be aimed at is the preservation of the tints in their first purity, and the avoidance of the necessity of corrections. The student should therefore, in his early works, neither attempt sponging out, nor aim at too much finish. A beginner must not expect to effect at first all he may desire, nor allow himself to be disheartened because he may see a manifest difference between that which he has done and that which he hoped to do. He should determine to persevere; for he may rest assured, that with every succeeding attempt a greater degree of success will continually reward his efforts.

3.—On Trees and Foregrounds.

The difference observable in the representation of foliage, as painted by various artists, is very considerable. In fact, it may be said that no two persons ever painted a tree with precisely the same feeling. Some artists employ the colour as wet as possible, and merely blot the forms of the trees in, mingling light and shadow together, and trusting to the lights intended to be taken out by the handkerchief, when the work is dry. Others work in a manner altogether different. They employ their colour in a state almost dry; and the hairs of the brush, spread abroad like a fan, are made use of, rather to scumble the forms in than to define them properly.

A medium between these extremes is best to be pursued. The brush should be moderately filled with colour; and, the stems and such other details having been carefully drawn in according to the foregoing instructions, the tree may be

commenced from the upper part. Let us suppose, for illustration, that it is desired to represent an ash tree. Prepare a quiet green with Gamboge and Indigo and a portion of Burnt Sienna, and with this fill a small saucer. Prepare in like manner a cool gray, composed of Cobalt and Light Red, having a brush for each tint so prepared.

The sky being supposed to be finished upwards, the student, having his brush moderately filled with the green tint, must endeavour, with a free touch, to give the effect of a light tracery of leaves, beginning at the top of the tree. The extremities of the masses,—or, in other words, the general outline,—it will be remembered, must define the character of the tree. Care must be taken to avoid filling up the masses, but numerous small interstices should be left to shew the lights piercing them, as they appear in nature. The second brush, containing the gray tint, may now be exchanged quickly for the other. It is supposed that the student has carried the green tint as far down as the lower edge of the highest mass of that part of the foliage which is in light. The colour being still wet, let him apply the gray tint in continuation of the first, until the form of the shadow or inner part of the tree at that place is marked. He must now resume the green tint: and so on alternately to the lower part of the tree, finishing with grays to express the dark shade under the lowest foliage.

This method of running or blending the two tints of the green and the gray together often affords accidental circumstances, which, when skilfully and tastefully turned to account, are highly suggestive of good effects.

It should be mentioned that, when the green is intended to represent leaves in sunlight, it should incline rather to a yellow hue, so as to give the effect of light and warmth. A small portion, therefore, of Indian Yellow may in this case be added with advantage.

The first process being completed, the trunks should be

put in with gray qualified by a little Vandyke Brown. The stems and branches also may be drawn as seen at intervals in those shaded or retiring passages of the foliage where the gray has been used, but never across the light or sunny parts.

The tree ought now already to possess some resemblance to nature; but much more of course remains to be done. With the gray and green mixed, you may now mark the shadow touches in between the masses, taking advantage of those parts where the former tints may have run accidentally and irregularly together, and being careful to make those near the edges of the tree somewhat fainter than those in the centre.

Olive Green or Brown Pink mixed with a little Indigo will now be useful to strengthen and modify the green portions; and the same, when mixed with Sepia or Vandyke Brown, may be employed to give the shadowings and markings on the stem and branches. To lay down, however, absolute rules for painting an object, so various in character and so difficult of representation as a tree, would be impossible. You must, therefore, look either to nature or to the examples of a master to be enabled to attain even tolerable success in its delineation.

In a winter scene, when the trees are denuded of foliage, the network of the small branches at the tops of them may be prettily given with Cobalt and Vandyke Brown, used rather dry, and applied with a brush having its hairs spread out either by the fingers or by drawing them through a fine-tooth comb before working. Grass is also represented readily by similar means, as well as small trees on the summit of a cliff and in similar positions.

Some of the most beautifully composed foregrounds are those in which clear water flows or ripples over small stones or pebbles. In this case, the different stones should be defined simply by the shadows between them. A wash

of Indigo and Brown Pink or Vandyke Brown may be carried over the portions of the stones supposed to be covered with water; and while this latter wash is damp, a few touches may be made to blend in some deeper and richer tones amongst the rocks and masses at the bottom.

Lastly, a few lines erased horizontally, when the work is dry, will give the effect of clear water above the stones.

In moor and rocky scenes, the purple heather forms a beautiful contrast to the rich greens and browns of the foreground. This heather may be best represented by Cobalt and Madder Lake, or Cobalt and Crimson Lake; which may either be put upon spaces left for the purpose, or be laid in with white and glazed over. Rich mosses and lichens on rocks are best imitated with Sepia and Indian Yellow, or Lake, Indigo, and Vandyke Brown; though tints of Olive Green and Brown Pink are also used for similar purposes.

In painting richly-coloured foregrounds in general, where it is required to take out many lights, the colours are sometimes worked with water in which a small piece of loaf sugar or white sugar candy has been dissolved. A piece of the size of a hazel-nut will be sufficient for a tumbler of water. The operation of taking out lights is greatly facilitated by the use of this solution; but let it be carefully observed that the early tints and washes must not be put in with this water, as it would cause them to wash up and blend into any colour laid over them.

Some persons, in finishing a drawing, use a quantity of Gum Arabic for the purpose of heightening and enriching the colours. A judicious use of this gum is not objectionable; and on some papers it is really necessary, as the colours will not bear out sufficiently without it. The student, however, will do well to bear in mind, that any details put in with gum water cannot be washed over without the risk of being carried away, or at least of having their sharp-

ness destroyed. A solution of gum water may either be used with the colours, or it may be glazed over them when dry. The latter method will be found useful where the stronger tints of the work have apparently sunk into the paper, or have become dead and flat on the surface. Beware, however, of using gum water in the sky, or in any portion of the distances of the work, since by so doing all appearance of space and air will be destroyed. This caution is the more necessary to the inexperienced, because there is often a temptation, in vivid and powerful sunset skies, to resort to its use, with a view to heighten the tints.

4.—Of Figures in Landscape.

Small figures or cattle are the great resource of the painter for the purpose of giving interest and life to his work. Great consideration and care are required in deciding where they may be best placed in proper accordance with the tone and feeling of the subject.

In scenes of a highly romantic character, (as a wild rocky river or a foaming cataract), figures are better altogether omitted; and if the suggestion of life be necessary, then it may be obtained by the introduction of wild birds or animals in character with the subject.

In mere studies from nature they are also out of place; as the attention of the spectator must be given to the details of the work, which as it were constitute the portrait. To a pastoral scene, on the contrary, living objects are indispensable: a group of cows lazily ruminating beneath the shade of the luxuriant foliage, or idly wending their way towards the rippling brook,—the husbandman plodding homewards in the glowing eve,—the shepherd's dog quick-

ening the pace of the loiterers of his master's flock,—may all be made to contribute to the delicious sentiment of such a scene.

A single figure is often introduced as a scale or measure, to enable the spectator to judge of the real dimensions of large objects; but some skill is requisite to prevent the intention in this case from being too obvious. A flock of sheep frequently and greatly accord with the character of a rural or even of a rocky or mountainous scene; but they should be carefully studied from nature, to have a good effect. It is usually most judicious to place the figure or group in some comparatively vacant portion of the composition, whereby the importance of the figure and the interest of the scene are mutually augmented.

A small portion of brilliant colour is frequently of the greatest value in landscape; but without the aid of figures, the painter might be unable to introduce it in a manner sufficiently natural. Where, for instance, there is much red or reddish gray in the scene, a little bright Lake or Vermilion placed over a layer of white in a portion of drapery, will tone down or lower all the other red gradations in the picture. Emerald Green, the brilliancy of which cannot be equalled by any mixture of blue and yellow, will in the same manner reduce the green gradations.

Another important use of bright colour is derived from the circumstance, that the hue of any one particular tint may be materially altered by the immediate contrast of it with another.

5.—Of the Treatment of Particular Effects.

The term "Effects," as here used, is intended to express the appearance of a landscape seen under a certain state of

the atmosphere; as a view taken during sunrise or sunset, accompanied by rain or mist, or seen by the light of the morning or evening twilight. Some of the peculiarities attendant upon these appearances may be most happily imitated by the water-colour painter, who has at his command a variety of means capable of producing them.

The transparency of a water-colour wash, by allowing the white paper to be seen through it, and so expressing without labour a great transparency of atmosphere, may be adduced as one of the principal advantages of the material of our art. To obtain, however, the effect of light, as in a sky, the student should endeavour to gain the full amount of colour that may be required, in as few washes or tints as possible. In painting, for instance, a twilight sky, the first single wash will possess more brilliancy and purity of tone than if the same tint were again passed over it for the purpose of strengthening the colour. On the other hand, a sky which has been obtained by repeated washes, will have the effect of softness, as well as a quality of subdued light, in a greater degree than the former. Some artists, particularly celebrated for the air tones of their mountain subjects, repeat the tints many times; occasionally washing them down when dry with water, and in that manner so blending and harmonising them with the sky and with each other, as to communicate to their work the most charming and natural effects of distance. That this requires considerable skill and practice will hardly be doubted; and the student must expect to spoil many drawings before he succeeds in producing one with which he can feel satisfied. A little instruction, in the outset, as to the process, and the properties of some colours may save some trouble and disappointment; particularly as some colours are much better adapted for washing than others. Cobalt is tolerably fine upon paper, and consequently answers better for this purpose than French Blue or Ultramarine. A gray composed of Cobalt,

Crimson Lake, and Gamboge, will be found excellent; as will those grays of which Light Red forms a part. Indigo bears well the process of washing; Prussian Blue is apt to stain the paper, and will separate from any other colour which may have been mixed with it; and Antwerp Blue should never be used.

Of the yellows, Indian Yellow, Yellow Ochre, Gamboge, and Cadmium Yellow all bear, in washing, the softening action of the brush without disadvantage.

Vermilion affords beautifully delicate tones, but is apt to wash up; the best reds are Light Red and the Madder Lakes, although others may be used with advantage.

Morning Hazy Effects.

Early morning, with mists rising from the sea, or from flat marshy grounds, may be thus imitated, the sun being supposed to appear above the horizon: prepare several small saucers containing the following tints, each of course in a quantity suited to the size and requirements of the proposed work:—1, Indian Yellow, with a small portion of Gamboge: 2, Cobalt, with a small portion of Crimson Lake or Rose Madder, and a very small quantity of Chinese White to produce a semi-opacity without being perceptible: 3, a pale tint of Light Red. Of the first tint, (the Indian Yellow and Gamboge) there should be two degrees, one very pale, with less Indian Yellow. The drawing being properly sloped, the paper is to be washed over with water; and when the moisture has somewhat evaporated, let the pale yellow be passed over the entire surface. When dry, the drawing is to be reversed, the water again passed over it, and the yellow tint, commencing imperceptibly at the horizon, gradually increased downwards towards the top of

the sky, using the second or stronger degree at the finish. The paper ought now to appear of a pale yellow, slightly stronger towards the top; and any inequality should be corrected by mere water washings, before proceeding to the next tinting. Let it be supposed that the subject in hand is a calm sea with a few fishing boats scattered about: we thus presume the elements of a very simple composition, although in the treatment of the effect the student is not limited to any given subject. The distant objects seen against the sky, whether boats or otherwise, may now be put in upon the yellow with the second tint containing Cobalt and Lake; this will give a gray shadowy appearance, and will harmonise well with the sky. The position of the sun (which should not be chosen too near the centre or sides of the picture) may now be determined: and a line of water having been drawn below it, a little of the blue tint is to be carried down, and washed away imperceptibly over the foreground: this, if properly done, will express the mist and haze of the distance, and at the same time blend and soften all distant objects. The upper part of the sky may be somewhat of a rosy hue; and, in order to produce this tint, the board must be reversed, and the Light Red wash employed as the others were that have preceded it. A few floating clouds may be put in while the latter tint is wet; they must be composed of Rose Madder and Light Red, with faint shadowings of Cobalt. Some judgment is requisite in working the sky in this manner; yet if the effect appear in any degree harsh, it may be corrected by subsequent water washes. The sky may incline towards gray at the top, in which case the blue tint, with the addition of Rose Madder, may be used; but the learner must beware of the common error of making it blue, as not only destructive of harmony and repose, but as being absolutely false to nature.

The paper being perfectly dry, a sharp scraper should be

lightly used over that part of the sky which is about the sun; this process will give a very natural effect. The sun is represented by scraping the paper and leaving it white; and, if desired, a few touches with the instrument will give the rays which appear to extend upwards or downwards through a partial mist. The water, with the boats and objects in the foreground, next claims the student's attention. Raw Sienna and Cobalt will be found to give a pleasing tone, little, however, of the blue being used; and, towards the immediate foreground, a small portion of Vandyke Brown or Brown Pink being added. The boats may be put in with various warm tones of Vandyke Brown, Brown Madder with Indigo, Burnt Sienna, and colours of a similar character. Roman Ochre gives a rich colour for old sails. Lastly, a due regard must be paid, in the finishing, to each portion of the work, in order to attain that quietness and harmony upon which much of the charm of such a subject will depend. More or less gray must pervade even the darkest parts of the drawings; and, where rich colour is required to be toned down or sobered, a wash of Cobalt and Lake, with a minute portion of Opaque White, quickly brushed or scumbled over the object, without disturbing the under work, will, in most cases, prove effective for that purpose. The lights in the water, such as the reflections of the sunbeams catching the ripples, may be wiped out in the manner already described, and the knife may be used occasionally for the production of any sharp and brilliant touches that may be required.

Sunset.

The treatment of evening effect differs from that just described, principally in the greater power and depth of

colouring required to imitate the splendour of the setting sun. Unless the sentiment of the subject be fully felt, where so much depends upon the influence of the mind, the learner will gain but little from the most circumstantially detailed description of the mode of treatment required for such a picture as that under consideration.

In the list of colours for sunset skies, Cadmium Yellow certainly holds an important place: when used alone, it readily throws all other yellows into the shade; and mixed with Vermilion, or with Crimson Lake, it produces an orange of intense power. It is not quite so transparent as Indian Yellow, and therefore mixes admirably with Chinese White for the light touches of bright clouds or of mountains. Rose Madder is invaluable for glazing over such touches when dry, should they be required to be of a warmer hue.

The student, who really looks to nature for colour, and studies carefully her combinations, will very rarely err materially in his work. Thus, at sunset, orange is the prevailing colour, not merely in the sky, but also on all objects lighted by the sun's rays. The proper contrast to orange is purple: and accordingly we find, that, in nature, purple shadows are continually opposed to the warm orange lights. In a gray twilight, on the contrary, where the lights are sparkling, but cold, the shadows partake of a warm, or brownish hue. This principle must be borne in mind as being one of the most important in painting.

In all effects, then, which depend upon sunlight, contrast is the grand object of attainment. By contrast is meant not only the power possessed by cool tints of increasing the hue of warm ones, but also the powerful opposition of dark tones against the lights of the picture. Let the student, for example, work a sky as follows:—at the top, with cool gray, graduated into pale orange, tending to red towards the horizon. The colours are to be employed according to the instructions given in the preceding pages.

The colours may appear warm, but let some well-defined distant mountains be now put in with a sombre gray, composed of French Blue and Madder Brown, with a very little Indian Yellow or Gamboge. The distant part of the sky will now be luminous, and what before was merely warmth will now become light.

A middle distance of rocks, or wood, added with Vandyke Brown, Brown Pink and Indigo, will cause the mountains to retire; and the sky, and other objects, reflected in a rocky river in the foreground, may complete the work.

There are several methods of representing a glowing sunset. The sun may be painted with pure Chinese White, laid on sufficiently thick to hide the sky tint completely. This, when dry, is to be glazed with Cadmium Yellow, or Indian Yellow and Vermilion, according as yellow, orange, or red is required. This method gives a much greater degree of brilliancy than can be obtained by mixing the white with the colours. Another way is to scrape out the light of the sun's disc; and the part being smoothed, it may be tinted in the manner above described. Clouds of a cool tint are often observed about the horizon, sometimes partially obscuring or crossing the sun: for these clouds, Cobalt and Lake with a little white will be found effective, as they will increase the warmth of the luminary: they must not, however, look chalky, which would result from using too much white in the colour.

In studying such effects from nature, when the colour box is not at hand, or when too much time would be lost in obtaining the requisite tints, the soft crayons, with which coloured crayon drawings are executed, will be found of great service. The most powerful effect may be conveyed to paper by their aid in a few moments, and the sky thus jotted down, as it were, afterwards studied and introduced at leisure with the ordinary water colours.

Some artists possess portfolios of skies put, in this

manner, on tinted paper: they may be caught thus from a window at a moment's notice, when all might have changed into sombre gloom long before colour could even have been prepared on the palette. Moonlight or moonrise may be imitated in the same manner as sunset; but Gamboge, or Indian Yellow will be best for tinting the moon, over the lower portion of which a faint tone of warmth may, when the moon is near the horizon, be given with Light Red. The sky in moonlight may be laid in with Indigo and a little Vandyke Brown and Lake; dark clouds, with Lamp Black and French Blue. With the two latter colours alone various beautiful stormy skies may be represented; the contrast of the blue causing the black to assume, if desired, a warm tone in the shadows.

Practice according to the rules thus laid down will enable the learner to express most or all of the varied effects he sees in nature or in the works of the best masters; but he must bear in mind the important fact, that the power of painting a picture is not to be acquired from books alone, although it is hoped the assistance here given may, with perseverance and assiduity on his part, enable him ultimately to overcome some of the difficulties of art; as well by beneficially directing him with his early attempts in sketching from nature, as by saving an amount of time that might be otherwise uselessly spent in various efforts to discover such necessary processes as can be taught by description.

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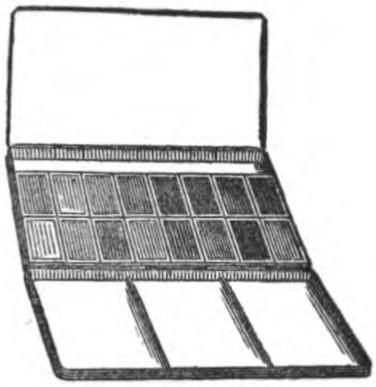

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WINSOR & NEWTON,

AT

" THE NORTH LONDON COLOUR WORKS,"

KENTISH TOWN.

WINSOR & NEWTON beg respectfully to call the especial attention of Amateurs, Artists, Architects, Engineers, Surveyors, &c. to their DRAWING PENCILS, which are manufactured of the purest Cumberland Lead, warranted to be perfectly free from grit.

These Pencils are unrivalled for depth, uniformity, and richness of colour, firmness, and delicacy of tint; they are remarkable for the varieties of hardness and evenness of texture, their ready and complete erasure, and the truth and certainty to which they are made to answer to the degree or letter they represent, from the HHHH. Pencil for Architect or Wood Engraver's outline to the BBBB. for the broadest and deepest tones required in Pencil-Drawing.

H. Moderately hard, (used for light Sketching) .. ..
HH. A degree harder (for Outlines & fine Drawing) .. ..
HHH. Very hard (for Architectural Drawing) .. .. ..
HHHH. Extremely hard (for Engineering, or Drawing on Wood)
FF. Used for Light Shading .. ..
F. Fine Drawing (Firm) .. ..
HB. Hard and Black (deeper shade than F) .. ..
EHB. Same as HB., with thicker lead .. ..
B. Black (for Shading, or for free Sketching) .. .. ..
BB. Softer ditto (for deep Shading) .. ..

Price 6d. ea.

BBB. Intensely Black (for extra deep Shading,) broad Lead, 1s. ea.
BBBB. Same as BBB., with very broad lead, 1s. 6d. ea.

PATENT LEAD DRAWING PENCILS.

(SECOND QUALITY DRAWING PENCILS.)

MANUFACTURED OF COMPRESSED PREPARED PLUMBAGO.

HHH	Very hard	3d. each.
HH	Hard	
H	Rather hard	
F	Free working	
HB	Hard and Black	
B	Black for Shading	
BB	Soft and Black	
BBB	Very Black	6d. ea.
BBBBBB	Very Thick Lead and Black	1s. „

These Pencils possess nearly all the best qualities of the old genuine Cumberland Lead. They are well adapted for Drawing Masters, Schools, and Students.

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MANUFACTURED BY WINSOR & NEWTON, WITH

BROCKEDON'S PATENT PURE CUMBERLAND LEAD.

SELECTED BY

Mr. J. D. HARDING,

And stamped with his name.

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Whatman's Drawing Paper, Imperial size, (30 by 21) THICK. weighing 90lbs. to the ream.
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Ditto, Double Elephant, extra thick

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Ditto, ditto extra thick ditto
Imperial Drawing Cartridge
Ditto Engineer's thick Cartridge
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* THE BRUSHES DESCRIBED ARE ALL THE SAME SIZE AS THE ENGRAVINGS.

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WATER COLOUR BRUSHES,

RED OR BROWN SABLE HAIR,

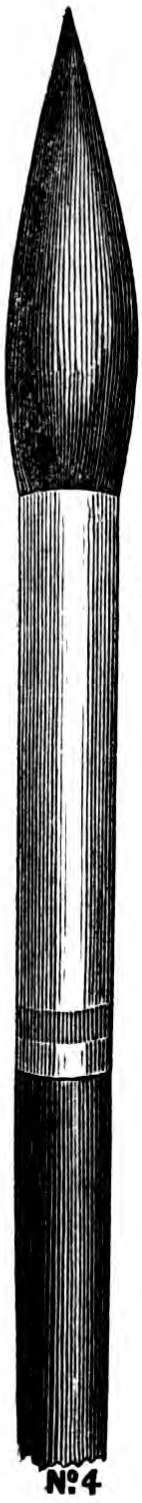
IN GERMAN SILVER FERRULES, WITH POLISHED EBONY HANDLES.

FLAT OR ROUND.

FOR THE LARGER SIZES OF THE SAME DESCRIPTION OF BRUSH, SEE NEXT PAGE

The Engravings show various sizes of the Brushes, to which numbers are attached, the remaining sizes can be readily determined from them, No. 6 being the largest, and No. 1 the smallest, either in flat or round.

WATER COLOUR BRUSHES.



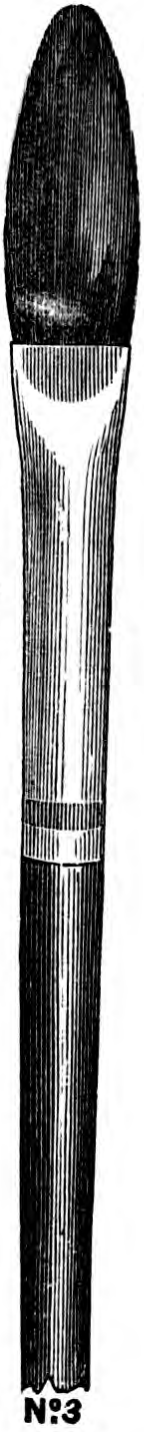
FINEST BROWN SABLES.

LARGE SIZES.

IN GERMAN SILVER FERRULES, WITH LONG POLISHED EBONY HANDLES.

Round.	Flat.
No. 1.. ..	No. 1.. ..
2.. ..	2.. ..
3.. ..	3.. ..
4.. ..	4.. ..
5.. ..	5.. ..
6.. ..	6.. ..

THE ENGRAVINGS REPRESENT A NO. 4 ROUND AND A NO. 3 FLAT BRUSH. THE OTHER SIZES BEING IN PROPORTION, LARGER OR SMALLER.



BROWN DYED SABLES,

IN TIN FERRULES, BLACK POLISHED HANDLES.

FLAT OR ROUND.

No. 1.. ..	No. 4... ..
2.. ..	5... ..
3.. ..	6... ..

* THESE BRUSHES ARE THE SAME SIZES AS THE SABLES IN GERMAN SILVER FERRULES, SEE PREVIOUS PAGE.

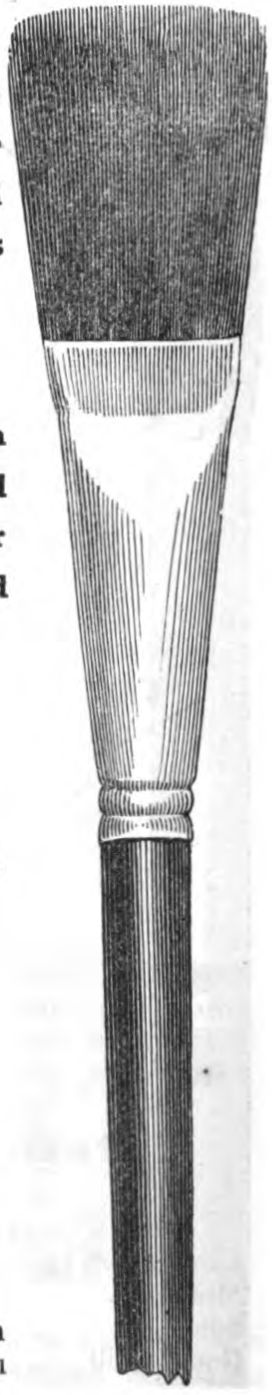
WATER COLOUR BRUSHES,

FOR SKIES, WASHES, AND LARGE WORKS.

A.

A.—Large Round Wire-bound Brush, made of Siberian Hair, a most useful Brush where large washes of colour are required.

B. — Large Flat Brush in Tin, made of Dyed Sable Hair, suitable for skies, foregrounds, and large works.



B.

RED SABLE BRUSHES.

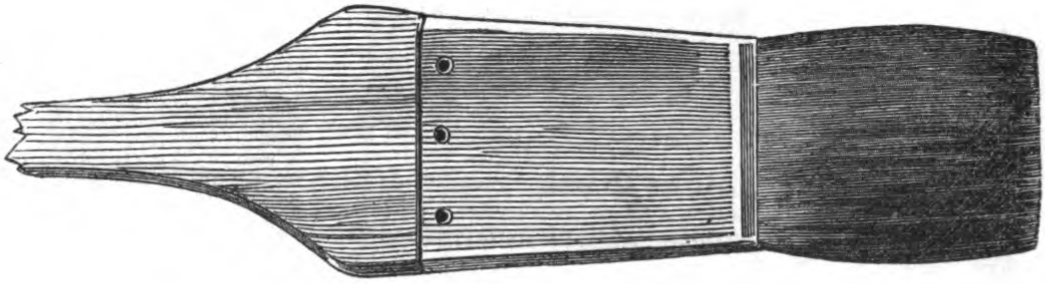
IN QUILL.

Large Swan Quill
Middle ditto
Small ditto
Extra Small ditto
Goose Quill
Duck ditto
Crow ditto
Pigeon ditto, for Lithography

* These Brushes correspond in size and form with the Brown Sables, as represented on page 23.

CAMEL HAIR BRUSHES IN TIN.

FLAT.



¼	Inch wide		1¾	Inches wide	
½	,,	,,	2	,,	,,
¾	,,	,,	2½	,,	,,
1	,,	,,	3	,,	,,
1¼	,,	,,	3½	,,	,,
1½	,,	,,	4	,,	,,

CAMEL HAIR PENCILS.

GOOSE QUILL

DUCK QUILL

CROW QUILL

Superfine Camel Hair Pencils, sorted
Ditto, ditto, Goose, Duck, or Crow
Ditto, ditto, small Swan Quill
Ditto, ditto, large Swan Quill

FRENCH SIBERIAN HAIR BRUSHES,

TIED WITH SILVER WIRE.

Large Swan Quill	.. ..	each
Middle ,,	.. ..	,,
Small ,,	.. ..	,,
Goose Quill ,,	.. ..	,,
Duck ,,	.. ..	,,
Crow ,,	.. ..	,,

* THESE BRUSHES CORRESPOND IN SIZE AND FORM WITH THE SABLES IN QUILL, SEE PAGE 17.

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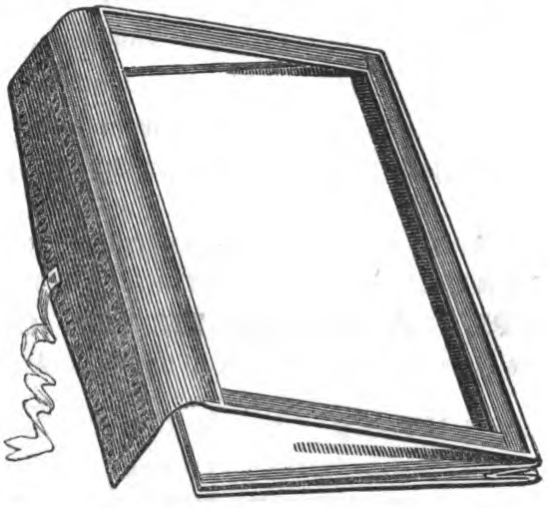

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