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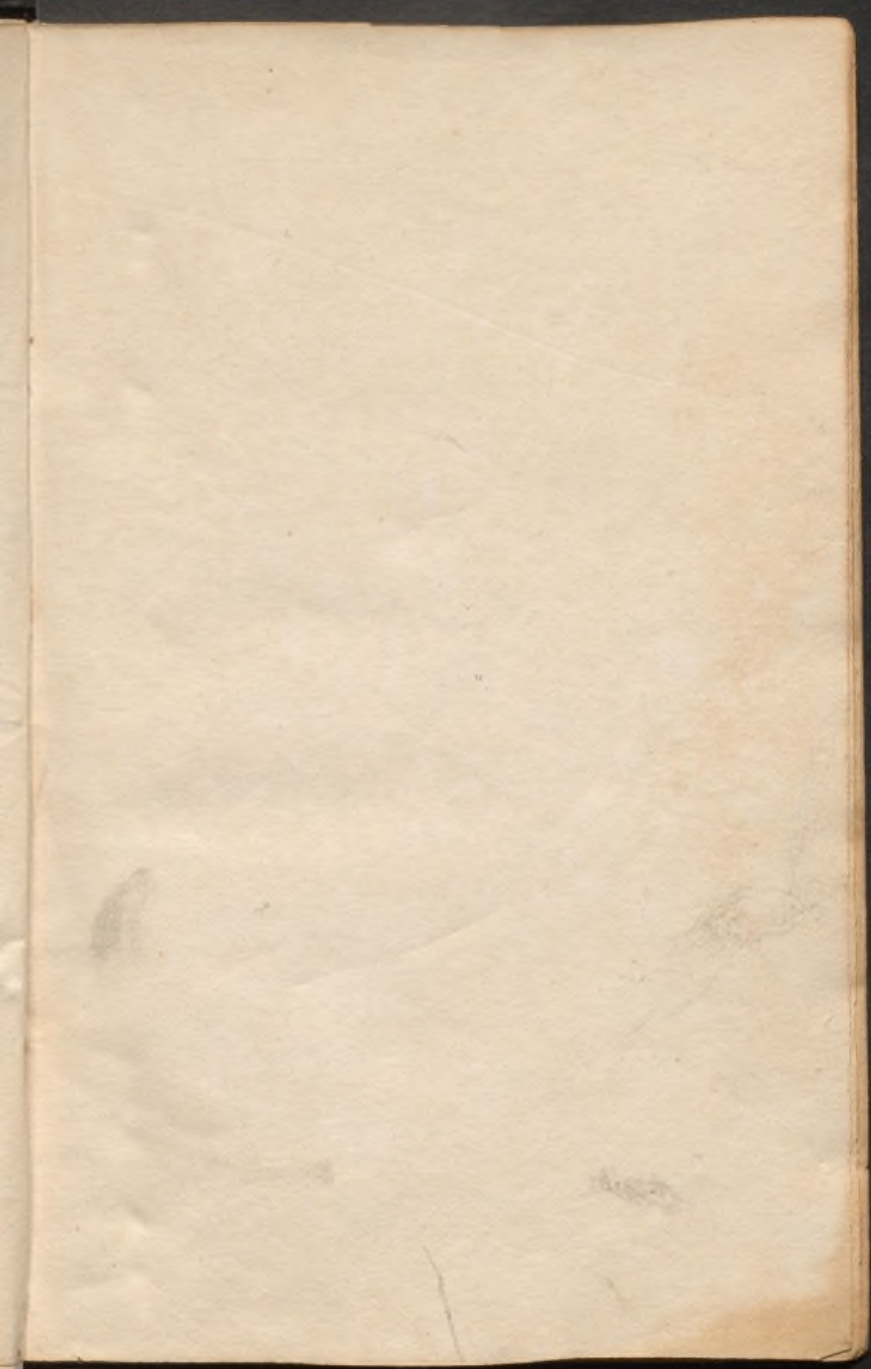
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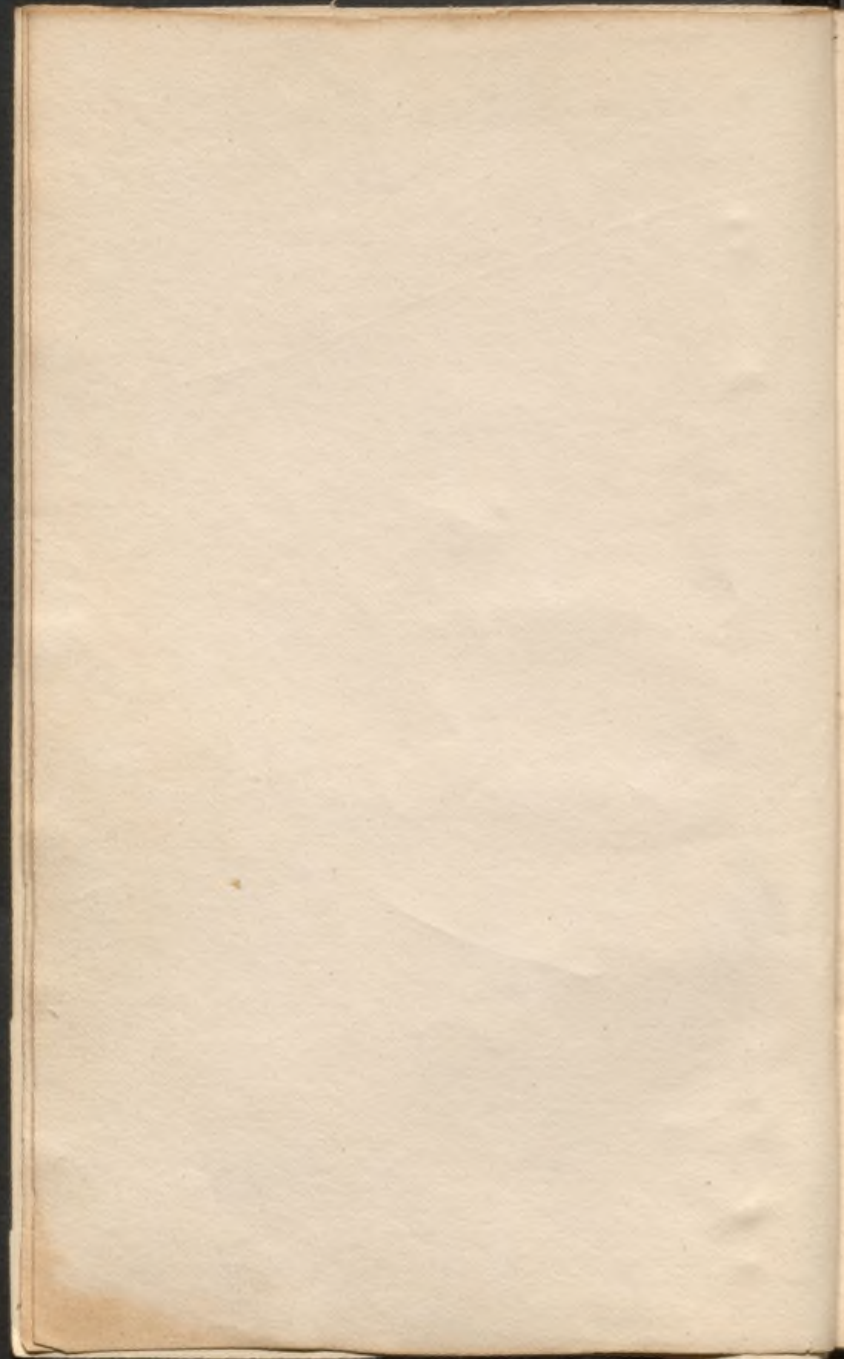
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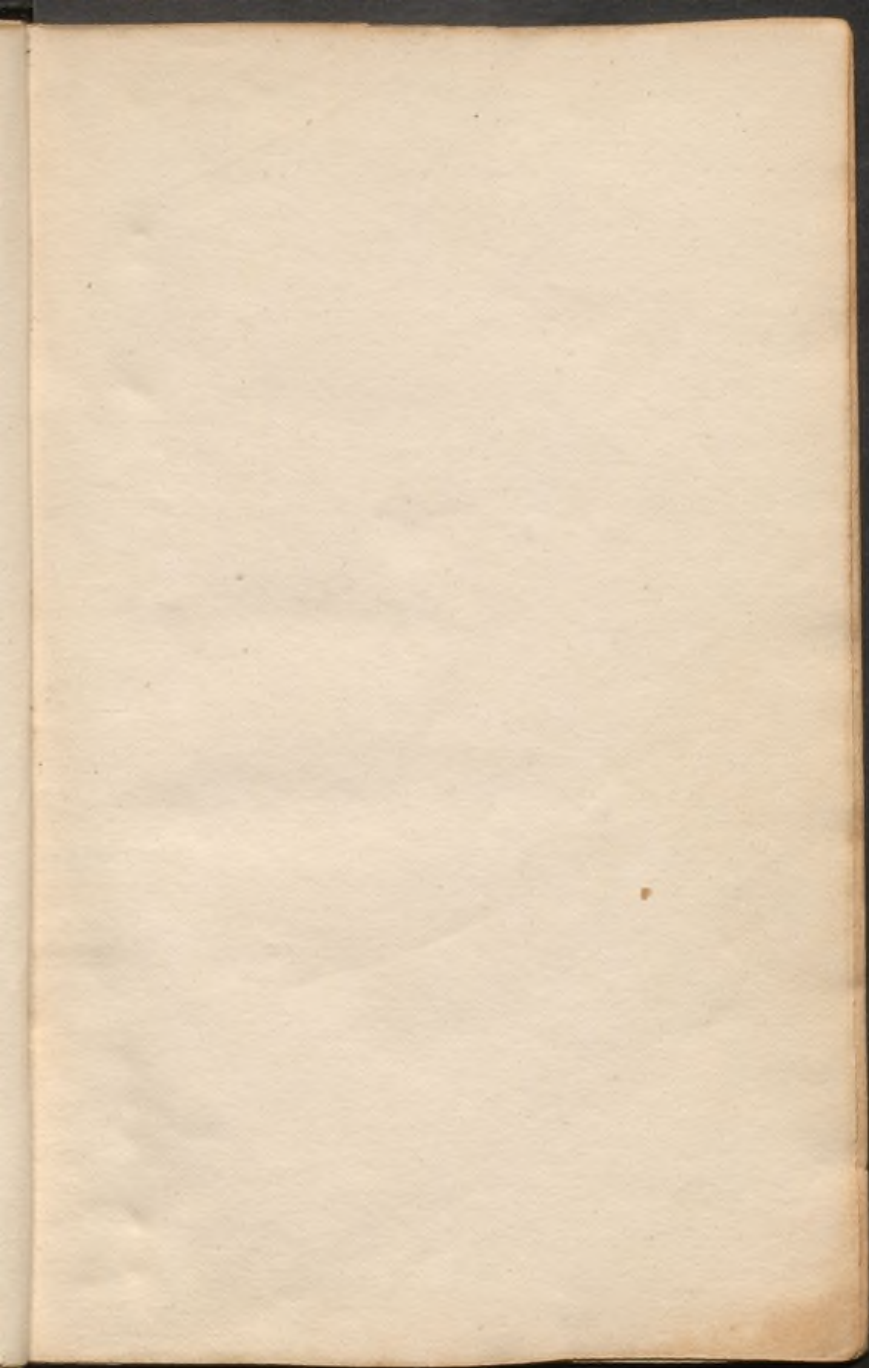
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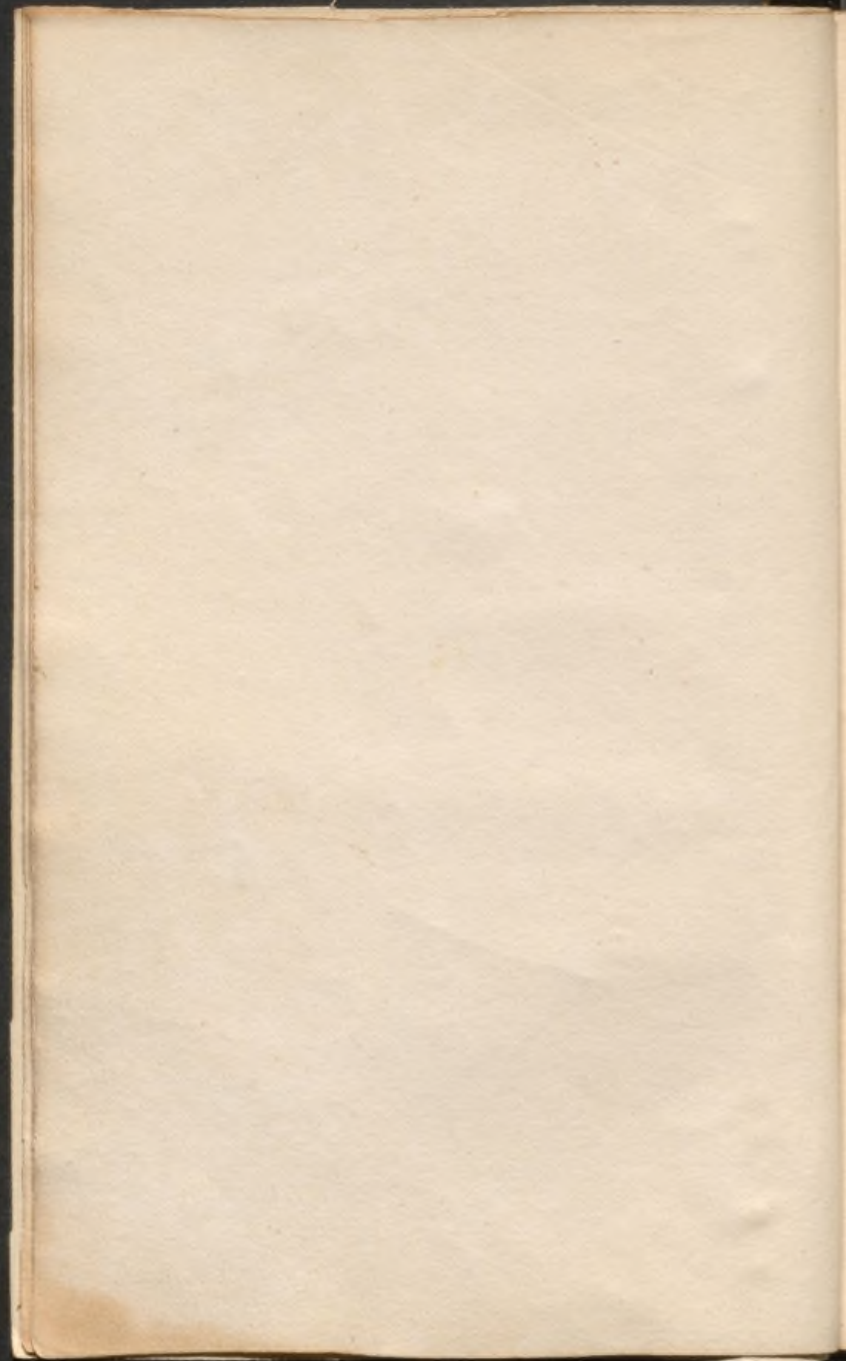
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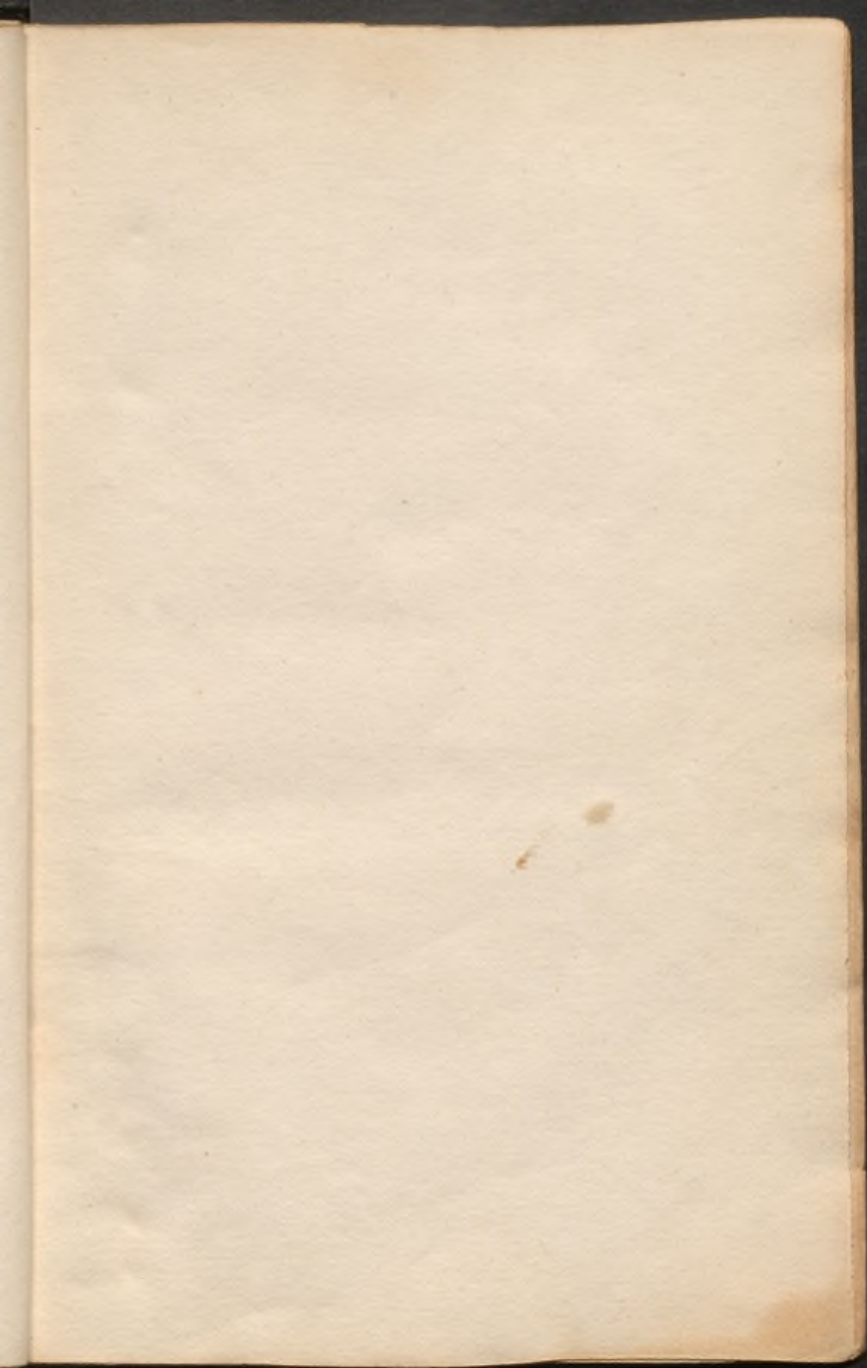
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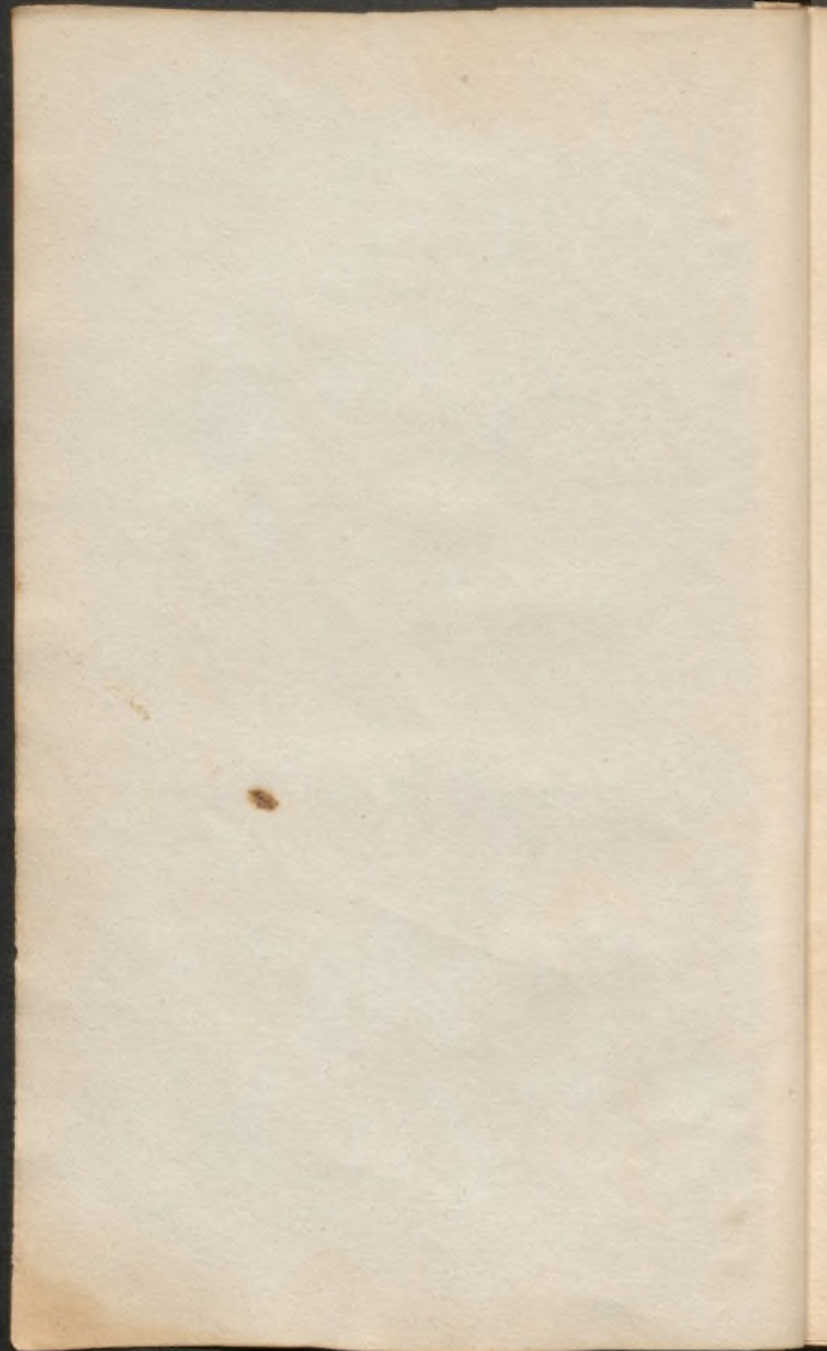


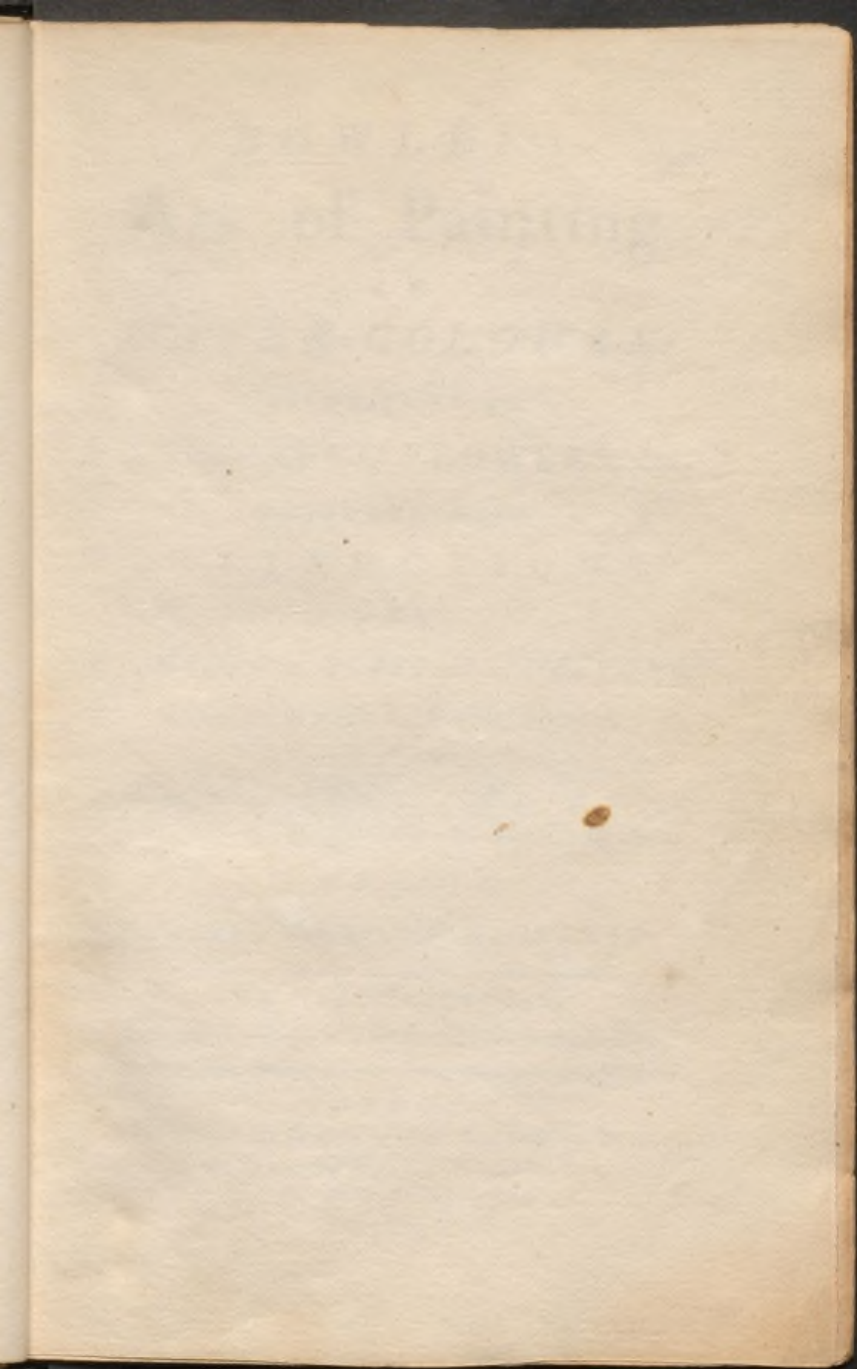


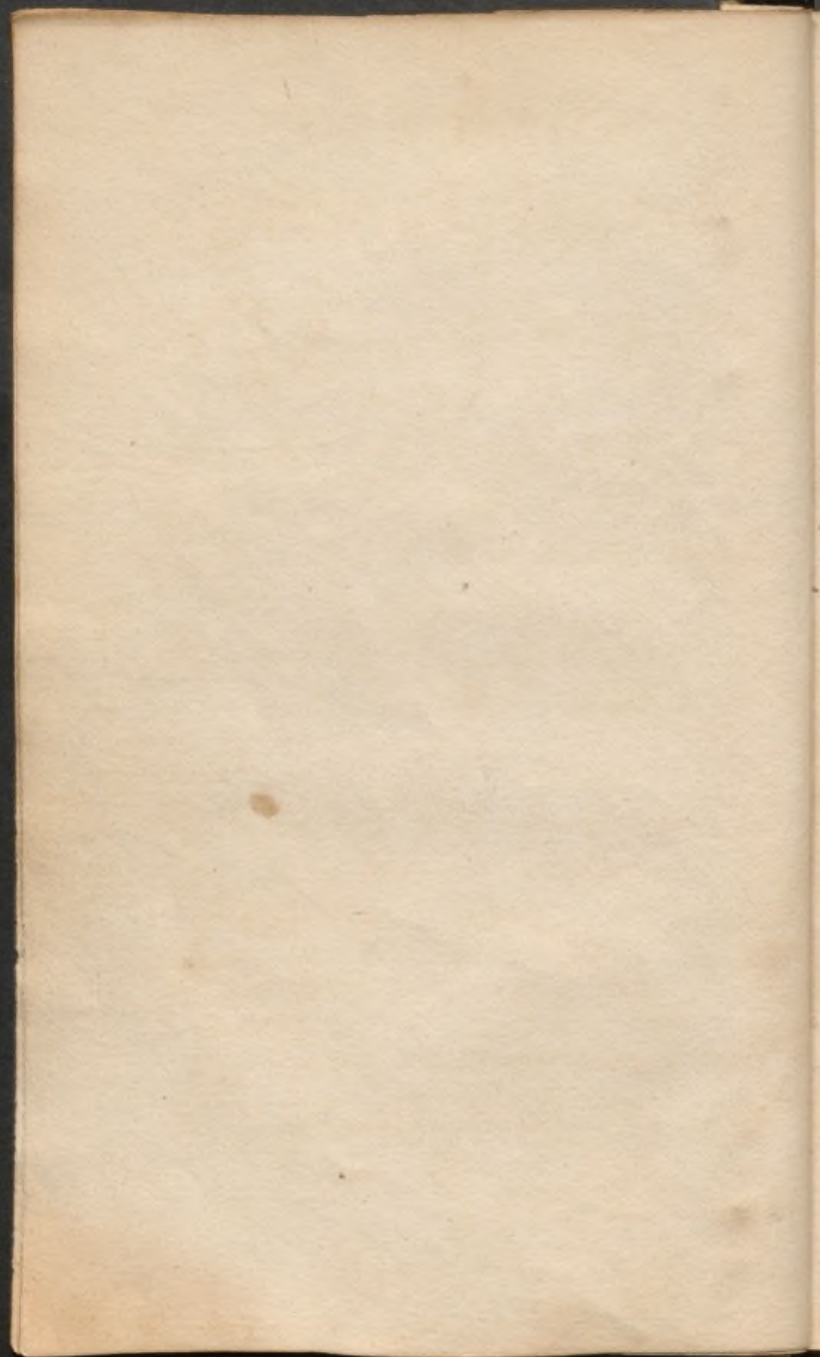












(1)

BOWLES'S

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Art of Painting

earliest

IN

WATER-COLOURS:

EXEMPLIFIED IN

LANDSCAPES, FLOWERS, &c.

TOGETHER WITH

INSTRUCTIONS

FOR

PAINTING on GLASS and in CRAYONS;

Explained in a full and familiar Manner.

WITH

Particular DIRECTIONS for preparing the COLOURS,
agreeable to the Practice of the most eminent Masters.

By the AUTHOR of

BOWLES'S ARTIST'S ASSISTANT.

THE NINTH EDITION,

Corrected and greatly Improved with Additions.

LONDON:

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1787.

BOWLES

Art of Painting

WATER-COLOURS:

LANDSCAPE, FLOWERS, &c.

INSTRUCTIONS

FOR THE

USE OF

ARTISTS

AND

AMATEURS

BY

J. BOWLES

P R E F A C E.

THE editor of the following treatise, well assured it contains sufficient instructions for the *whole Art of Painting in Water Colours, on Glass, &c.* and as it includes the latest, and consequently the most useful discoveries, with the greatest variety of new, cheap, and approved receipts for mixing the colours, and laying them on to the best advantage. Considerations which make all apologies for publishing it needless and superfluous. To enter into the singular beauties the Noble Art of Painting exhibits, would be too tedious here; suffice it to say, the real entertainment it always affords the spectator as well as practitioner, and it so nearly resembling nature in her gayest attire and brightest colours, must surely be persuasive arguments to enforce the practice of it.

This book is intended as a necessary companion to *Bowles's Artist's Assistant*, Price 1s.

(N.B. *A List of new, pleasing, and instructive Drawing Books, &c. adapted for the further Improvement of young Gentlemen and Ladies in this polite and accomplished Art, is added at the end of this Book.*)

which is thought truly worth the notice and regard of the painter in particular, and the public in general, to whose candid acceptance and perusal the author offers them, not doubting but by a steady adherence to, and observation of the various directions, the student will, in a short time, have his labour amply rewarded. — But after all,

————— who can paint
 Like Nature? Can Imagination boast,
 Amid its gay Creation, Hues like hers!
 Or can he mix them with that matchless Skill,
 And lay them on so delicately fine,
 And lose them in each other, as appears
 In ev'ry Bud that blows?

THOMSON'S SPRING.

INDEX

BOWLES'S

Art of Painting

IN

WATER-COLOURS, &c.

PAINTING in water-colours, is an art which has been encouraged by princes, eminent for their virtues, but particularly patronized by our present most gracious Majesties; and no wonder, since no representations can show forth nature with more splendour and magnificence, than a painting executed in this manner.

The materials necessary, are gum-colours, of (which we shall treat more particularly hereafter) camel's-hair pencils, fitches, a pallet and pen-knife.

The general or simple colours are, white, black, brown, red, yellow, blue, and green.

The

The various species of each are as follow :

Whites.

- 1 Ceruse.
- 2 Constant White.
- White Lead.
- Spanish White.
- Flake White.
- Spodium.

Blacks.

- Burnt Cherry Stones.
- Ivory-Black.
- Keating's Black.
- Lamp Black.

Browns.

- Spanish Brown.
- Spanish Licorice.
- Umber.
- Bistre.
- Burnt Terra di Sienna.
- Unburnt ditto
- Tobacco Water.

Reds.

- Native Cinnabar.
- Burnt Ochre.
- Indian Red.
- Red Lead.
- Minium.
- Lake.
- Indian Lake.
- Vermilion.
- Carmine.
- Red Ink.

Greens.

- Green Bice.
- Green Verditure.
- Grass Green.
- Sap Green.
- Verdigrise distilled.

Blues.

- Saunders Blue.
- Terre Blue.
- Blue Verditure.
- Indigo.
- Litmose.
- Smalt.
- Prussian Blue.
- Light ditto.
- Ultramarine.
- Ultramarine Ashes
- Blue Bice.

Yellows.

- English Ochre.
- Gall-Stone.
- Gambodge.
- Mafficot.
- Ochre de Luce.
- Orpiment.
- Roman Ochre.
- Dutch Pink.
- Saffron Water.
- King's Yellow.
- Gold Yellow.
- French Berries.

DIRECTIONS

DIRECTIONS FOR PREPARING THE
FOLLOWING SINGLE COLOURS.

W H I T E S.

THE best white for painting in water-colours, is flake white: some recommend a white made of pearl and oyster-shells, brought to an impalpable powder, called a pearl white, which will mix well with any colour. If you use white lead, clarify it with white wine vinegar; after the white is settled, pour off the vinegar, and wash it with water, thus: put the powder into a glass of water, stir it and presently pour the water off while it is white, into another clean glass, when it is settled pour off the water, and you will have an excellent white; to which add as much gum, as is necessary to give it a gloss.

It has been often noticed that white lead will turn black, if mixed with water that comes from iron or clay; so that in the space of a month or two, you may perceive it, and it will also change any colour, with which it is mixed.

It is recommended by some to take the powder of egg-shells, of the brightest and whitest sort, well ground with gum-water, to the state of an impalpable powder, to which add one twentieth part of white sugar-candy; others esteem it most when clarified in spirits of wine, and then use it with gum-water.

It has been found by repeated experience, that this egg-shell powder is extremely serviceable as a white in water-colours; and that this, and the oyster-shell powder rectified, and well bruised, will make an excellent mixture with other colours, to keep them from changing.

A fine white for water-colours may be made by dissolving filings of silver, or silver leaf, in aqua-fortis, evaporating the aqua-fortis, till it appears like chrystal in the bottom of the glass: decant the other part of the aqua fortis, and wash the silver four or five times in pure water, till it is entirely cleaned from the aqua-fortis, drying it for use. It must be used with the waters of gum and sugar-candy.

A good white for water-colours proper for miniature is made thus; take a pound of the shreadings of glove-leather, and steep them in water; boil them with twelve quarts of water, till it wastes to two; strain it through a linen cloth, into a well-glazed earthen pan; this is called glue or size, and proper to use with colours in candle-light pieces; to know if this be strong enough, feel if it be stiff and firm under your hand.

The glue being melted; reduce some white chalk to a powder; and while it is hot, add such a quantity of chalk, as will bring it to the consistency of a paste; letting it steep for a quarter of an hour, stir it with a brush made of hog's bristles.

In order to make this white brighter, add more glue. Be careful to observe that every layer be dry, before you put on another. If you work upon wood, you must put on a dozen; but six or seven is sufficient, if your paper is thick. Afterwards dip a soft brush in some water, draining it with your fingers, rub the work with it, in order to make it smoother. When your brush is full of white, you must wash it again, and also change the water, when it is too white. Or you may use a wet linen rag instead of a brush.

Y E L L O W S.

In some objects there may be seen a shining, like that of gold, through colours of red, blue, or green, such

such as some sort of flies, or beetles, and the cantharides; this gold transparency may be very well imitated, by laying some leaf-gold on the shaded side of the drawing, giving a little to the light side. To lay on the gold leaf, press it smooth and close with cotton, after you have washed it with strong gum-water. But care must be taken that in laying on the gum, you do not exceed the limits through which you would have the gold appear. In this case, the gold is only to shine through the transparent colour, which is to be laid over it.

As leaf-gold will not receive water-colours regularly, it is necessary to be provided with water of ox-gall, and with this liquor to stroke over the gold-leaf; by which it will receive any colour you are desirous of laying over it, and will also retain it.

In June and July, there may be found upon rose-trees, a kind of beetle, of a gold and green colour, which may prove extremely serviceable in this kind of painting; but in using your gold, it will be best to polish it in this manner.

In some manuscripts, there may be seen gold letters, which seem to rise above the surface of the paper. The composition which raises them is made of vermilion, and the white of an egg, beat to the consistence of an oil, and fixed to the paper with gum-arabic: on this figurative letter, wash some strong gum-water, with a camel's hair pencil; lay on the gold-leaf close with some cotton; and when dry, rub it again with cotton, and burnish it with a dog's tooth; and it will appear as if it was really cast in gold.

There is also another way of working in gold, which is performed by shell-gold (but then it must be pure, and not that brought from Germany, which turns green in a few days). Cover the shady parts with vermilion,

before you use this gold; and when you have rectified it with spirits of wine, lay it on; when dry, burnish it as before directed.

In laying on this gold, it is best to leave the lights without it, as it will appear to a much greater advantage, than if all the object was covered; but providing the whole performance should chance to be covered, the best way of setting it off, is to trace over the shady parts with gall-stone, or the yellow made of French berries (of which we shall treat hereafter), heightened with minium.

Having treated thus much upon gold, we shall now speak of yellows in general. Gambodge is, beyond doubt, one of the mellowest colours nature has produced; it is of so mild a temperature, that when it is touched with any fluid, it instantly dissolves; so that consequently it wants neither gumming nor grinding; it is productive of a variety of the most agreeable and pleasant yellow tints, that fancy or art could ever imagine; it will generally shade itself; though you will sometimes find in the description of flowers it requires help.

Gall-stone is a very rich deep yellow, tending towards a brown; exceeding useful in many cases; needs but little gumming or grinding; works free, but will not shade itself.

Mr. Boyle says, if you cut the roots of berberries, and put them into a strong lixivium made of pearl-ashes and water, from them will proceed a very agreeable yellow; this experiment has often been made and as often attended with success.

He also gives an account of another fine transparent yellow, by boiling the root of a mulberry-tree, well cleansed, in the foregoing lixivium.

Yellow

Yellow-ochre makes a very good pale yellow; and being ground with gum-water, will prove extremely useful.

Another very useful yellow, is made by infusing the plant celandine in clear water, gently pressing it, adding to the liquor some alum-water, letting it boil.

The virtues of the yellow extracted from French berries is so well known, that we need not discourse upon it, but only give the directions for preparing it.

In a quart of the preceding lixivium, boil two ounces of French berries till the liquor is of a fine yellow; strain it from the yellow berries, and when cold it is fit for use. To the berries put a pint of the same lixivium, and boil it till the liquor is as strong as gall-stones, with which you may shade any yellows. This you may boil till it comes to a brown, and will, with the addition of a little ox-gall, serve to shade the gold leaf.

You may likewise make a yellow, by infusing saffron in pure water. When this is steeped in rectified spirits of wine, there is nothing higher; but it is very apt to fly, unless it is high gummed.

A good yellow for the illumination of prints, may be extracted from the roots of ginger, which makes a good green when mixed with transparent verdigrise.

Those yellows, called English and Dutch pinks, are made with French berries ground to a fine powder, and then boiled.

King's yellow, a fine body colour, much used in heightening the ochre for gold lace, &c.

ORANGE COLOUR.

This colour is made of a mixture of vermilion and gambodge, the latter most predominant; in which you are presented with a pleasant and serviceable colour in painting

painting lilies, and all other orange colour flowers. Orpiment is likewise a pleasing orange.

R E D S.

Red lead, or minium, is a strong heavy colour, Mr. Boyle has given us the following directions for preparing it: Put four ounces in a glass, to a quart of rain water, and when it has been thoroughly stirred, pour off the water; and by a frequent repetition of this, there will remain at the bottom of the glass a beautiful red when dry, which is to be used with gum water. When the colour has been thus prepared, you must not expect above twenty grains to remain out of four ounces.

Carmine affords the brightest and most perfect crimson, and it the most beautiful of all reds; for with this colour and lake you may make the shades as strong as you please. This colour should never be purchased but by day light; for if it is not good, it will but spoil your work.

Lake is a fine transparent colour, not much inferior to carmine: but in painting with carmine on that part of the print, on which the light is supposed to strike, lay on the first tint as light as possible, working it stronger as it grows darker, and touch it in the darker parts with lake.

Lake may be bought at most colour shops ready prepared for water colours: but if you are desirous of making it yourself, it is necessary to adhere to the following directions.

Having prepared a lixivium made with the ashes of vine twigs, to three pints of it, add a pound of the best ground Brasil wood, boil it till half the lixivium is evaporated, strain it off; boil it again with the addition

tion of four ounces of fresh Brasil wood, two ounces of cochineal, half an ounce of terra marita, and a pint of fair water, let it evaporate as before; add half an ounce of burnt alum, reduced to an impalpable powder, a quarter of a drachm of arsenick; dissolve them in it, by stirring it with a stick, when settled strain it off. To give this a body, reduce two cuttle-fish bones to a powder, and putting it in, let it dry leisurely. Grind it in a quantity of fair water, in which you may let it steep; strain it through a cloth, and making it into a few cakes, set it by for use, after drying it on a piece of marble.

If you would have this lake redder, add some of the juice of a lemon; and to make it deeper, add oil of tartar.

Another lake; boil the shreds of superfine scarlet cloth in a lie made of the ashes of burnt tartar, when sufficiently boiled, add some cochineal, powdered mastic, and roche-allum, boil this again; while it is quite hot, strain it through a bag several times. The first time, the bag must be strained from top to bottom, and the remaining gross matter being taken out, let the bag be well washed; after this, strain the liquor through the bag again, and you will find a paste remaining on the sides, which divide into small cakes, and set by for use.

Another lake; steep four ounces of the best Brasil wood in a pint and a half of the finest distilled vinegar, for three weeks at least, though the longer it remains, the better it is; seeth the whole in balneum mariæ, till it boils up three or four times; let it settle for a day or two, put it to an ounce of powdered alum, and into a clean pan with the liquor, let it remain for twenty-four hours; heat the composition, and stir it till it is cold; when it has stood about twelve hours, strain it, and add two cuttle-fish bones, prepared as before.

A liquid colour of a very good crimfon may be made as follows; in twelve ounces of pale ftale beer, boil one ounce of ground Brazil wood till the colour is as ftiong as you defire; ftain it through a linen cloth, and bottle it up for ufe. If you want to bring this colour to body, take fome dried ox-blood reduced to a powder, and mix it with the colour.

We have the following direftions from Mr. Boyle, for extracting a fine crimfon from the berry-bearing fpinach, which, being preffed, affords a very agreeable juice; to which add a fourth part of alum, boil it, and when cold it is fit for ufe.

Or you may extract a very beautiful red, from the red beet-root, baked with a little ftiong vinegar and alum; when cold it is fit for ufe.

Another way to make a crimfon; put twenty, or more, grains of bruifed cochineal into a gallipot, with as many drops of the lie of tartar, as will make it give forth its colour; add to this mixture about half a fpoonful of water, or more, and you will have a very agreeable purple; reducing fome alum to a very fine powder, put it to the purple liquor, and you will have as beautiful a crimfon. Strain it through a fine cloth, ufe it as foon as poffible; for though this is a colour, which if foon ufed, looks extremely well, yet by long ftanding is fubject to decay.

Indian lake is far fuperior to any other of the kind, for the deep fhades of reds of all kinds, and works as free as gambodge; the beft is brought from China in pots, and has the appearance of raspberry jam, but very bitter to the tafte; it requires no gum.

P U R P L E S.

Take eight ounces of logwood, a pint of rain-water, and an ounce of alum, infufe it well over a flow fire in
a well

a well-glazed pan, or pipkin, for about twenty-four hours; add a quarter of an ounce of gum-arabic; let it stand for a week, strain it through a piece of fine cloth. Keep it close, or it will mould.

Or you may make a redder purple by adding to one ounce of the above, four ounces of Brasil wood, and a pint of stale beer, boiling it till the liquor is as strong as you desire. It may be made darker by adding more logwood.

The richest purple is made by blending carmine and Prussian blue, or indigo, to what shade you please:

B L U E S.

Ultramarine is the best and brightest blue: prepare it by heating six ounces of the lapis lazuli till it is red; cool it in strong vinegar; grind it with a stone and muller to an impalpable powder; then make a composition of bees-wax, resin, linseed oil, and turpentine, of each three ounces; incorporate the whole together over a slow fire, till it is near boiling; pour them into a pan well glazed. This is called the paste of ultramarine. The lapis lazuli being prepared, add to it an equal quantity of the pastil, or paste; mix them together thoroughly, and let them remain twelve hours; to extract the ultramarine from the paste, pour clear water upon it, pressing the paste with your hands, the ultramarine will come out; for its reception place a glass tumbler under your hand; let it settle in this water till the ultramarine sinks to the bottom.

If the colour seems foul, cleanse it thus; dissolve some tartar in water; add as much of it to the ultramarine as will cover it; let it stand twelve hours; wash it in warm water, and you will have your colour well clarified and perfectly clean. Let your ultramarine be of a high colour, and well ground. Next

to ultramarine in beauty is Prussian blue, when used in oil, though it will not stand so long, its not having the body of ultramarine. The Prussian blue does not grind kindly with water, on account of its oily substance.

Blue bice is a colour of a very good body, and flows very agreeably in the pencil; wash it according to the rules laid down for ultramarine.

Blue verditure is a very bright pleasant blue, of a good body, and works very well when ground with gum-water. It is a little inclinable to and makes a very good green, when ground with gambodge, or French berries. This blue is mostly used for a sky, or a garment.

Saunders blue is extremely serviceable in the shading of ultramarine, where no very dark shades appear; when they do, you may add a little indigo to it.

Litmose is a very agreeable blue; to prepare it, take a quart of small beer wort, in which boil two ounces of litmose, till the colour is as strong as you require; pour the liquor into a glazed pipkin, and it will soon congeal.

Indigo is the darkest blue, is a soft free colour, and runs very warm in the pencil; it requires to be well washed and ground, and may be made darker or lighter by the addition of more or less gum-water. Care is required in the using this colour; for, as we before hinted, its running so free may be a means of deceiving the student, and prove too dark for the completion of his desires.

Mr. Boyle has given us the following directions for making a very fine colour of the blue leaves of rue, by pressing, bruising, and infusing both leaves and
juice

juice in pure water, for a fortnight, washing them every day; incorporating them and the water, till they become a pulp, letting them dry gradually.

These will produce an excellent blue for shading, which runs free in the pencil; put into it the powder of gum-arabic, which will be a means of making it keep; add of the gum as much as you would have it more or less stiff in working.

A fine transparent blue, (from the preceding author) equal to a tint of ultramarine.—The flower from which this blue is extracted is the cyanus, or blue cornbottle, which is possessed of two blues, the outer leaves being light, and inner dark, the latter is held in preference; pick both from the buttons and cases in which they grow, the same day they were gathered.

Having prepared a quantity of the middle leaves, press out as much juice as possible, with the addition of a little alum, you will be possessed of a fine, durable, transparent blue, little inferior to ultramarine.

The procuring of the flowers, and the pressure of the juice, should be done with all possible expedition, lest the flowers should lose their perfection.

It has been thought by some, if the leaves of these flowers were cured as those of saffron, there would proceed from them a much greater quantity of colour, from which might be pressed more tincture, than when fresh from the field.

In curing of which it would appear, that each time the cake was turned, the flowers would be darker, till they became a dark blue. Great care is required during this operation, that the fire be kept very constant and gentle, that the flowers may not be scorched, which will be an incontestable way of bringing the flowers to perfection.

Therefore to put this operation in execution, a kiln must be procured, as for curing saffron; the top of which is to be covered with hair cloth, upon this lay several sheets of paper, afterwards a parcel of the inner leaves of the flower, two or three inches thick, pressing them close, and sprinkling them with gum-water; after which, a small charcoal fire must be made in the kiln, so as to communicate heat to the top. Cover the cake with a few sheets of paper, and a board with a small weight upon it; after a few minutes the cake is to be turned; when it is placed, take off the upper papers, sprinkle the cake again with gum-water, lay on the board a weight, as before, for a few minutes; and so repeat the turning and sprinkling several times, till the cake is united, and of the thickness of a cake of saffron.

B L A C K S.

The proper blacks for water-colours are as follow: Ivory black, which is prepared in the following manner; let the ivory black be thoroughly ground, and there will naturally proceed from it a liquor of an oily substance; mix as much of it as will make it work freely in the pencil. It has a fine gloss, and is extremely serviceable in painting of shining objects.

There is another very agreeable and useful black called Keating's black, and may be had at most colour-shops ready prepared.

Indian ink is a very good black, and of great service, as it may be laid on to any shade, and will always shade itself, on which account it is often used for drawings.

G R E E N S.

GREENS.

Sap green is a colour extremely serviceable, and the best green for water colours our age affords, being of a gummy substance, and diluting easily in water; it produces an endless variety of tints, and has the advantage of shading itself. In the purchasing this colour, remember to observe, that it looks very black and bright.

A sea or artificial green is made, by mixing indigo and sap green, which may be made darker or lighter by adding more or less indigo: It is a very serviceable colour, easily worked, and productive of many tints: This colour, as well as sap green, shades itself. The indigo must be well ground, before you mix it.

Another green is made with indigo and gambodge well ground together, extremely useful in painting of trees, grass, vegetables, &c. with the addition of sap-green it is very serviceable in flowers and shading of garments.

A transparent green is made by mixing verdigrise and yellow to various tints, by leaving either predominant.

BROWNS.

Burnt and unburnt terra di sienna, the warmest brown for front grounds, dead leaves, &c. works very free, and is of general use.

Bistre is a good and serviceable colour; the best sort is very bright and close; as it is a colour difficult to work of itself, mix a little Spanish licorice with it, that will mellow and take off its harshness. It must be well ground, and the higher it is gummed, the better for use.

Spanish licorice is allowed by the best masters to be productive of a great variety of brown tints, of a very agreeable

agreeable colour ; it will not shade itself, but works as free as any gum colours, by diluting it in fair water.

A brown mixture is made by incorporating sap green and carmine, which is of an extraordinary soft nature ; It is a colour extremely serviceable, as you will find hereafter in a description of painting flowers in water colours.

Another, by blending vermilion and bistre thoroughly ; the bistre must be extremely well ground before you incorporate it with the vermilion, and it will produce a brown worthy of your esteem.

DIRECTIONS FOR PREPARING THE FOLLOWING MIXED COLOURS.

Asb Colour.—Ceruse, Keating's black ; and white shaded with cherry-stone black.

Bay.—Lake, and flake white, shaded with carmine, bistre, and vermilion, shaded with black.

Changeable Silk.—Red lead and massicot water, shaded with sap-green, and verdigrise.

Another.—Lake, and yellow, shaded with lake, and Prussian blue.

Cloud Colour.—Light massicot, or lake and white, shaded with blue verdure.

Another.—Constant white, and Indian ink, with a little vermilion.

Another.—White, with a little lake and blue verdure, makes a very agreeable cloud colour, for that part next the horizon.

Crimson.—Lake and white, with a little vermilion shaded with lake and carmine.

Flame Colour.—Vermilion and orpiment heightened with white.

Another.—Gambodge shaded with minium, and red lead.

Flesh Colour.—Ceruse, red lead, and lake; for a swarthy complexion, add yellow ochre.

Another.—Constant white, and a little carmine, shaded with Spanish licorice, washed with carmine.

French Green.—Light pink and Dutch bice, shaded with green pink.

Glass Gray.—Ceruse, with a little blue of any kind.

Hair Colour.—Massicot, ochre, umber, ceruse, and cherry stone black.

Lead Colour.—Indigo and white.

Light Blue.—Blue bice, heightened with flake white.

Another.—Blue verditure, and white of any sort well ground.

Light Green.—Pink, smalt, and white.

Another.—Blue verditure, and gambodge.

Another.—Gambodge and verdigrise. The chief use of this green, is to lay the ground colours for trees, fields, &c.

Lion Tawny.—Red lead and massicot, shaded with umber.

Murrey.—Lake and white lead.

Orange.—Red lead and a little massicot, shaded with gall-stone and lake.

Orange

Orange Tawny.—Lake light pink, a little massicot, shaded with gall-stone and lake.

Pearl Colour.—Carmine, a little white, shaded with lake.

Popinjay Green.—Green and massicot : or pink and a little indigo, shaded with indigo.

Purple.—Indigo, Spanish brown and white ; or blue bice, red and white lead ; or blue bice and lake.

Ruffet.—Cherry-stone black and white.

Scarlet.—Red lead and lake, with or without vermilion.

Sea Green.—Bice, pink and white, shaded with pink.

Sky Colour.—Light massicot and white for the lowest and lightest parts ; second, red ink and white ; third, blue bice and white ; fourth, blue bice alone. These are all to be softened into one another at the edges, so as not to appear harsh.

Sky Colour for Drapery.—Blue bice and ceruse, or ultramarine and white, shaded with Indigo.

Straw Colour.—Massicot and a very little lake, shaded with Dutch pink.

Violet Colour.—Indigo, white and lake ; or fine Dutch bice and lake, shaded with indigo ; or litmose, smalt, and bice, the latter most predominant.

Water.—Blue and white, shaded with blue, and heightened with white.

Another.—Blue verdigrise, shaded with indigo, and heightened with white.

DIRECTIONS

DIRECTIONS FOR USING THE COLOURS.

Your pencils must be fast in their quills, and sharp pointed (after you have drawn them through your mouth) not apt to part in the middle.

Before you begin, have all your colours ready, and a pallet for the conveniency of mixing them, a paper to lay your hand, as well as try your colours upon, also a large brush, called a fitch, to wipe off the dust from them.

Being prepared according to the foregoing method, proceed in your painting, which if a landscape, lay on first dead colours all over your piece, leaving no part uncovered : And in this part of the performance there needs no great pains, but a masterly freedom is rather required ; and the work, though seemingly rough upon a close inspection, will have a good effect, when plac'd at a distance.

Let not the roughness of the work discourage you, for it is easily softened by degrees, with the other shadows, observing only to sweeten, mellow, and heighten them as the light falls.

In some places lay on strong and masterly touches, and in those places bring up your work to an equal roundness and strength ; tempering and sweetning your colours with a sharper pencil than the first, that no lumps or harsh edges be left, but that all your shadows may lie dispersed, soft, and smooth, gliding gently into one another.

You are not to finish any one part first, but work up every part gradually alike, till you see nothing wanting to complete your piece.

Having laid your dead colours, begin next with the lightest parts, as the sky, sun-beams, &c. then the yellowish
D
beams,

beams, with massicot, and white; next the blueness of the sky with blue verditure alone: For purple clouds mix only lake and white, making your colours deeper as they go upwards from the horizon, except in tempestuous skies. The tops of distant mountains must be worked so faint, that they may seem to lose themselves in the air.

Bring your colours forward, as your distance decreases; painting your first ground next the horizon downwards, of bluish sea green, and as you advance forwards, of a darker green, till you come to the fore ground itself, which as it is the darkest part of all, with dark green, worked in such a manner, as to give the appearance of shrubbery, &c.

In painting of trees, having first laid a verdigrise green for a dead colour, proceed with working it, so as to give a leafy appearance; seeming to hang free and natural, especially towards the edges, where you may touch a few leaves close to the tree, which will give your performance a masterly effect. Bring some of your leaves forward with massicot and white: for the trunk, work the brown with sap green; if you should introduce oak trees, lay on some touches, to express leaves of ivy twined about it.

All distant objects are to be made imperfect as they appear to the eye.

These rules are adapted to general appearances, but the student may deviate from them, as nature shall dictate.

OF COLOURING NAKED FIGURES.

We shall begin with the naked figures of *Women and Children*; and though the life is to be principally followed,

lowed, we think it necessary to give some directions to prepare the colours seen in nature. Take flake white, and a little lake, blend them together, and with that lay the ground colour, then shade with red ochre, cherry-stone black, and a little lake mixed together, touching the lips, cheeks, &c. with a tint of carmine, and heighten the flesh with white, and a little carmine. Remember that you are never to heighten it with pure white, which will rather give it the appearance of fish than flesh.

Old Women, Vermilion, white, and brown ochre for the ground colour, shaded with red ochre, and cherry stone black; to put a little bloom in their faces, use lake and vermilion, heightened as before.

Young Women and Children deceased, Brown, white, and a little vermilion shaded with cherry-stone black; to old women you must add more brown ochre, shaded as before.

Young Men, add more brown ochre, shaded with Keating's black and brown ochre, touching the lips and cheeks with carmine and lake.

Dead Men, Brown, a little white and vermilion, shaded with black.

OF COLOURING HAIR.

Young Women and Children, brown ochre alone, heighten with massicot, or brown ochre and white, heightened with the same. Or light ochre darkened with brown ochre, and heightened with massicot.

Old Women's Hair, brown ochre and black mixed, heightened with brown ochre and white. In gray hair, use more black than white; heighten with pure white, or ceruse. These colours may be applied to the hair of men, making them darker or lighter as occasion requires.

OF COLOURING BEASTS.

Chestnut brown Horses, red ochre and black mixed together; shaded with black, heightened with red ochre and white.

Ash gray Horses, black and white mixed; shaded with black, heightened with white.

White Horses, black and white mixed; shaded with black, white, and bistre; heightened with pure water.

Black Horses, black lightly laid on, shaded with Keating's black.

Spotted Horses are to be variegated according to nature, and the discretion of the artist.

Sheep, white, shaded with Spanish licorice.

Hogs, brown ochre; shaded with Keating's black and bistre, heightened with massicot; the bristles strong brown ochre; the eyes dark massicot, shaded with vermilion, the mouth indigo, darkened with Indian ink; touch likewise black sparks among the hairs: the inside of the mouth vermilion, shaded with lake.

Lions, colour much the same manner as hogs, adding lake in the ground colour.

Bears, brown ochre, red ochre, and black mixed; shaded with bistre and ivory-black.

Leopards, brown and light ochre; darkened with ivory-black; the spots red ochre, and black shaded with black.

Wolves, Spanish licorice and black, shaded with black.

Gray Wolves, black, white, and brown, shaded with black; the eyes chestnut colour.

Asses, black and white mixed. Or add a little brown ochre, shaded with black.

Elephants,

Elephants, black and white, and Spanish licorice mixed; shaded with black and bistre; the inner part of the nose vermilion and white, shaded with black.

Rats and Mice, to be coloured the same as the former.

Apes, Monkeys, &c. Dutch pink and black, heightened with massicot and white. The face, black and bistre mixed, as also the feet and below their bellies, shaded with black and pink, mixed with a little brown ochre,

Stags, brown ochre, shaded with bistre towards the back, the neck and belly white, the mouth and ears inclining to red, the hoofs black, and legs shaded with black.

Hares, brown ochre, the belly white, and the back shaded with bistre.

Rabbits, black and white, the belly white, shaded with black.

OF COLOURING BIRDS.

Eagles, black and brown shaded with indigo; the feathers heightened with brown ochre and white; the beak and claws saffron; shaded with bistre; the eyes with vermilion heightened with massicot, or saffron shaded with vermilion.

Falcons, brown ochre, black and white mixed, shaded with black; the feathers describe by strokes of black, the breast sprinkle with black, the eyes and talons the same as eagles, the beak gray.

Turkeys, both male and female, the back black and white mixed gradually, shaded off to a white under the belly, sprinkled and shaded with black; the legs indigo shaded with the same, the beak and eyes blue, heightened with white; the red skin hanging over the bill, vermilion shaded with lake.

Swans,

Swans, white shaded with black; the legs and bills black, the eyes yellow, a ball in the midst.

Geese, ceruse shaded with black, the legs black, the bill red.

Pheasants, white and black mixed, the eyes like those of the falcon, the legs, Dutch pink shaded with black.

Owls, ochre mixed with white in different shades, the legs yellow ochre.

OF COLOURING FRUIT.

Apples, thin massicot mixed with verdigrise, shaded with brown ochre, give them a bloom with lake, heightened with massicot and white.

Pears, massicot, deepened and mellowed with brown ochre; the bloom the same as the apple.

Cherries, vermilion and lake, shaded with carmine, heightened with vermilion and white.

Spanish Cherries, the middle vermilion, lake, and white mixed, softened off towards the extremities; the bloom, lake heightened with white.

Mulberries, carmine and black, in such manner as between the stalk and berries there may appear red, according to nature.

Strawberries, white, draw it over with vermilion and lake, shaded with fine lake; heightened with red lead and massicot mixed, and after with white; stipple them with white and thin lake only.

Blue Grapes, dark purple, shaded with blue; the bloom bice.

White Grapes, a mixture of verdigrise and massicot, shaded with thin verdigrise, heightened with massicot and white.

Peaches,

Peaches, thin massicot, shaded with brown ochre; the bloom lake, heightened with white.

White Plums are coloured according to the former directions.

Blue Plums, purple, shaded with bice; softened into a green towards the stalk.

Green Walnuts, verdigrise, and sap-green mixed, shaded with sap-green; those without husks, brown ochre, shaded with bistre.

OF COLOURING VEGETABLES.

Radishes, white, shaded with lake, near the top softened into a blooming purple; in some places green; the leaves verdigrise, shaded with sap-green.

White Cabbages, gambodge, and a very little verdigrise, shaded with sap-green; touched in some places with a little brown ochre, heightened with white.

Red Cabbages, lake and a little Prussian blue mixed, shaded with lake and indigo, the veins lake and white.

Cucumbers, yellow for the ground colour, washed over with verdigrise, shaded with sap-green.

Yellow Pompions, yellow shaded with brown ochre, the veins a stronger brown ochre.

Green Pompions, sap-green, verdigrise, and indigo mixed, shaded with indigo and sap-green.

Turnips, white shaded with verdigrise touched with brown; the leaves verdigrise touched with sap-green, heightened with massicot.

OF COLOURING FLOWERS.

A C O N I T E S.

GAMBODGE, shaded with gall-stone or Dutch pink; the leaves strong green, made of indigo and gambodge, the stalks a mixture of verditure, gambodge, and white lake, shaded towards the flower with bistre.

A L M O N D B L O S S O M S.

A tender wash of carmine, shaded with carmine and Prussian blue mixed, to the required colour; the buttons masticot, shaded with gambodge; the stem, bistre, shaded with Keating's black; the footstalks and cups, pale green.

While these flowers are in bloom, only a few leaves appear, which begin to shoot out from the branches, and are of a pleasant green.

D O U B L E A L M O N D B L O S S O M S.

These flowers are darker than the former; add more Prussian blue to the carmine, and carefully blend white in the light parts.

The stalks, leaves, &c. as single almond blossoms.

A L T H E A F R U T E X E S.

The pod gambodge and sap-green mixed, shade the dark side with a mixture of sap-green and Indian ink; hatch round the outside with liquid purple and carmine, shade the white leaves with Indian ink only; stipple the flower with Indian ink.

The leaves begin and finish with sap-green, and make the stalk to imitate wood.

S I N G L E

SINGLE ANEMONES.

Anemones are enriched with the most variegated colours, which are laid on so delicately fine; and blended with such matchless skill, that in painting them we would recommend the student to pay great attention to nature; but not being willing to leave him quite destitute of directions to colour these beautiful flowers, we shall insert the following.

A thin wash of gambodge, shaded with bistre, or carmine, and sap-green blended together; the stripes carmine, shaded with the same, indigo in the darkest parts, or stipple with it; the leaves sap-green, shaded with indigo and French berries; the stalk brown.

BELSILVIA ANEMONES.

Stripe with a mixture of liquid purple and carmine, shaded with liquid purple; wash and shade the heart or apple with sap-green, stipple it with white; the seeds gambodge.

The leaves and stalks sap-green, mixed with a little indigo.

AURICULAS.

Nature, together with the art of the botanist, has rendered auriculas productive of such a variety of colours, as to enter upon a particular description, would carry us beyond the limits of this treatise: we shall therefore describe two only, and give the following directions; a tender wash of gambodge, shaded with sap-green and carmine blended together. Round the

E

center

centre leave a broad white space, which shade with Indian ink and sap-green mixed, stipple the gambodge with a purple extracted from logwood; the cup in the inside strong yellow shaded with Dutch pink or gall-stone; stipple it with white, darkening the white gradually with Indian ink as the shade increases.

The stalks and leaves green, made of ceruse, indigo, and sap-green, darkening it as the shade requires.

ANOTHER METHOD.

A light wash of purple extracted from logwood, shaded with a stronger extract of the same, in the darkest parts carmine and indigo mixed; the white circle shaded with sap-green, the inner part purple, the seed gambodge.

The leaves and stalks sap-green, shaded with that and indigo mixed.

CARNATIONS.

These flowers, as well as many others, afford a variety that makes them past description; in one we see the ruby, with its bleeding radiance; in another the sapphire with its sky-tinctured blue; and in all, such an exquisite richness of dyes, as no other sort of paintings can boast.—With what a masterly skill is every varying tint disposed, whilst they seem to be thrown on with an easy dash of security and freedom, and adjusted by the nicest and most judicious touches of art and accuracy! Shade in the same manner as the striped rose, put in red stripes, stipple it in different parts with carmine.

The leaves and stalks verdigrise, shaded with the same.

DOUBLE

DOUBLE CHINA ASTERS.

These flowers are very much variegated in their colours; some are white, others crimson, and some are tinged with a blueish purple; the centre of the flowers are yellow; the leaves are of a strong green; the stalks bistre, shaded with the same, the darkest parts touched with Indian ink.

COLCHICUMS.

A tender wash of carmine, and a little of the purple of logwood mixed, stipple it with carmine only. The stalks and leaves as the cyclamens.

CONVOLVUSES.

Light royal snail mixed, well ground and gummed, the rays excepted, shaded with Prussian blue alone; the buds the same; the rays white, shaded with Indian ink and sap-green mixed next the cup, the inside rays hatch with a mixture of white and gambodge.

The leaves and stalks as French marigolds.

CONVOLVULUS MAJOR.

Wash with carmine; deepen with the same, till you have brought it to its proper roundness; shade the rays with sap-green, Indian ink, and a little indigo, blended together.

The leaves and stalks as the preceding.

CROCUSES.

Of these flowers there are two colours, the one purple the other saffron; wash the purple one with Prussian blue and carmine mixed, shaded with the same, but the readiest way is to colour with the purple of logwood, washed over lightly; proceed to darken, renewing the shade with a darker tint of the same; mix a little Prussian blue (if need be) with your darker shades.

Yellow crocuses work upon the same principles as jonquilles. The stalks and leaves as martagons. There is another sort (though not so common) white striped with purple.

DOUBLE CROWFOOTS.

A tender wash of gambodge, shaded with the same, the darkeft parts touched with gall-stone.

The leaves and stalks a very pale green, tinged with red towards the bottom.

YELLOW CROWN IMPERIALS.

A thin wash of gambodge, upon that another of minium, shaded with carmine; the leaves sap-green, shaded with indigo and French berries.

ORANGE CROWN IMPERIALS.

A thin wash of red lead; the light shades carmine, the dark vermilion and bistre mixed: the feed the same as the flower.

The leaves and stalks as the preceding.

ANOTHER

ANOTHER METHOD.

A pale tint of gambodge, the light parts shaded with gall-stone, the darker carmine and sap green mixed.

The stalks and leaves as scarlet lychnifes.

CYCLAMENS.

White shaded with a mixture of Indian ink and sap-green; the pod the same manner, from the pod there is a fine shade of crimson, done with carmine carefully worked in the shades of the leaves.

The stalk and back of the leaves, begin and finish with carmine and sap green mixed.

DAISIES.

Of these flowers, there are three colours, red, white, and others striped with red and white. The leaves are of a pleasant green, the stalks of a light green, tinged with red towards the bottom.

HEN AND CHICKEN DAISIES.

The hen, or principal flower, round which the small ones, called chickens, grow, is beautifully mottled with red and white, those which inclose it are almost all white; for the first, flake white, stippled with carmine; and in the same manner for the smaller ones, only using less red.

The leaves and stalks as the preceding.

DAFFODILS.

DAFFODILS.

The same as jonquilles, excepting the middle leaves being much lighter.

FRITILLARIES.

Purple, composed of indigo, carmine, and a little vermilion, adding so much of each, as will give it the appearance of a dull reddish purple: stipple it with a darker shade of the same, or Dutch pink. The stalks Prussian blue and sap green mixed, adding indigo for the darkest shades: the leaves to be done with the same.

CHEQUERED FRITILLARIES.

Carmine, shaded with purple, and the purple extracted from logwood; chequered with Indian ink.

The leaves verdigrise and gambodge, for the shade add thereto a little indigo.

GERANIUMS.

A vast variety, but the principal one is the same as scarlet crown imperials.

GLADIOLAS.

Carmine, shaded with the same and Prussian blue blended together. The bottom of the flower white, shaded with sap green, darkened with Indian ink; but great care is required in this part of the performance, that the colours may appear soft, and lose themselves in each other.

The leaves and stalks carmine and sap green, the bottom sap green, and a small quantity of Prussian blue, shaded

shaded with the same colour, darkened with indigo and French berries mixed.

HEARTS EASE, OR PANSIES.

The blossom consists of five leaves or petals, the two upper of which are beautiful purple, for which carmine and liquid purple mixed, shaded with the same; the other three light yellow, or straw colour edged with purple; the base tinge with deep purple, imperceptibly blending itself with the straw colour, from which place five or six lines delicately extend themselves over each petal.

The stalks and leaves, begin and finish with sap-green.

HELLEBORES.

White, the base of each petal stain with crimson; the button yellow, the same as other roses.

The leaves indigo and French berries, the stalk paler green, stippled with crimson.

SINGLE HOLLYHOCKS.

A thin wash of gambodge, a deeper of the same, the darkest shades gall-stone; finished with gall-stone and sap green.

The pod, leaves and stalks, begin and finish with sap green.

DOUBLE HOLLYHOCKS.

A slight wash of carmine, preserving the white paper for heightening, hatch with carmine, the darker shades
sap

sap green, the bloom pale liquid purple, but in the buds make no use of purple.

The stalk and leaves, begin and finish with sap green.

HONEY SUCKLES.

The inside of the petals white, shaded with sap green, or massicot shaded with sap green, or gambodge and bistre; which insides are to be shewn by curling the leaves back at the ends, or splitting them; the outside a thin wash of carmine and lake mixed, shaded with carmine, indigo for the darkest shades. It is to be observed, that some of the flowers growing on the same stalks, are inclinable to purple, others to carmine; the style and buttons seen at the ends of the flowers, are of a faint green.

The stalks sap green and carmine. The leaves sap green, shaded with indigo and French berries.

BLUE BELL HYACINTHS.

Ultramarine or verditure; be careful to put in your first hatches very free and soft; shaded with Prussian blue in the same manner, for the darkest indigo.

The leaves and stalks as orange lilies.

DOUBLE HYACINTHS.

White shaded with indigo, Indian ink, and a very little sap green; for those with a crimson blush, wash a faint tinge of carmine, leaving in the white towards the top, strengthening it towards the bottom.

The

The leaves and stalks Prussian blue and sap green, shaded with sap green and indigo.

DOUBLE HYPATICAS.

Prussian blue, shaded with that and indigo mixed; the darkest part indigo alone.

The leaves indigo and gambodge, or French berries; the stalk pale green, tinged with red towards the root. —Another, lake shaded with the same, the under part of the leaf white.

I R I S E S.

The three upright petals white, tinged with gambodge; at the base of each, the white to be done the same as the narcissus; the other three are purple with a vein of yellow, which begins in the middle, and so widens till it comes to the base.

The leaves and stalks, the same as wall-flowers.

JESSAMINES.

White, shaded with Indian ink, and sap green blended together, and worked extremely soft; for the darkest shades add more Indian ink; also in a few places add some soft tints of French berries at the backs of some of the flowers, and others entirely yellow.

The leaves and stalks mix sap green, verdigrise, and a little indigo, adding more indigo for the darkest shades.

JONQUILLES.

Nature, ever ambitious of showing us what she is capable of performing, hath in these flowers given us an indisputable proof of her air and delicacy; and therefore in order to preserve them in painting, let the first tint of gambodge be very tender; wash the cup likewise, proceed with another wash over the first; the leaves shaded with vermilion and bistre mixed, let this be done so soft, that the colours may seem to glide gently into each other; shade the cup with gall-stone, mixed with a little bistre, or carmine and sap green; but in all be careful to preserve a softness.

The leaves and stalks Prussian blue and sap green mixed, shaded with the same.

LARK SPURS,

Nearly the same as China asters.

LILIES,

White lilies, the same manner as white hyacinths; orange lilies the same as nasturtians.

GUERNSEY LILIES,

Strong gambodge, wash that (except the lightest parts) with minium; the darker parts vermilion, finished with carmine.

The

The leaves indigo, Prussian blue, and French berries mixed, the stalk green, tinged with red towards the bottom.

LYCHNIDEAS.

Pale red with a purplish tinge.

The leaves the same colour as the former, the stalk green near the flower, but grows brown towards the base.

SCARLET LYCHNISES.

Wash very tenderly with carmine and vermilion mixed, finish with carmine, used with strong alum water; put in the lights with white, tinged with gambodge.

The leaves and stalks as single hollyhocks.

AFRICAN MARIGOLDS.

The same as orange lilies.

The leaves and stalks begin and finish with sap-green.

FRENCH MARIGOLDS.

These flowers demand great attention to colour them well; the edges of the leaves gambodge, the inside leaves red lead, shaded with carmine, the deeper shades bistre.

MARTAGONS OR TURK'S CAPS.

A soft wash of gambodge, shaded with gall-stone, that with bistre, or sap-green and carmine, mixed.

There are others of a rich scarlet, first use a lay of red lead thoroughly prepared, shaded with carmine, adding thereto for the darkeſt parts, a ſmall quantity of indigo; the ſtyle and buttons gambodge ſhaded with red lead, and that with carmine.

The ſtalks and leaves begin with ſap-green and Pruſſian blue; finiſhed with the addition of indigo.

MARVEL OF PERU.

A thin waſh of carmine, proceed to a deeper ſhade of the ſame; finiſhed with carmine and ſap green mixed.

The leaves gambodge and green, finiſhed with indigo and French berries. The ſtalks light green, tinged with brown towards the baſe.

MEZEREONS.

Pale crimſon, the outſide darker.

Thoſe leaves which appear while the flowers are in bloom, are of a pleaſant green; the ſtem brown.

When the flowers are off, they bear a ſcarlet berry.

NASTURTIANS.

The orange colour with which theſe flowers are adorned, is ſo rich as makes it paſt conception; the colour which comes the neareſt, is orange colour; the method of compounding which, is given in the directions for preparing water colours. On the two largeſt petals, draw ſeven or eight lines, the ſame colour and manner as hearts eaſe.

DOUBLE NASTURTIANS.

Theſe are to be coloured according to the foregoing directions: only with this exception, the two large petals in that, are obliterated in this.

PASQUE-

PASQUE-FLOWERS.

Rich purple, somewhat inclining to a blue, by mixing carmine and ultramarine.

The stalk whitish green, tending to a purple towards the base; the leaves and stalks white, gambodge, and a little indigo mixed together; the foot-stalks livid red.

SWEET SCENTED PEAS.

The blossoms are composed of red and purple leaves; the red begin and finish as the mundi rose; for purple ones a thin wash of liquid purple; for the darker shades a mixture of carmine and Prussian blue, finished with indigo.

The leaves and stalks, a little white and sap-green, shaded with sap-green alone.

PASSION FLOWERS.

The petals white, shaded with sap-green, and Indian ink mixed; the threads are ranged in such order as to form three circles, each of a different colour; the first or outer one is blue verditure, shaded with Prussian blue; the second white, to be expressed by carrying on the stroke with flake-white, the space between the strokes indigo and Indian ink; the third circle reddish purple, by blending carmine and Prussian blue together. The inside of the five buttons (which parts are chiefly seen) yellow, as the centre of the flower; the other parts which project from the centre are light green, those three from the top excepted, which are blueish purple.

The leaves French berries and indigo, for the shades add a little Indian ink; the tendrils and stalks sap-green and carmine.

PINKS.

PINKS.

The single pink does not admit of so great a variety as the carnation, but is nevertheless agreeably variegated. The most common are either white or crimson, others are striped white and red, others are white spotted with red; others edged with red; all which may be worked according to the rules for the other flowers so diversified with the same colours. The leaves and stalk are a blueish green, only at the joints there is for the most part a yellowish tinge, which is also at the bottom of the cup and scales.

PIONIES.

Deep carmine, darkening with the same, as the shades grow darker, add indigo to the carmine; the stalk sap-green and carmine; the leaves sap-green, shaded with indigo and French berries; the under parts not so dark.

POLYANTHOSES.

These flowers, like many others of different sizes and colours, are so variegated, that nature seems to have taken a pride in showing how far she can exercise herself. But we would not advise the student to look on them with an eye of contempt, nor think it condescension to copy the works of unerring nature; since in them, there are so many various beauties, as gives auriculas very little, if any preference. This which we describe is mottled with purple and white, the edges and cup pure gambodge, shaded with gall-stone; marble the leaves with Prussian blue and
 carmine

carmine mixed; wash the flowers at the back with carmine and a little lake; shaded with carmine and sap-green.

ANOTHER METHOD.

In the centre of the cup is a small spot, which with the cup paint straw-colour; the spot must remain, the cup shaded with vermilion and bistre mixed; some space round the cup hatch with straw-colour, in the shape of the flower, the outside edges white; proceed with carmine, preserving the inside white circle.

POMEGRANATE BLOSSOMS.

Red lead shaded with carmine.

The stalk and leaves green.

RANUNCULUSSES.

There are a great variety of these flowers; the student will have a delightful pastime in studying from nature; and as his eye will be agreeably entertained with a diversity of colours, so will he find himself improved by painting from them. We should recommend him therefore carefully to observe and peruse with attention the rules of nature and the following:

A fine wash of red lead, striped with carmine, finished with carmine and sap-green mixed; the seeds indigo or Indian ink, stippled with white: the leaves and stalks as fritillaries.

ANOTHER

ANOTHER METHOD.

White, the upper parts striped with red; the white leaves shaded with sap-green and Indian ink, the sap-green predominant; stripe the outside of the leaves with carmine.

ROSES.

“ No Flower that blows is like the Rose.” When we consider their noble and majestic appearance, it is no wonder we see them so often introduced in wreaths and baskets of flowers. The nearest directions we can give for imitating this king of flowers are the following: a light tint of pure carmine, over which another equally light of Prussian blue, which will give the flowers a tint of that bloom which appears in nature; proceed with darker shades of carmine of the best sort, in the darkest parts of the flower add a little indigo, which will give a roundness and body to your work; if the seeds are seen, lay on some gambodge, shaded with gall-stone; the upper sides of the leaves sap-green, shaded with indigo and French berries mixed; the under part white, indigo, and sap-green mixed, shaded with the same.

The stalks brown made of sap-green and carmine, shaded with indigo.

ROSE BUDS.

We shall not here undertake to describe the different colours and various tints, with which nature has furnished us; a pale wash of carmine, shaded with a stronger wash of the same; let the hatchings be extremely tender, preserving that transparency and sweetness the flower has by nature.

The stalks and leaves begin and finish with sap-green, after which a slight wash of carmine.

GUELDER-

GUELDER ROSES.

Flake white, shaded with Indian ink and sap-green mixed, keeping a proper gradation of shades.

The leaves as crown imperials; the stalk bistre, shaded with Indian ink, so as to express wood.

MUNDI ROSES.

A slight wash of carmine, heightened with white; shaded with Indian ink and sap-green mixed, adding more Indian ink for the darker shades, striped as hollyhocks. The leaves and stalks sap-green, adding a little indigo for the darker shades.

ST. JOHN'S WORTS.

Gambodge, shaded with bistre or carmine and sap-green mixed.

The leaves as Guernsey lilies.

SNOW-DROPS.

Flake-white, the inner petals edged green.

The leaves and stalks Prussian blue and yellow berries mixed, the first most predominant; shaded with indigo and gambodge mixed.

SINGLE STOCKS.

A thin wash of carmine, proceed with a stronger layer of the same; finish with sap-green and carmine mixed; shade round the seeds sap-green.

The leaves and stalks gambodge, white, and sap-green; shaded with a tint of indigo, finished with a darker of the same.

G

DOUBLE

DOUBLE STOCKS.

There are of these flowers different colours; some are a purplish crimson only, others mottled with crimson and white, and some are all white; for the crimson a little Prussian blue and carmine mixed; for the mottled ones use the same colour, stipple them with flake-white; the white sort shade with Indian ink and sap-green mixed.

The leaves and stalks pleasant green, inclining to a white.

SUN-FLOWERS.

There are only two sorts, the common sun-flower, and the same improved; for the first, a slight wash of carmine, deepen that with another, shaded with vermilion, carmine and bistre, mixed; finish the deepest shades with the same, being careful to relieve the flower, making it look round; the seeds shade the same as the flower, the darkest much deeper; the seeds on the light side heighten, stippling them with flake-white, washed over with gambodge very lightly; the lights in the same manner.

The leaves and stalks sap-green and gambodge mixed, finished with sap-green alone.

SWEET WILLIAMS.

Some of these flowers are endowed with an agreeable variety, some are stippled by nature, and others possess one colour only; we shall endeavour to show how to colour two, and leave matchless nature to direct the pupil in his farther studies. In working the first, wash with carmine till it is a rich crimson; finished with carmine and sap-green.

The

The other, a pale tint of carmine, shaded with the same very dark, stipple round the fibre with flake-white; the fibres in the middle Indian ink.

The leaves and stalks begin and finish with sap-green; touched with pale carmine.

TULIPS.

These flowers are justly admired for their gaiety and multiplicity of colours; what a profusion of dies array their painted cups! their tinges are glowing; their contrasts strong; and the arrangement of them both elegant and artful: nature has in the tulip diverted the eye with an agreeable and enchanting variety. Begin by striping with white well blended with carmine; add some very tender stripes with gambodge, heightened with carmine, for the darkest shades a little sap-green mixed with it; shade the yellow stripes with the same mixture, the darkest shades vermilion and bistre mixed.

ANOTHER METHOD.

Begin by striping with gambodge, proceed with purple stripes; in doing of which be careful to preserve the white ones, which will give an agreeable effect; the darker shades liquid purple, to which (if requisite) add a little Prussian blue.

The leaves and stalks sap-green, shaded with the same.

PARROT TULIPS.

These flowers derive their name from the uncommon appearances at the back of each petal, which very much resembles the beak of a parrot: the edges of these tulips are jagged, and much unlike the other tulips in shape, though not in colour.

DOUBLE VIOLETS.

The ground as the former, the inner petals tinged with purple; the stalks, which are green, tinge the same as the petals towards the bottom.

The leaves strong green.

WALL-FLOWERS.

For the common sort gambodge shaded with gallstone. But that sort most esteemed by the florist, is called the bloody wall; the outer petals gambodge, tinged with a little of the purple of logwood; the inner petals red lead finished with carmine: the cup purplish brown.

The leaves and stalk bluish green, to be worked as those of the flowers of the same colour.

DOUBLE WHITE NARCISSUS.

Flake-white, the first shade sap-green, and a little Indian ink, adding more Indian ink in the darker shades; tinge the bottom of each petal green; the narrow edge that surrounds a turf of small petals in the centre, carmine.

The stalks and leaves the same as Iris's.

The sheath at the bottom, pale brown.

☞ Wherever white occurs, it is always better to leave the paper, if sufficiently white, to represent that colour.

SOME EXCELLENT RECEIPTS FOR THOSE
WHO PAINT IN WATER COLOURS.

BOIL two ounces of the best and clearest glue, with one pint of pure water, and half an ounce of the finest roche alum, till dissolved. This is a very serviceable liquor, with which you may temper those colours intended for sky, as it will prevent them from cracking.

TO MAKE GUM WATER.

Dissolve an ounce of the best white gum arabic, and half an ounce of double refined sugar, in a quart of spring water, strain it through a piece of muslin; then bottle it off for use, keeping it free from dust.

ANOTHER METHOD.

Take the whitest sort of gum arabic, bruise and tie it in a piece of woollen cloth, steep it in spring water till dissolved. If too stiff, which is known by the shining of the colours, add more water, if too weak more gum. With this water you may temper most of your colours, using such a quantity of it, that the colours when dry, being touched, will not come off.

To make Size for Candle Light Pieces. See Page 10.

TO KEEP THE FLIES FROM YOUR WORK.

Having prepared your gum water according to either of the preceding directions, add a little coloquintida, which, if your performance should be exposed, will keep it from being damaged by the flies.

TO

TO PREPARE ALUM WATER.

Take four ounces of roche alum, and a pint of pure spring water, boil it till the alum is thoroughly dissolved; filter it through blotting paper, and it is fit for use. Before you lay on the colours, take some of this water hot, and with a sponge wet the back of the paper, which if it is not good must be wetted three or four times. This will not only prevent the sinking of the colours, but will also keep them from fading, and give an additional beauty and lustre. Remember that the paper must be dried each time before you wet it again.

TO MAKE LIME WATER.

Put some unslaked lime in a well glazed pan, cover it with pure water, one inch above the lime, let it remain so for one day; then strain off the water and keep it for use: by the means of this water you may change sap green into blue.

TO MAKE A LIXIVIUM OF PEARL ASHES.

Steep half an ounce of pearl ashes in clear water for one day, strain off the water as clean as possible; this infusion will prove extremely serviceable in many colours, particularly Brasil wood, to which it will give an additional beauty and lustre.

TO RECOVER DECAYED COLOURS.

Take double-distilled rosemary water, or pure essence of rosemary, and with a few drops temper your colours, which

which however dead and faded will recover their primitive brilliancy; this essence will prevent the bubbles which are troublesome in grinding white and umber.

TO PREPARE LIQUID GOLD FOR
VELLUM-PAINING, FANS, &c.

Having procured some of the finest leaf gold, grind it with strong gum water, adding more gum water as you see requisite; when thoroughly ground, temper it with a small quantity of mercury sublimate, binding it in the shell with a little dissolved gum; spread it equally over the shell, and use it with fair water only.

A LIQUID SILVER, FOR THE SAME USE.

The manner of making this is the same as that of liquid gold, only remembering to temper it with the glaire of eggs, and not water.

TO MAKE THE GLAIRE OF EGGS.

Beat the whites with a spoon, till they rise in a foam; let them stand twelve hours, and it will be good glaire.

TO RECOVER LIQUID SILVER THAT
HAS CONTRACTED RUST.

If your silver becomes rusty, cover that part of the performance with the juice of garlick, which will recover it effectually.

TO

TO MAKE A SINGLE GROUND TO LAY
SILVER OR GOLD UPON.

Take the new shreds of parchment (they being preferable to glove leather) boil them in a quart of spring water till consumed to a pint; strain the size from the shreds, and put it into a well-glazed pan; use it before it is cold; be careful when you lay on your silver or gold, that your size is not too moist nor too dry, for in either case you will be in danger of impairing your performance.

TO TAKE THE IMPRESSION OF THE WINGS OF A
BUTTERFLY IN ALL THEIR COLOURS.

Kill it without spoiling; cut off the body close to the wings, which contrive to spread in a flying position; then take a piece of white paper, wash part of it with thick gum-water, when dry lay it on a smooth board with the wings on the gum-water; lay another paper over that, press both very hard, let them remain under pressure for an hour; afterwards take off the wings of the butterfly, and you will find a perfect impression of them with all their various colours remaining on the paper. Draw between the wings of the impression the body of the butterfly, and colour it after life.

TO TAKE THE IMPRESSION OF A LEAF
OF ANY TREE.

Gently rub the leaf on the backside with a piece of ivory, or such like substance, so as to bruise the veins a little; wet the same side gently with linseed-oil, and press it hard upon a piece of white paper, and you will have the perfect figure of the leaf, with every vein justly expressed; then colour it, and it will appear a correct and beautiful imitation of nature.

*If your prints are to be varnished, wash them
all over with white starch before you begin to lay
on your colours.* OF

OF PAINTING ON GLASS.

PAINTING on glass is an art which has been esteemed by the generality of mankind an amusement attended with many difficulties; yet nothing can afford a more splendid and magnificent representation of nature, than a painting well executed in this manner; there being no outlines or shading required, those in the print answering that end.

Mezzotinto prints are generally used for this purpose, the shades and lines not being so harsh and abrupt as those of engraving, as they are blended into each other, and have the appearance of a drawing in Indian ink.

Having procured such mezzotinto prints as you intend to paint, cut off the margins, and get a piece of the best crown glass, the size of the print (free from knots and scratches); clean it well with whiting, lay on one side some Venice turpentine with a hog's hair brush as thin and smooth as possible; lay the print flat in water, and let it remain on the surface till it sinks; take it carefully out with its face downwards, and dab it between some papers till no water appears, yet so as the print remains damp.

Afterwards lay the damp print on its back upon a flat table; hold the glass over it without touching the turpentine, till it is exactly even with the print, then letting the glass fall gently on it, carefully press it down with your fingers in different parts, so that the turpentine may stick to the print; then taking it up, hold the glass towards you, pressing the print from the centre towards the edges till no blisters remain.

H

Next

Next wet the back of your print with a sponge, till the paper will rub off with your fingers, rub it gently, and the white paper will come off, leaving a very plain impression on the glass; when dry, wet it all over with a camel's hair pencil dipt in turpentine oil, and it will be perfectly transparent, and fit for painting.

COLOURS FOR PAINTING ON GLASS.

THE colours fit for painting on glass are ground in oil, and tied up in small bladders; which are to be had at the colour shops.

Whites.

Flake-White.
Spodium.

Blacks.

Lamp-Black.
Ivory-Black.

Browns.

Spanish Brown.
Umber.

Reds.

Rose Pink.
Vermilion.
Red Lead.
Indian Red.
Lake Cinnabar.

Blues.

Blue Bice.
Prussian Blue.
Indigo.
Saunders Blue.
Smalt.

Greens.

Verdigrise.
Green Verditure.
Terre Verte.

Yellows.

English Pink.
Dutch Pink.
Mafficot.
Orpiment.
English Ochre.
Spruce Ochre.

The reason of not mentioning the carmine (for red) and the ultramarine (for blue) in the above list is on account of its being best to purchase and keep them in powder, as they are liable to be lost, as a small touch of these will give the painting an enlivening cast; what you require for present use, mix with a few drops of nut-oil upon your pallet, with your pallet knife.

The pallet and pallet knives may be had at the colour shops.

Prick a small hole at the bottom of each bladder you want to get the colour out of, and press out no more upon your pallet than you intend for immediate use, as the colours are apt to dry and skin over.

Then laying a sheet of white paper on the table, set the glass rather sloping against two small sticks fixed perpendicular, about twelve inches asunder, which will be a sufficient support, and the outlines and tints will appear on the glass: hold your pallet on your left hand, and proceed to decorate as follows:

OF WORKING THE COLOURS.

AS the lights and shades are dispersed on the picture, be careful in disposing of the colours accordingly; lay on the light colours on the lightest parts of the print, and the darker over the shaded; the brighter colours being laid on properly, it is not of any material consequence, if the darker ones should by accident run over them; for the upper colour cannot be seen through that which was laid on first; for instance:

GREENS.

First lay on some verdigrise, mix that and Dutch pink for the next: this may be made darker or lighter by adding more or less Dutch pink.

BLUES.

The lights, ultramarine or blue bice, the first shade Saunders blue, the darkest indigo,

REDS.

The first minium, or red lead (thoroughly ground), shaded with lake, in the highest parts touch with carmine, which will enliven your painting, and set it off to great advantage.

YELLOW.

The lightest yellow massicot, shaded with Dutch pink.

Any of these colours may be darkened by adding to them a darker shade of the same colour on your pallet; or lightened by mixing them with white.

If the colours are too thick, make them thinner by mixing with them a few drops of turpentine oil, for they must never be used thick, as you will be in danger of spoiling the piece.

Have a pencil for each colour; never put a brush which you have used for one colour into any other, before you have washed you brush well in turpentine oil, particularly green, as that colour will appear predominant when dry.

Observe when you have done using your brushes, they are to be thoroughly washed in the oil of turpentine.

The glass being painted, let it remain three or four days free from dust, and it is fit for framing.

† All Sorts of Mezzotinto Prints proper for painting on Glass, may be had of CARINGTON BOWLES, No. 69, in St. Paul's Church Yard.

TO MAKE A CONVENIENT BOX TO
HOLD COLOURS, &c.

Let the size be two feet six inches long, one foot four inches wide, and five inches deep, with partitions:

A. Turpentine Oil for washing Pencils.	B.	C. To receive the Leavings of Colours.
D. For Bottles of Oil and the Knife.	E. For Colours in Bladders, and the Pallet.	F. For dry Colours.
G. For Pencils and Sticks.		

A, a box lined with tin, fixed in the great box, to contain turpentine oil for washing the pencils after they have been used before they are laid by.

Between A and C upon the tin, at B is the place for pressing the colour out of the brush after being dipped in the oil of turpentine to clean it: the colours which fall into the box C, will, with their oils, make a very good size for gold.

The partition D is lined with tin, as it is to enclose the bottles of nut and burnt oil (which you should never be without), also the oils of turpentine and linseed; which was it not lined, the frequent taking the bottles out, would grease and stain the wood, whereas the tin will preserve it free from any stain.

The

The partition E in the middle of the box is also made of tin, to take out whenever it is required, as that is to contain the bladders of oil-colours. Over these lay the pallet, which clean as soon as done with, with turpentine oil, or else lay it in water sufficient to cover the colours, which will keep the colours till the next occasion, preventing a very great waste. Rub the pallet with a clean cloth and linseed or nut oil, till it is quite dry, it will be neat, and fit for the reception of the colours.

The box F is divided into several parts for keeping the dry colours distinct, and from spoiling each other; in the same place keep the ultramarine and carmine.

The box G is for the reception of the pencils after they are cleaned, where they will be ready whenever they are wanted. Observe that some of the pencils are to be used in laying on the colours, while others are of white hair for the softening and blending them in each other as soon as laid on, that if the student should leave off harsh and abruptly, the place may not be distinguishable.

The professor in this polite art, should not have less than two or three dozen camel's hair pencils of various sizes, with sticks to each, about ten or twelve inches long, made of cedar.

If there is occasion to grind the colours, provide a stone, which may be made of a pebble or fine marble thoroughly polished, to be had at any stone-mason's.

If there be a large quantity of colour to grind, the oil must be in proportion, and never overpower it with a superfluous quantity; the colour must be ground as smooth as butter; dip a piece of bladder in warm water to mollify and make it more pliable; this done, immediately tie up the colour in it, and it will be fit for use when required.

But though you take all the care possible, when the colours are exposed to the air, and used in small quantities, there will be a thick hard skin over them in a very short time, which though it may be taken off with a pallet knife, will occasion a great decrease of colour. After the skin is taken off, the remainder will in all probability prove too thick for use, without a drop or two of nut-oil, which must be well tempered with the pallet-knife.

Once more let us caution the artist to keep his brushes to their separate colours; for the mixing of them is attended with many ill consequences, and will greatly endanger the whole of his performance.

OF PAINTING IN CRAYONS.

THE best pastils or crayons are those imported from Switzerland, which are to be had at the colour-shops. The sorts are as follow :

White, black, yellow, orange, purple, red, blue, green, and brown, each of which may be used in shading, the two first excepted.

DIRECTIONS FOR USING THEM.

Rough Venice paper is used on this occasion, which is of a whited-brown colour, the stiffer the better; but there is a sort much preferable called cape-paper, as it distributes the colours to the best advantage. By crayons, figures may be represented in their proper colours as appearing to the eye, because the colours can be matched with the crayons, which being dry will not fade; whereas colours, when wet, seem deeper than when dry, which perplexes a young beginner.

Provide

Provide also some thick smooth light blue, or other paper, getting a straining-frame from a frame-maker, strain a piece of Scotch or Irish cloth over it, which may be done by drawing and fastening it with small tacks round the edges till quite smooth; damp your paper with a sponge dipt in water, paste it, laying it on the cloth, being particular that it is even with the straining-frame; place a piece of white paper upon the table, put the straining-frame with the blue paper downwards upon it, keeping it steady with one hand, rub the cloth close to the paper with the other; then turning the frame, with a piece of white paper in your hand rub close the edges. When it is dry set it on an easel (which you may have at the colour shops) and proceed as follows:

With charcoal sketch your rough draught, and with black, white, or red chalk, correct your faults. Having thus outlined your object compleatly, the crayons may be rubbed in; but care is required concerning the proper colours; then soften or blend them together with your finger or fitch.

When you prepare the crayons for use, remember to cut the points from the bottom upwards, and take care they are not made too sharp, the red ochre, charcoal, and white chalk excepted.

As it is difficult to get crayons that are really good, we think it no way superfluous to give the student the method of preparing them.

DIRECTIONS FOR MAKING CRAYONS.

W H I T E S .

No other is required than the best and softest French or Italian white chalk cut into pieces about two inches long, and a quarter of an inch in thickness; with your penknife round off the corners, and point them as before directed.

Of these it will be expedient that the artist should have a great number (as they are of continual use) and must be kept separate from the rest, or they will otherwise be much discoloured.

Y E L L O W S .

As yellows are next to be treated of, we shall divide them into seven different shades.

First. Take flour of brimstone and grounds of starch, with the pallet knife incorporate them upon a polished marble, it will make an agreeable straw colour; bring it to the consistency of a paste, with milk or pale ale wort; with the pallet knife spread it on a piece of smooth cloth, till it is in thickness about one third of an inch, let it remain so till half dry; with a sharp knife reduce it into pieces about two inches long, and one third of an inch wide: roll it between your hands, or two pieces of board, till round as the stem of a tobacco pipe, and not much thicker, point it as directed for the chalk. Or if most convenient, use ground chalk instead of the grounds of starch, as that will work near the same effect.

Second. Yellow ochre well ground upon a stone with a muller in fair water, dry and beat it by mixing
I such

such a quantity of ground chalk, or grounds of starch, as will render it a little darker than the preceding; mixing with it as much milk as will make it a paste, forming it into crayons as before. A little sugar candy may be dissolved in the milk.

Third. Grind yellow ochre and water; when dry beat it well, mix it with a very little ground chalk to be darker than the former, add to it pale ale wort or size; make it into crayons as before. For the method of preparing the size, we refer the reader to those useful receipts, published in the directions for painting in water colours, page 10.

Fourth. Grind English pink with water as the former; when dry beat it in the same manner; mix it with a little of the grounds of the best white chalk, that it may be darker than the former colour; incorporate with it as much pale ale wort as will bring it to a paste; prepare and reduce it into crayons as before directed.

Fifth. Mix English pink with pale ale wort. After being ground with pure spring water, reduce it to crayons, according to the aforementioned directions.

Sixth. Dutch pink prepared as the former.

Seventh. Orpiment, mixed with a little ground chalk or grounds of starch well incorporated, and brought to the consistency of a paste with pale ale wort, in which must be dissolved some gum dragon, then roll it in crayons according to the first direction.

N. B. Orpiment is poisonous.

ORANGE COLOURS.

First. Grind orpiment, and make it into crayons from the foregoing directions.

Second. Grind red lead with pure water very fine, when dry beat it with ground orpiment; mix a small quantity of red lead (that is, so much as will make it a shade darker than the preceding); dissolve gum dragon in milk or ale wort, and with it temper your colours; roll it into crayons as before.

Third. Grind English pink with pure water, mix it with as much vermilion as will make it agreeable to your design; boil ale wort till it becomes glutinous, with which bring your colour to a paste, then cut it in lengths; roll it as before.

Fourth. Prepare English pink and red lead as before; mix as much of them together as will make it a shade darker than the former. Mix these with ale wort prepared as above, and so into crayons.

Fifth. Mix as much Dutch pink finely ground with red lead as will bring it to the shade required, and proceed as before.

Be careful in the compounding these colours, to make as many shades as possible.

R E D S.

First. Grind red lead very fine with pure water; when dry beat it as fine as possible, heighten it with white chalk finely ground; dissolve some gum dragon in ale wort, make your composition into paste; cut and roll

it into crayons. Of this composition you may make different shades, by adding more or less white.

Second. The best red lead ground; proceed as before directed.

Third. Prepare red ochre in the same manner as white chalk.

Fourth. Fine white chalk, or white lead well pulverized; with it mix some vermilion ground to the state of an impalpable powder. Divide them into three or four shades, make each of them into paste with ale wort boiled; cut and roll them as before.

Fifth. Grind vermilion very fine with a stone and muller, mix it with pale ale wort as before directed roll it into crayons.

Sixth. Lake of the best sort, well ground with water, when dry, beat it to an impalpable powder. Divide it in three or four separate parcels; add more or less white to each, as will give them different shades, work each parcel into paste with ale wort, afterwards into crayons.

Seventh. Reduce pure lake to as fine a powder as possible with clear water; after it is dry reduce it to as fine a powder as before, mix it with milk, or ale wort, and bring it into crayons according to the first directions.

Eighth. Indian lake; prepare it as the former. This alone will be a very strong colour; but make three different shades at least, by the addition of more or less white.

Ninth. Cut rose pink into the shape of crayons, they will be fit for use without any farther preparation. Carmine will come very expensive, as a shillings-worth will make but a very small crayon.

B L U E S.

First. Blue bice, well ground with pure water, when dry, reduce it to a powder again, adding to it white chalk finely powdered; divide it into parcels, put to each more or less chalk, so as to produce various shades. Bring these to the consistency of a paste with ale wort mixed with a little size, made according to the former directions; proceed with making them into crayons.

Second. Blue bice alone finely ground, and prepared as the preceding.

Third. Grind verditure with water; let it dry, after which beat it into a powder, so fine as that no lumps can be seen; divide it into four or five parcels, to all of which, except one, add such different proportions of white chalk, as will make them shades for each other: make these into paste with pale ale wort, wherein gum dragon has been dissolved; and that blue with which no white has been mixed, make into paste with pale ale wort and a little size, into crayons as before.

Fourth. Prussian blue; be very careful that it is thoroughly ground; make it into paste with pale ale wort boiled, and thickened with size, so into crayons, in pursuance of the first directions. To make lighter shades, Prussian blue; after you have ground it well by itself and dried it, divide it into two or three parcels, to each of which add white chalk, in proportion as you would have the shades lighter or darker; make these into paste with ale wort boiled, into crayons, as the former.

Fifth. Rock indigo well ground in pure water, dry it, reduce it to a very fine powder, divide it into several parcels, to which add white chalk in different

rent proportions; mix these with pale ale wort boiled, have at least four shades of them; for the darkeſt uſe indigo made into paſte as the reſt, and into crayons according to the firſt directions.

PURPLES.

First. Roſe pink; grind it as fine as poſſible, when dry powder it, mix it well with a little Saunders blue, till it appears of the colour you deſire; then bring it to a paſte; proceed as before.

Second. Lake finely ground and waſhed, add to it as much blue bice as will make it of an agreeable reddiſh purple; make this of two or three different degrees, each lighter than the other, and into the lighter parts put white chalk or grounds of the beſt white ſtarch; make them into paſte with ale wort boiled, and mixed with ſize, and then into crayons as before.

Third. Grind lake with pure water; add as much Pruffian blue to it, as will make it of the purple you deſire; mix theſe well together in ſeveral parcels, making ſome more inclining to blue, others to red, to the fainteſt add as much white chalk as you ſee neceſſary; make the ſeparate parcels into paſte with ale wort boiled till it becomes glutinous, then into crayons in the ſame manner as before.

BLACKS.

First. The black which is generally uſed for crayons, is charcoal cut into pieces about two inches long, and a quarter of an inch wide; the ſoſteſt and beſt are thoſe made of willows. Have of theſe at leaſt one dozen, becauſe the conſtraiſts black and white are moſt wanted.

Second.

Second. Grind ivory black as fine as possible with pure water, adding to it in the grinding a small quantity of indigo, which will very much enliven the black, and relieve it from that deadness which attends it when used by itself; make it into paste with boiled ale wort, into crayons, as before.

BROWNS.

First. Fullers earth of the best and purest sort, grind it well with water, add to it some ground chalk in different quantities, that you may have three or four different shades; mix each of these up with pale ale wort, boil it till it becomes glutinous, and roll it into crayons.

Second. Spanish brown, ground well with water, add in the grinding some fullers earth, which will very much enlighten it, the Spanish brown being of itself a very dark colour; when dry beat it into a powder again, divide it into four different parcels, to three of which put grounds of starch in different degrees, so that you may preserve several shades of colour. Mix each of these separately into paste with a little size of isinglass, or pale ale wort boiled, or thick water-gruel wherein gum-dragon has been dissolved; make it into crayons, according to former directions.

Third. Indian ink and Spanish brown, well ground together, mix them with ale wort till they are as stiff as paste. Of this colour you may make different shades, by adding more or less white.

GREENS.

First. Distilled verdigrise well ground with strong vinegar, wash it well with water, as follows: Put the verdigrise into water, let it remain there about a minute,

pute, pour the water off into a cup, let it settle; then pour that from it, wash it again in the same manner, when dry make it into crayons of different shades with ground white chalk.

Second. Boil the best verdigrise, with sharp vinegar, while boiling add to it a little powdered tartar, which being of so sharp a nature will soon dissolve the verdigrise, then you will have a liquor of a very fine colour, somewhat inclinable to blue; set the liquor in small galilpots, exposed to the air, which will soon be congealed and become hard; mix it with as much ale wort as will bring it to a paste and crayons as before directed.

Third. Verdigrise prepared after the last manner, reduce and divide it into several parcels, add Prussian blue in different proportions, as you would have them lighter or darker, to the lightest parts add a little white chalk, or a little straw colour, to variegate the shades as much as possible. Mix all these with pale ale wort boiled, as before directed.

Fourth. Grind blue bice very fine, in the grinding add to it some of the best Dutch pink: divide it into several parts, make different shades with white chalk; bring them to a paste with ale wort boiled, then into crayons.

Fifth. Grind rock indigo very fine with pure water; dry it, reduce it to powder, divide it into four parcels at least; add to some, Dutch pink, to others Dutch pink and brimstone, for the lightest, flour of brimstone only. After you have made as many shades as you desire, bring them into a paste with pale ale wort mixed with size, made according to that receipt prescribed in the directions for painting in water-colours, page 10; cut them into lengths, roll them into crayons as at first directed.

Sixth.

Sixth. Grind rock indigo with water, divide it into parcels more or less as you think proper, add Dutch pink in such different quantities as will produce several shades: after these are well incorporated, make them into paste with boiled ale wort, roll them into crayons according to the former directions.

The artist will find these crayons far preferable to those generally bought at shops, which being frequently tempered so high with gum-water, renders them so stiff and obdurate, that they will too often rather scratch, than give any appearance of colour upon your paper; on the contrary, those which we have recommended, may be used with all the ease and freedom imaginable, and will express the diversity of colours as pleasant and agreeable as can be desired.

When the student is desirous of making a drawing in crayons, either from nature, or from a correct imitation of nature, he should be careful, before he begins, that he has every colour that is in his original, as he cannot here, as in a painting either in water or oil colours, prepare a colour at a minutes warning; which consideration it was that induced us to direct so many shades to be made from each colour.

The artist, in order to keep his colours separate, (for if they mix, it will, on account of their softness, be very prejudicial to them) should be prepared with a box which contains as many partitions as will keep each shade by itself.

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Of Painting on Silk or Satin.

First make an outline according to your fancy, then lay on a wash of isinglass, with great care, which will remove the gloss & sleekness of the silk, being necessary to make your colours work freely; melt the isinglass in clear water, so as not to be very glutinous, otherwise it would spoil your colours and discolour your silk. Observe your lights are to be made by a small tint, mixt with flake white, of the colour of the intended flower, just sufficient to make a degree from the colour of the silk; for instance, if a blue flower, a very small quantity of vice or blue verditure mixt with the white, using less of the white in proportion as the shades grow darker; indigo may be used alone in the darkest shades. Take care never to lay your colours on the silk thick, as then they will be apt to crack; to prevent which it may be proper to mix a little sugar-candy with

the gum-water, If your flower is so
as not to admit of a pure white, in any
part, lay on a priming of white, when
being thoroughly dry, proceed to the ground
colour of the flower, advancing gradually
with the shades, as before directed.

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