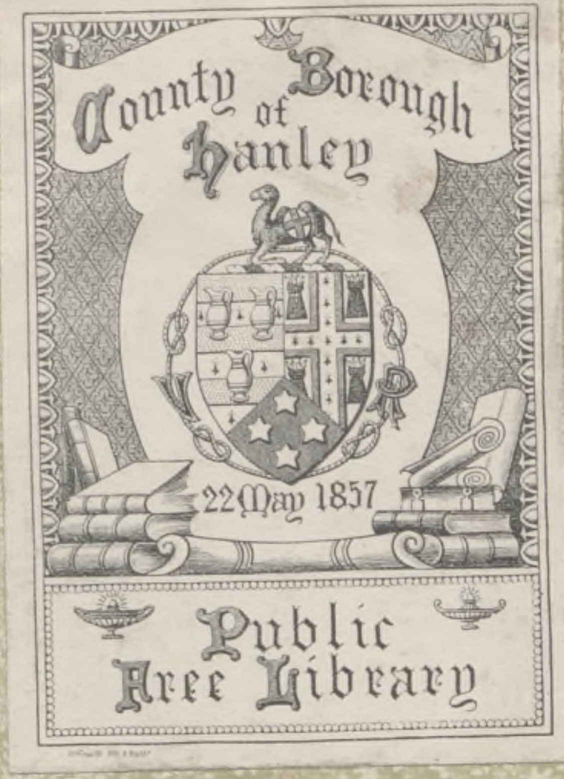

George Richard Woolhouse
from his
affectionate Aunt Elizth. Gregory
July. 1868

THE ENGLISH SCHOOL OF PAINTING IN WATER COLOURS

BY AARON PENLEY

LONDON. DAY. AND SON. LITHOGRAPHERS TO THE QUEEN.

THE

ENGLISH SCHOOL

OF

PAINTING IN WATER-COLOURS:

ITS THEORY AND PRACTICE.

WITH THE SEVERAL STAGES OF PROGRESSION.

ACCOMPANIED

WITH FORTY-SEVEN ILLUSTRATIONS

IN THE FIRST STYLE OF CHROMO-LITHOGRAPHY.

BY AARON PENLEY,

SENIOR PROFESSOR OF LANDSCAPE DRAWING TO THE LATE ROYAL MILITARY COLLEGE AT ADDISCOMBE, PROFESSOR OF LANDSCAPE DRAWING TO THE ROYAL MILITARY ACADEMY AT WOOLWICH, AND MEMBER OF THE INSTITUTE OF PAINTERS IN WATER-COLOURS, ETC. ETC.

AUTHOR OF "A SYSTEM OF PAINTING IN WATER-COLOURS," "ELEMENTS OF PERSPECTIVE," "ON SKETCHING FROM NATURE IN THE MONTHLY MAGAZINE OF 'NATURE AND ART,'" ETC. ETC.

NEW AND REVISED EDITION.

LONDON:
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1868.

WYMAN AND SONS,
CLASSICAL, LAW, AND GENERAL PRINTERS,
GREAT QUEEN STREET, LONDON, W.C.

To

The Right Honorable

Sir Charles Wood, Bart.

Her Majesty's

Secretary of State for India,

&c. &c. &c.

This Work

On Water Colour Painting,

Is with permiſsion

Most respectfully dedicated

By His obliged and humble Servant,

Aaron Penley.

PREFACE TO THE SECOND EDITION.

THAT "The English School of Painting in Water-Colours" should have had such success as to call forth a Second Edition, is certainly more than could have been expected.

The costly character of the work made it in every respect a very serious undertaking; and it was a matter of doubt whether its production could possibly give any remunerative return. Forty-eight Chromo-Lithographs, some of which require as many as eighteen and twenty different printings, form a very serious item in the outlay, which, when taken into consideration with the money paid to experienced Artists for placing them upon stone, will, perhaps, give some idea of the risk incurred in the publication.

It is, therefore, most encouraging to see that the First Edition of so expensive a volume has been thus highly appreciated—that it has run its course, yet still leaving for it an increasing demand.

Truly gratified and indeed thankful am I to find the laborious task I took upon myself to carry out has not been without fruit, but that it has proved in some measure instrumental in forming the taste of many, and in guiding the practice of others, leading them on to a more loveable enjoyment of Water-Colour Art, while perhaps it may also have served to mature the judgment of the more experienced Amateur.

A few alterations have been made in this Second Edition, but such only as will, I trust, be considered advantageous to the learner.

It is my sincere desire that this further issue of "The English School of Painting in Water-Colours" may be productive of that instruction I have studied so deeply and so earnestly to impart.

It is gratifying to be enabled to speak most highly of the Artists' Colourmen of the present day. Nothing can exceed the perfection of the colours now in use. In every respect do they fulfil the requirements of the Artist, affording him every facility for carrying out his intentions, of whatsoever kind they may be. I, for one, beg to offer my most sincere thanks for the great zeal displayed by them in the furtherance of Art; not only as regards the production of new and valuable colours, but also in the endeavour to render all of them as permanent as possible. Much, very much has been accomplished for the attainment of this end, but it has not been effected without deep thought and long-continued experiments. Both Artists and Amateurs are much benefited by their valuable efforts, while the wealthy Patrons of Art will find that those works of transcendant merit, for which they have disbursed large sums, will prove a safe investment for time, as truly as they afford delight and enjoyment in their contemplation at the present moment.

I take this opportunity of making especial mention of Messrs. Winsor and Newton, of

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38, Rathbone Place, whose colours I have been in the habit of painting with for many years. They are as perfect as they can be. It would be superfluous to say more, or enter into detail.

Also of Mr. Newman, 24, Soho Square. It will, I trust, be a source of great pleasure to him to learn that it is impossible for me to speak too highly of all his colours, for they possess every excellence.

Also of Messrs. Rowney & Co., 52, Rathbone Place, and 29, Oxford Street. These gentlemen have shown much zeal in producing colours that are beautiful in every respect, and which I think their well-deserved celebrity will fully justify.

Also of Mr. Robertson, 99, Long Acre, whose colours, for brilliancy, delicacy, purity, and kindly working, combine every desirable quality.

Also of Messrs. Reeves & Sons, Cheapside. It was to Mr. Reeves—now no more—that the public were indebted for the introduction of Water-Colours in the form of the old cakes. From his time to the present there have been constant improvements, and certainly no pains have been spared to meet the demand of the increased intelligence exhibited in the Art of Painting in Water-Colours. The result has been truly satisfactory; and it must be a considerable gratification to the house of Messrs. Reeves to find that they maintain their position in such an honourable manner.

AARON PENLEY.

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Lewisham Hill, Kent, S.E.

INTRODUCTION.

I AM quite aware that many excellent treatises on the Art of Drawing have been published by men of established reputation; but these, with some exceptions not worth mentioning, have been confined to Lithography, in imitation of pencil-drawing, and to the accompanying letterpress; and in these works, however excellent the materials, or however able the instruction, we find nothing but *Theory*, so far as colour is concerned. Before now, ample assistance has been available for the attainment of mere Drawing; but with the proper use of Colour, it is believed that hitherto no good work has concerned itself. It is, therefore, with Colour that the present book is occupied.

No department in Art has been more fully developed than the painting in Water-Colours, whether by the Artist or the Amateur. Not only soft and pleasing effects, but even such as are powerful and daring in their character, have been produced, during the last few years, by our English School; and the excellence of this school has been acknowledged by our foreign contemporaries. No longer at a loss for materials with which to shape his conception; no longer fearful of attempts that once would have been deemed audacious, the painter gives full scope to his powers, and brings his work to a successful issue, because he is regardless of anything but that issue.

It must be confessed that the paper on which we paint, and the colours which we use, are so much better than they were formerly that we can scarcely desire any improvement. But with the very best paper, and with the very best colour, the student still needs some trustworthy guide as to the proper way of applying these materials, and it has been hitherto almost impossible to supply this need. Prints coloured by the hand were totally unfit for this purpose, and even if they could have been furnished, of the proper texture and quality, the cost would have put them out of the reach of all but a very few.

The difficulty, however, is now overcome by the introduction of Chromolithography. Originally, indeed, its combinations of colour were crude and glaring, without that softness of gradation which make a picture pleasing or natural. But the improvements that have recently been made in this art are so great and so striking, that when looking at a chromolithograph we are occasionally in doubt whether we are looking at a drawing or a print.

The publication of the present work was suggested by those who had already used my "System of Painting in Water-Colours." Indeed, but for these and similar suggestions, I should not have ventured on the undertaking at all; but believing that the experience of thirty-five years' teaching has given me some capability of imparting instruction, I have cheerfully tried, to the best of my ability, to carry it out.

In the course of the work I have confined myself to the treatment of Colour, both in its primitive and its compound state, and have sought to neglect nothing that can in this respect benefit the student. Every pigment suitable for landscape-painting has been discussed separately. Its uses have been stated, as well as the various combinations in which it can be employed; and care has been taken to explain not only what its capabilities are, but also what they are not. It is evident, therefore, that occasionally details are repeated, in order that under every colour, as it is brought forward in the course of the treatise, all requisite information may be found; and there can be no doubt that we cannot insist too forcibly upon this subject, as it is impossible for a learner (or indeed an artist himself) to know too much of *colours* and their *combinations*.

As introductory to the letterpress instruction on each Plate, it has been advisable to give four sets of mixed tints, because of the difficulty which is usually felt in regard to them. Explanations are attached to these compounds, which it is hoped will prove useful.

Full consideration has been given to every subject chosen for illustration and copying, not only as to the rules for colouring, but also as to the entire manipulative processes employed. I have spared no trouble in affording sufficient information, in order that the student may analyze the drawing, and be led on step by step through the whole process of producing such a drawing.

It should, however, be recollected that the following pages are not designed for those who are quite ignorant of the painter's art. They are rather as a guide and welcome help to Amateurs who wish to perfect themselves in that art. It is intended that they shall lay bare the ordinary practice of the British School in the present day, and give an insight into the method of dealing with the several classes of scenery that occur in landscape drawing.

Believing that the increasing love and practice of the art have created a *demand* for such a work as this, I have spared no pains in pointing out to the Amateur the true road to excellence; and if I have succeeded in doing so, I shall be amply rewarded by the consciousness that I have helped in promoting a correct acquaintance with the *beautiful and national Art* of *Painting in Water-Colours*.

AARON PENLEY.

12, Upper Bedford Place,
Russell Square, London, W.C.

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ON THE PERMANENCY, BEAUTY, AND CAPABILITY OF WATER-COLOUR PAINTING.

Is Water-Colour Painting Permanent? How frequently is this question put to Artists by those lovers of Art who have it in their power to form collections that shall comprise the works of our leading men. It is unfortunately a most serious question, proceeding as it does from fear and an established prejudice against the Art. If this fear could be dispelled, and the mind of the public convinced of the error, there would, without doubt, be a far more extended and liberal patronage bestowed upon Water-colour Painting than there is in the present day.

There are many, very many, who are kept from indulging in this beautiful Art from the idea of its being fugitive; a feeling that however exquisite it may be in effect, yet, for permanency and primitive condition, it is not to be depended upon. Surely this is a great fallacy, and one that should not be suffered to exist, proving, as it does, such a hindrance to the well-being of the Art in general.

Painting in water-colours in the present day is altogether different from the tinted and washed drawings of the earlier practitioners. The colour no longer lies simply upon the surface of the paper, but in many instances is so saturated into its very pores, as really to become a part of it. Instead of *drawing* in water-colours, it has attained the higher term of *painting;* the amount of colour employed for finished pictures being truly surprising.

Every possible assistance has been given to it by the most distinguished men in chemical science. *No* talent has been permitted to lie dormant that could be of any service in producing colours that are permanent in themselves, apart from any vehicle that might be employed in their use. Instead of preparations from lead, that were liable to change from an infinitude of causes, we are furnished with preparations from zinc, that remain unaltered. Many new colours of most desirable hues have of late years been added to the palette, the permanency of which has been put to the severest test, so as to leave no uncertainty with regard to their adoption. Indeed, it is a matter of congratulation that the table of really permanent colours is so large, as to afford the artist considerable scope in the selection of those most suited to his purposes.

In reply to the question of the permanency of Water-colour Painting, I unhesitatingly answer, It is permanent, and that in the strictest sense of the term. I believe it to be *pre-eminent* in this quality over every other kind of painting, provided care be always taken to employ those colours *only* that are acknowledged to be durable.

Taking it for granted, therefore, that the colouring-matter is unexceptionable in this respect, it is evident that water can have no power in producing change so far as time is concerned. Water is a chemical agent, its action being immediate, and whatever effect it may have upon the colour by way of alteration, it has at once, and soon ceases by evaporation. Thus, then, we are enabled to complete our picture without providing for (what is always done in Oil Painting) toning down, or mellowing from age. This is no mean gratification to the artist, and it cheers him on his path, from a feeling that his work will not be for his day alone, but that it is also to be for future ages.

Apart from the permanency of colours, and the impossibility of their being affected by the medium (water), all paintings on walls are secured from external injury by glass, and protected at the back by boards, which, from being pasted together, are rendered air-tight—another important feature in their favour. Of course, paper is affected by *damp*, and *what* is not? Yet this is as remediable as damage done to an oil painting. There are means by which it can be restored, and the work reinstated; it is, however, seldom needed. Pictures that are really beautiful are not likely to run the chance of damage by neglect. As a matter of *investment* alone, it would be imprudent to risk their injury; at least, quite as much so as it would for oil paintings. Works that are valuable have little fear of being laid aside, or subjected to unfair usage; and, indeed, their very delicacy would insure for them additional care; so that, all things taken into consideration, we may pronounce *painting in water-colours to be permanent*, and, as such, honestly recommend its adoption. Under this conviction, therefore, I sincerely hope the unfortunate and deep-seated prejudice existing against it may be supplanted by faith in what has been advanced. It is not an opinion hastily formed, but, on the contrary, it is based upon the experience of many years' careful investigation, by closely watching the progress of chemical science, with every improvement that has taken place. I have never failed in obtaining every new agent introduced, and in testing its qualities in every possible way before taking it into use.

The great charm of water-colours is principally in the air tones, so beautifully adapted are they for the representation of atmosphere under every condition. The reason of this is very apparent, from the paper shining through the several transparent tints washed upon it. To obtain depth and power in the lightest tones for finished works, a mere single wash of colour is insufficient. It is necessary to repeat the washings-on and washings-off, in order that the tints may partake of the granular surface of the paper. It is from this peculiar grain, this alternation of hill and dale, as it were, of the surface, that the eye rather looks into, than upon it; receiving an impression of space more than of definite distance. In this respect it has a decided advantage over oil painting, where the extreme lights of skies and distances are invariably impasted. Everything loses quality of surface from distance, and ought, to all appearance, to be free from an overcharge of colour. Now this is especially the case in Water-colour Painting. *If*, therefore, in skies and the extreme distances the *forms* are correctly drawn, and the several gradations of tone and tint faithfully rendered, then does it stand pre-eminently beautiful in the representation of Nature. Nothing can be more exquisitely refined. I have said *if*: because, in case of failure, the fault will assuredly arise from an *inability in the artist*, and *not* in the *material* employed.

For middle distances, also, water-colours are equally successful in competing with oil; but, for foregrounds and foliage, they can never arrive at the same depth and power, and be accompanied by the same minute detail. The *literal* rendering of objects in the foreground, particularly of trees and herbage, is seldom attempted; *generalization* and *sentiment* being more suited to this style of Art. There are many, nevertheless, who are regardless of labour, and not only attempt, but also succeed, in a most surprising degree, in working out the most trifling *minutiæ* of every object. Whether this is or is not desirable, it is not for me to pass an opinion; but as all amateurs are not artists, it is better not to go beyond a carefully-studied picture that shall convey the general representation of Nature, with as much elevation of character and expression as we are able to impart to it.

High-class Art can only result from an educated mind; one capable of reflecting upon everything presented to it; one that permits nothing to pass without duly considering formation, purpose, and adaptability. A mind that leaves nothing to chance, but whose every touch is a thought expressive of some intended result. To such a mind, Water-colour Art offers every advantage; it will accomplish all required of it; indeed, there is no effect of which it is not capable, whether for power or for delicacy, whether for intensity of colour or for purity of daylight. Being equally excellent for figure and for landscape painting, it will faithfully fulfil the dictates of the artist's will, and present to the world an *instructive*, *perfect*, and *permanent work*.

ON FORM.

THE construction of Nature resolves itself into size and bulk, and is of length and breadth, height and depth. These severally constitute Form, which, in Pictorial Art is represented by lines. Beauty and symmetry of form are dependent more upon curved than upon straight lines; the former being continuous, the latter angular, when the direction changes. In curved lines, the eye perceives a deviation without disturbance, and therefore they are in consonance with the feelings, while at every angle produced, it receives a sudden check, and is consequently affected by the change. For this reason, the wonderful form of man far exceeds in beauty everything else in Nature. Curves of every kind, whether slight or otherwise, make up his entire frame.

Each object, be it what it may, and every specimen of a genus or class, has an individuality belonging exclusively to itself, so that it may be identified apart from all else. No two things are in every respect alike, and hence there must, in each instance, be a deviation in the lines of representation to convey a correct resemblance.

To render the fac-simile of form is the business and study of the artist; to him it is and must be the foundation of all his works. Upon this he must build the superstructure of truth, and he should never rest satisfied until quite certain he is correct, however much time or trouble he may have expended in arriving at a just result. In Art there is a technical term called "good drawing." It applies to correctness of form in every particular; so that, if achieved successfully, a picture is said to be "in good drawing;" on the contrary, if incorrect, another adjective is affixed, and condemnation is passed upon it as being "in bad drawing." Nothing can compensate for deficiency of "good drawing;" it shows both want of education, and carelessness; in fact, ignorance in the requirements of Art. Whatever may be the allurements of colour, however splendid and glittering, or, on the other hand, however subdued and retiring it may be, let it be ever so harmonizing, or possess the most startling power of contrast, yet if the objects so clothed and dressed up be misshapen and unsightly in form, all its beauty becomes more than worthless,—it is violence offered to truth.

Correctness of outline is consequently of paramount importance in the art of drawing or painting, whether in pencil, in water-colours, or in oil. I would urge its study to a considerable extent; its attainment must be insisted on; it is the ladder of learning to Art. From its practice a correct knowledge of construction is obtained, and indeed nothing can be intelligibly rendered that is not perfectly understood, so that a store of actual information is acquired by this plan of observation, if we reflect thereon. We can love nothing that we do not fully know; we can appreciate nothing with the good qualities of which we are unacquainted; we can feel no interest in anything on which we have bestowed no pains to discern its worth and beauty. So is it with painting: we must be enabled to know wherein the beauty of Nature consists—what constitutes her charms, and how exquisitely her several parts are put together so as to make her work perfect and entire. It is, indeed, a wide field in which to range—a vast amount of knowledge to acquire: there *must* be a travelling in the right direction. No industry however great, no zeal however untiring, and no study however intense, can achieve greatness in Art, unless Nature is the prototype from beginning to end. To Nature, then, I would have every student go for instruction, after he has attained some knowledge of the materials with which she is to be depicted. As no one can write a language correctly before he has learnt to spell and is acquainted with grammar, so can no person be able to portray correctly or readily effects in Nature, unless he has been previously taught to draw. No method of study is given in this work, its pages being devoted to colour; but I have deemed it prudent to advocate its practice, and to show the necessity of attention to correct drawing, before proceeding to colour.

ON COLOUR.

THE English School of Art, until lately, was designated a *school* of *colour* and *effect*, while its *drawing* was considered to be at fault. This stigma no longer exists, both alike are esteemed, and receive an equal amount of study from its votaries.

As form is the construction of Nature, so is colour the expression of it: the senses are affected by colour to a considerable degree. Our impressions are taken more from it than from form, although both are, in a measure, dependent upon each other. Colour, without form is incomplete, and wanting in interest and purpose. Form, as such, is recognizable, and conveys individuality to the mind, and so far has the advantage. To say sentiment is not portrayed by form, would be saying that which is not true; the expression of character being produced by lines of some sort or other; but the veritable representation and perfection of sentiment can only be complete when arrayed in the garb of colour, whether gay or sombre.

Colour is a comprehensive term, and is regarded in Pictorial Art as relating to every shade and hue that can be produced, whether as primaries, secondaries, or tertiaries; that is, whether yellow, red, or blue individually, or in combination. Pure colour occupies a very small portion of any single object, or indeed of a whole picture. It is only in its primitive state, so long as it is out of the influence of strong light, shadow, or reflection, but immediately it is acted upon by either it becomes changed, and assumes a different hue.

While I am writing, there lies on the chair before me a red silk handkerchief, with the sun shining brightly upon it. I know it to be all of the same dye, but now it no longer appears to be of the same colour, nor is it so in reality while under this condition of light. Colour is wholly dependent upon circumstances, and can never be pure unless that which affects it is of "neutral white." Of course, the character of the handkerchief is red, but from its present position the variety of tint is great, receiving, as it does, many accidental reflections. With all this alteration, however, red is red in a certain degree when in shadow, and the reflection of any tint upon it will not produce the same effect that it would upon blue or yellow. As a study, colour requires much consideration before it can be reduced to certain principles.

How changed are the blue expanse of space and the silvery noonday clouds, when lit up by the metallic and effulgent lustre of a setting sun, or when bathed in the crimsoned and roseate hues of sunrise! In what contrast are the tops and sides of the mountain, receiving soft yet sunny gleams, developing formation of surface, with the grey and quiet shadows of a dewy mist! How different to the feelings are "the merry, merry sunshine," and the dark, portentous cloud; the hilarity of the one, the depression of the other—pleasure and awe! Nature in spring, Nature in summer, Nature in autumn, Nature in winter, has her own particular dress—her distinctive qualities of tone. For the painter, however, autumn's charms have the pre-eminence. Can anything be more exquisitively beautiful than the varied tints of the foliage at this season of the year? There is no tint it does not bear, no shade of colour it does not represent. And then the blending, the harmony, the contrasts! how perfect in everything combining to yield one effective whole! No wonder that poets cite autumn's praise, and painters revel in its dyes!

Colour has a power to soothe or to excite. Come we under its influence while contemplating the ruddy glow of health, and the freshness of youth; contrasting it with the sickly pallor of the afflicted, the aged, and the dying. True it is, "All that's bright must fade"; but how deeply are our sympathies affected as the wan cheek loses its glow, the lips their colour, and the clear blue eye becomes changed and dim.

The newly-hewn stone and the time-worn rock, how unlike they are in tone; the freshly-laid thatch and the weather-stained roof, how little they resemble each other; the gay red tiles, and the green, the brown, the purple, and the black tones they acquire by age,—how different they become: wood new and wood old, how changed! In fact, anything and everything by time will assume other hues than those they once possessed.

As therefore character is given by colour, to a considerable extent, and nothing is exempt from it that will come under the observation and treatment of the artist, so is it essential that the eye should become educated, before it can enter into the intricacies, the beauties, the harmonies, and the contrasts it affords.

To be a good colourist, a knowledge is required of the relation that one colour bears to another—how it will combine and harmonize, or how it will oppose and destroy. The attainment of this end is the object of the present work, as not only are the qualities of each class noticed separately as colours; but a full and detailed description of the value and uses of the several pigments has been carefully considered and explained.

ON STYLE.

I HAVE been induced to give a chapter to this subject, considering it to be one of great importance. Style in Art is dependent upon our appreciation of Nature, and the impression she conveys. It is the means by which she is presented to us, and the manner of using those materials furnished for the purpose.

Art consists of two elements—conception and execution,—the latter being neither more nor less than the expression of the former. Originality of style is shown in the employment of those means best adapted to depict the intelligence and disposition of the artist. It is one genus of a class. The term "class" may represent the different departments; as figures, landscapes, marine subjects, cattle, or flowers. It may also imply a School of Art; as Italian, French, German, Spanish, or English. To each of these there is a distinctive characteristic,—in fact, a nationality; and yet they are severally represented by the great in a totally different style; showing that the "School," as such, is not affected by the varied treatment of its professors. Now nothing can be more distinct, as a "School of Art," than our own national "Painting in Water Colours." It stands alone, being held in high repute by the *élite* of every other country. A visit to the galleries of the two Societies of Painters in Water Colours, is regarded as an intellectual pleasure, and the perfection which has been attained by many of the most talented is really surprising, when we consider the very few years that Water Colours have been thought of sufficient importance to constitute a "School of Painting." Be this as it may, the title is acknowledged and the ability of its practitioners esteemed.

To achieve greatness in this, as in anything else, there must be a regular course of study, the beginning of which is copying from the works of others. Manipulative dexterity and imitation, an insight into form and colour, together with composition and effect by light and shadows, are the acquirements to be obtained by this practice. These will provide the necessary information to enable the student to go to Nature for further instruction; and if the mind becomes interested in the work, and he looks to her and her alone, forgetting this man and that man, he will, in a short time, adapt the knowledge he has gained to the most ready manner of transmitting his own impression of her to paper.

Nature has no particular style; she is perfect under every circumstance, and the lessons she gives will be differently received according to the perception and feelings of the artist. By some she will be most esteemed in detail; by others, in her generalization. Many will pay great deference to her form, while others become devotees at her shrine of colour. Neither man nor his mind is constituted uniformly; there must therefore be a difference in the manner of representation.

Thus do we account for variety of style. There is, however, one regret I have in common with others; it is this: many borrow their style from the works of those they most admire, not caring to work out one for themselves. This is a sad mistake. Copy as much as you like, but only let it be as a help to lead you to see with your own eyes, and understand with your own head. Do not be content to be called a mere copyist: it is by no means a desirable term, and most certainly by no means an enviable acquirement or accomplishment. In these days of travel, all should think for themselves, and so apply the education they may have received, that they may present their impressions to others in a style peculiarly their own. Everything fresh has a charm; that which is borrowed loses value by repetition. Let each, therefore, make a style for himself, but so modestly that Nature is infinitely more predominant than the style he has formed.

ON THE SEPARATE COLOURS.

WHITE.

WHITE without alloy is light, the absence of all colour; an emblem of purity and innocence. It is nearest in relation to Pale Yellow. The slightest wash or tint of any colour is unaffected by it, and consequently, as a ground for painting upon, it is of immense value. White is not reduced by distance, and therefore is advancing. It has this quality also when in combination with Yellow, but with Red it is not equally so. With Blue and Black it is retiring, and imparts to them lightness and air. In foregrounds its value is great, as it gives a fuller sense of colour to all else by its neutral presence. Absolute White is of rare occurrence in a painting, and is only introduced in the above manner. A consequence of too much is chalkiness, creating a poorness of tone, combining crudity with lightness. High lights are exceedingly small, and found only upon protuberances catching the extreme rays; so, in like manner, darks are of minute dimensions. Placed side by side, they become the painter's strongest points, and when judiciously arranged give vigour and concentration. As White has great advantages by a prudent application of it, so does it require care that it be not improperly disposed.

CHINESE WHITE.

This, and this alone, is worthy of landscape Art in Water-Colours. Its properties are permanency, body, and whiteness. As a pigment, it is worked with ease, is free from a glutinous character, and mixes most kindly with every colour, while it does not in any way affect their durability.

In Chinese White, therefore, the artist has a material of no mean quality, but as its use is rather captivating, he is perhaps, at times, led to be too lavish of it. It should be applied with judgment, and where it is so, the effect is perfect. Skies, clouds, and distances receive additional air-tones when a little of it is introduced into the respective colours for their representation; and in all instances where the character of the colour is lost, whether in the detail of foreground, middle distance, or extreme distance, it may be regained by its mixture in the several tints. For instance, supposing the local colour of some stones in the foreground is soiled and altered by overworking or washing, a little Chinese White, with the appropriate tint, will at once re-establish its original character, and in all probability impart a freshness it never before possessed. In it we have a most excellent addition to the colour-box. I can recommend its adoption by all who require it, regretting that any person should condemn its use, and call it illegitimate. They who so regard it, do so from an ignorance of the requirements of Art, and an inability to appreciate its value. Used with effect—that is, producing the desired end without intruding itself into notice—it is unexceptionable. Abused, it had better be left alone altogether.

YELLOW.

Next to White is Pale Yellow, being a gradation from light into colour. It is the light of the rainbow, and therefore takes the lead of the primary colours. In Nature its several hues are most prolific, there being but few tones in which it does not form a component part. We associate Yellow with warmth, while, in the scale of colour, these are its characteristics. It is advancing, and affected less by distance than any other. Whenever a picture is required of a general warm tone, Yellow is, and indeed must be, one of the principal means employed to convey that impression. Of course, it will be intimately connected with Red. Yellow is the contrasting or complementary colour to Purple, because it does not enter into that combination.

YELLOW OCHRE.

There is no colour of more general utility than this, its permanency also being undoubted. It belongs, in an especial manner, to distance and middle distance, partly because it is a broken Yellow,* and partly because it is semi-opaque. In thin washes it is very beautiful, and serves for the prevailing light over the picture; and, in combination with Rose Madder, Light Red, Vermilion, Indian Red, or Brown Madder, every quality of warm tint is obtained, answerable for high lights of skies, clouds, mountains, buildings, rocks, stones, trees, and water. No greys are more aërial or beautiful than those formed of a small portion of Yellow Ochre, added to the Purple of Cobalt and Rose Madder, or Lake, the substitute for Rose Madder.

The most perfect range of greens for distances can be produced from this colour, mixed with Cobalt, and a small quantity either of Rose Madder or Light Red to break them slightly. Of course, the kind of tint will depend upon the use of more or less of the Yellow or Blue. Its great charm is softness, although, by itself, it is warm in tone, having Red in its composition and infinitesimally modified by Blue. From the peculiar opacity of it as a pigment, and its lightness in extreme depth, the artist is enabled to touch after the manner of oil-painting, and put down the colours, decidedly and in full force, at once, which is always desirable when the forms are so diminished as in distances they generally are.

Not only is it adapted for distant trees, but, if added to the yellows employed for those that are nearer, and in the foreground, it serves to strengthen and give body to the first tint. Brilliancy can be imparted by subsequent glazings. For grass, and all surface herbage, it is of

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* A colour is said to be broken when it is neither primary nor secondary, but has a third in its composition; thus, by adding Yellow to Purple, a Grey is produced; and when Red is mixed with Green, a warm tone is imparted,—the character is altered, and, consequently, it becomes broken.

much value, and, with the addition of Gamboge, and a most minute portion of Cobalt, or French Blue, nothing can be better suited for all masses in broad sunlight.

However beautiful Yellow Ochre may be in the production of effects belonging to extreme and middle distances, yet, as an unaided yellow in the greens of foreground foliage, it is by no means desirable; indeed it is unfit for the purpose, as neither the freshness, crispness (if the term may be used) or transparency of Nature can be obtained by it. An opaque dulness, as well as heaviness, is the sure result; nevertheless, as an auxiliary colour, or help for first tints, it is of much worth. Used alone, and also in combination with Vermilion, Light Red, or Burnt Sienna, it is admirably adapted for cattle, sails of ships and boats, &c.

GAMBOGE.

A pure Yellow in its middle tones, of considerable brilliancy and transparency. It is suitable for the lightest tints in a sunset sky, and enters into the mixture of the several greens for foliage and grass, as well as draperies. With Emerald Green the purest tones are to be obtained for the cool lights upon vegetation in general. This bright colour is frequently of much service in subduing broken greens, giving them a more quiet character. Next in order of brilliancy is its combination with the Oxide of Chromium, Cobalt, and French Blue, each maintaining a purity of tint. With Indigo it sinks in tone, and becomes Olive when Black is added.

Gamboge, with Burnt Sienna and Indigo, or French Blue, has been for years past (and, indeed, is so still) a favourite compound for greens, as, by taking more of the one than of the other two, and changing each in turn, almost every variety of tint for spring, summer, and autumn can be obtained. In any solidity, however, it is often at fault, especially where great depth is wanted; because, from being a gum, it is certain to cause blackness if the Indigo and Burnt Sienna are very dark. When depth is required, maintaining a green character, Indian Yellow is preferable.

As a glazer, Gamboge has no equal, from its extreme transparency; while its tone can be warmed by the addition of any of the reds, such as Rose Madder, Lake, or Burnt Sienna.

INDIAN YELLOW.

By many painters in Water-Colours this pigment is held in high estimation, and very deservedly so. Being both bright and powerful, and possessing a solid quality, it is calculated to produce great depth, without an unpleasant hue. For draperies and figures it is most useful, from its great fulness of tone. In light washes it is employed for sunset and sunrise skies, but is seldom in the mixture of grey for clouds or shadows, being too searching and yellow. Those lights which partake of a golden character are generally coloured with this Yellow, warmed, as occasion may require, with Rose Madder. It is the chief component of all Orange tones, and may be reduced in brilliancy by the addition of Roman Ochre, Raw Umber, Burnt Sienna, Burnt Umber, or Vandyke Brown, or Madder Brown, if a reddish tone is wished.

From Indian Yellow, Burnt Sienna, and French Blue (or Indigo), as well as from Indian

Yellow, Vandyke Brown, and French Blue, the most varied tints of green can be produced for trees. This compound can be applied either in thin washes or used thickly as in oil-painting. My own practice with this Indian Yellow mixture is always to take it thickly, and to see that the brush is not too heavily charged, as, by so doing, I am enabled to attend to the broken and detailed form of the outline without fear of other parts drying. Loose branches are faithfully rendered by using the colour rather dry, and imparting it to the paper from the side of the brush. Natural and uncertain formations are exquisitively given (I should have said accidental formations) of a thin and leafy character, losing all appearance of stiffness, as well as the hardness of a liquid wash of colour. Indian Yellow alone, of all the yellows used in the foreground, is answerable for this process, from its solidity as a pigment.

Limbs, branches, and trunks of trees are truthfully given with this compound, being, as it is, capable of great depth and power, as also of delicacy. Indigo in much strength, however, must be avoided, and if so, colour upon colour may be touched on, and the greatest variety and richness of effect, without the least tendency to blackness, may be obtained. In those deep and broad masses of shadow in foliage which are so beautiful, and on which the eye rests for repose, Indian Yellow and the Oxide of Chromium may be employed with great success; both, and especially the latter, being to a certain degree opaque. From these two colours, refreshing, natural, and quiet greens are to be had. In tree-painting, wherever blackness is produced by an overcharge of colour, these colours in combination will restore the tone. Indian Yellow, with Burnt Umber, as well as Indian Yellow and Brown Madder, will give deep and warm tints for dark touches, which by the addition of a little French Blue can be reduced. These are particularly favourable for the deep shadows under peat or mosses, and under dark earthy banks, or between loose stones. Too much blue must be avoided, or it will generate blackness. This colour is permanent.

CADMIUM YELLOW.

Of all the Yellows at present in use, this is the most luminous and the most intense in colour. It has considerable body, and mixes readily with other pigments. From its washing on so evenly, and its characteristic quality of yellow light, it is available for sunrise and sunset skies, the only fear being lest it should be used too lavishly, on account of its captivating brilliancy. There is an effulgence in this colour peculiarly its own, rendering it a desirable accompaniment in the gorgeous effects of a blood-red sun. The young artist, however, must bear in mind that a literal and unbroken brightness of colour will occupy but a small portion of a whole, whatever that whole may be, whether upon the cloudless expanse of a clear sunset sky or the chequered surface of small or massy clouds. It is as well to remember and have uppermost in the mind two terms in Art—the highest and the extreme lights; and from the study of Nature (let the subjects be ever so varied), it will soon be found that real colour and positive brightness are confined to very small dimensions, some prominence or other claiming the position of honour.

Cadmium Yellow is valuable in draperies, and in combination with the several blues, green tints of great beauty are obtained, while, with the red, it affords every shade of orange.

It may, with advantage, be mixed with the Yellow Ochre upon the illuminated sides of mountainous distances, and at the same time will serve to give more freshness to the Yellow Ochre for flat and wooded vales.

It is not in much request for trees in the foreground, owing to its opacity, while its expense is also a drawback, and renders the adoption of it undesirable when there are so many other colours that answer the purpose better. Cadmium Yellow added to Chinese White for the high lights (in a very slight degree), will impart to it a quality that will prevent a chalky effect.

NAPLES YELLOW

Is very soft and serviceable, coming under the denomination of a body-colour; that is to say, if used thickly, it will touch over others, and keep its own purity. Delicate light tints are made with this and Rose Madder for remote distances; and very thin washes of it are oftentimes exceedingly beautiful, if passed over the lighter portions of a sunset sky. With Cobalt, misty tones are afforded, answering admirably for trees on the sides of mountains, jutting out in relief before the clouds, or before one another. The addition of a little Rose Madder will remove the crudity of the green. Greys produced from this colour, in union with Ultramarine and Rose Madder (or Cobalt, the substitute for Ultramarine, being easy of application and in more general use), are delicately tender and soft. No mixture can express more truthfully the melting tones of hazy heat, or the faint suggestions of a floating mist.

I am very partial to these greys, although they are seldom put on as first tints, but generally as upper and finishing washes.

In working this colour, care must be taken not to let its opacity produce a powdery effect; sufficient only should be taken to give the required tint. With Naples Yellow and Cobalt used thickly, and with rather a dry brush, the markings and suggestive shadows upon distant mountains are wonderfully effected by dragging the brush upon its sharp side. To do this, requires much practice, yet when the difficulty is overcome, the result is charming.

A little Naples Yellow added to the Indian Yellow, Burnt Sienna, and French Blue compound for trees, will give softness to the tint, which at times is desirable, especially if the atmosphere is thick and hazy. It serves also to reduce transparency and freshness of tone.

In one respect, its utility is very marked. It is, that being a body-colour, it imparts the like character to all its combinations; and this, under peculiar circumstances, is indispensable.

RAW SIENNA.

A warm and broken yellow, gelatinous and pulpy when used in any intensity. It does not wash freely, but the green tints produced by it in union with the blues are fresh and good. Its use for foliage is nearly abandoned, the Indian Yellow and Gamboge being far superior in this respect. For other purposes, however, it is in great request. Very excellent tints for rough seas are made with Raw Sienna and Cobalt, or French Blue, which may be altered by the addition of a little Brown Madder, to check the green if too crude.

For running streams it is of great value, either with other colours or alone, according to the quality or tone of the water. With Brown Madder, rich and deep porter-like tints are produced, and with Vandyke Brown it yields transparent Greenish Browns, while the dark undertones of vegetation in the water may be faithfully represented by the addition of either French Blue or

Indigo. The deep markings of stones, both small and large, forming the bed of the river, will receive benefit from the pulpy and soft character of such warm touches as are made of Raw Sienna, Vandyke Brown, and Lake, the great advantage being in the delicacy of outline accompanying the power and depth.

It is useful as a glazing colour, to enrich trees and grass in the middle distance.

For flesh-painting, Raw Sienna and Rose Madder afford transparent and beautiful complexion and Carnation tints, which, if required of a more subdued character, can be reduced by the introduction of a minute portion of Ultramarine or Cobalt. On the other hand, the exquisite pearly tones from Cobalt and Rose Madder can be reduced by it, and formed into those transparent grey and green hues pertaining only to the fairest and whitest neck. Alone it is excellent for the reflexions under the chin, &c. Quite permanent.

LEMON YELLOW.

Although the lightest of all Yellows, yet its power is somewhat surprising. And if it is not used with caution, disappointment will ensue, by its yellow and vivid tone staring in an undue and unexpected manner.

When a soft gleam of sunshine illumines the mountain-side, or sheds its tender light on distant forests, then are washes of this colour fraught with most charming effects, combining sweetness with truth. It is seldom used as a first tint, except on the extreme high lights upon foliage.

For distances, the Yellow Ochre and its combinations are used as the foundation for yellow or green sunny tones.

With Emerald Green, the purest light and brilliant Green tints are afforded for the lightest parts of weeds, draperies, &c.

ITALIAN PINK AND YELLOW LAKE.

Both these pigments are most desirable in colour. It is, however, unsafe to employ them, although the beautiful variety of Green tints to be obtained from them, when in mixture with Burnt Sienna, or Vandyke Brown and French Blue, are most transparent and tempting. Their liability to change, forbids their use. I know of no colour so beautiful in many respects as Italian Pink; but with all its allurements I dare not use it.

ROMAN OCHRE.

A deep and strong broken Yellow, darker than Yellow Ochre, but belonging to the same class. Chiefly used for coloured sails of boats, plastered buildings, and deep low-toned greens in the middle distance. Roman Ochre and Black yield many excellent tints for stone walls and rocks, which may be varied by a little Lake or Rose Madder. I seldom use it.

CHROME YELLOW.

There are several shades of Chrome, all being body-colours. In Water-Colour painting they are scarcely ever needed, as there are other Yellows far more desirable that will produce every effect required. There are times, however, when a few touches of the Lightest Yellow will give great freshness to the green tints; but they are none of them to be depended upon for permanency, and therefore it is better to arrive at the same end by other means. Chrome Yellow does not occupy a place in my box of colours.

ORANGE.

Orange as a colour is styled secondary, and forms the connecting link from Yellow to Red, being a combination of the two. There will necessarily be a multiplicity of shades, according to the proportionate part of either primitive colour. Its characteristic is heat, and that extreme as it approaches to Scarlet. As Blue does not enter into its composition, so is it antagonistic to it, and they become compensating colours, the one to the other. Blue is destructive to Orange; and this fact should always be remembered while depicting the metallic light of sunset.

NEUTRAL ORANGE.

A combination of several colours, of which Cadmium Yellow forms a part, and prepared by Messrs. Winsor & Newton from my prescription. I was led to produce this tint in order to give that luminous character which is obtained by washing the other colours over its lightest tinge, instead of over the pure white paper. From its neutral character, it subdues and breaks the otherwise crude blues employed for skies, while it shines through them and gives a nearer approach to light. The tint at times should be scarcely perceptible; but wherever it is placed there will its value be seen. An abuse of this will destroy the blue of the sky entirely, which it will be impossible to regain without the aid of that truly valuable pigment, Chinese White. I therefore caution amateurs respecting its use, and as a guidance I would recommend that, where the sky is extremely pure, and the clouds very silvery, it should be avoided altogether; but, where that extreme purity does not exist, a very light tint should be washed over the whole of the paper. This will fix the pencil, and impart a slight warm tone. As the power of light decreases, so may the tint be strengthened, with much benefit to the subduing of subsequent colours. It is most useful in the first tones of distant hills and mountains, and, with Rose Madder, gives an agreeable range of warm sunny tints. Mixed with Cobalt it assumes a Grey Green, or Greenish Grey, admirably adapted for the shadows of mountains, and distant foliage. It is purer in tone than Burnt Sienna, and may be used in its stead where transparency is not an essential. Broken with a little Cobalt, it serves as a general tone for roads, yielding, as it does, a great variety of hues, from the Orange to the Grey, and these more or less deep according to the thinness of the washes. For this purpose it is perhaps as valuable a colour as any in the box.

BURNT SIENNA.

An Orange colour of great transparency. One of the most useful pigments we have for the various requirements for Water-Colour Art.

As a medium for foliage and herbage of every kind it is indispensable, yielding a natural and agreeable warmth of tone to all cool greens and browns. By some it is employed for sunset skies; but for this purpose it is scarcely adapted, not having those qualities peculiar to atmosphere. In consequence of this it is not recommended for distances, there being other colours more desirable. With French Blue it gives a series of cool warm greys, suitable for dark interiors and backgrounds, with figures. This compound is a truly useful one, possessing at the same time the advantage of delicacy and depth. In dark recesses and doorways it should be washed with plain water, to remove the top surface and regain the grain of the paper after some body of colour has been applied—the finish being attained by thin washes over it to obtain transparency. One portion only of the mass should be of positive intensity. In mixture with Black it is excellent (Blue Black, Ivory, or Lamp Black), affording Browns of various shades.

With Payne's Grey it is of much service in colouring boats and vessels of all kinds, ranging from Grey to warm Brown. For buildings it is as valuable as any colour we have, and in combination with Cobalt and Rose Madder, Cobalt and Lake, French Blue and Rose Madder, Indigo and Lake, an endless change of tints from cool to warm is obtained.

The above compounds are recommended for every class of buildings and masonry, as well as banks and roads. From the transparency of this colour in company with Lake and Indigo, used thickly after the manner of oil, and the Burnt Sienna in excess, all the deepest markings and touches are successfully given, possessing extreme depth with warmth. There is one remark it is as well to make while treating of deep touches. It is that no touch, however intense, should look a black and dark spot intruding itself on the notice of the spectator. Nothing in Nature does this,—it is simply the effect of shadow, deep or otherwise, and does not catch the eye as an appearance of colour at all; nevertheless, it is a mean to an end, and all dark intensities must be warm in character, or else they lose transparency and impart a cold and disagreeable tone to the whole work. I would have this fact (for fact it is) impressed indelibly on the mind of every amateur and young artist.

The term indispensable has been applied to it in reference to foliage and herbage in general: this term must now be repeated, because there is no colour known or in use that will so completely answer the same purpose. In every respect it is admirably suited for trees. Transparent in quality, rich and powerful in tone, washing on with ease and evenness, mixing kindly with every other colour, and affording an indefinite range of tints, nothing is wanting but ability of treatment and power of application. The following tables are given with great confidence, as being suitable for foliage of every kind:—

Burnt Sienna.
Gamboge.
French Blue.
Indigo. either.
Cobalt.

Burnt Sienna.
Gamboge.

Burnt Sienna.
Indigo.

Burnt Sienna.
Indian Yellow.
Indigo.
French Blue. either.
Cobalt.

ORANGE MARS.

A transparent and beautiful colour; but, although possessing many desirable qualities, yet it is not in general use. To those, however, who employ it, many exquisite tints for sunset skies and mountains in light are to be obtained, partaking of a lustrous character. It is not desirable for foliage. Permanent.

ORANGE VERMILION.

As its name implies, is a preparation of sulphuret of quicksilver, or Vermilion of an Orange colour. Is permanent, and, where required, is found to be extremely useful. It is chiefly employed in draperies and flesh tones, and in this latter particular for landscape-painting, in mixture with Chinese White, it forms an excellent tint for faces, hands, and feet. Both being opaque, a clean and brilliant flesh-colour can be produced over any ground on which they may be placed. Much value is attached to this colour for restoring pure warm tones over those parts in a foreground that partake of an Orange hue. This, however, is only accomplished with the addition of a little Chinese White.

RED.

Red is the intermediate primitive colour. Alone, it is advancing, and more or less so as it approaches Scarlet or Crimson. With Yellow it is in the ascending scale, from warmth to heat, while with Blue, it is in the descending and retiring scale, gradually lowering from warm to cool tones.

In the secondary colours it enters into Orange and Purple, but has no part in Green; and hence it is that Red is the contrasting and complementary colour to it. Nothing can exceed the vivid effect of Red in a landscape scene of foliage and meadows. To the artist it is most captivating, and oftentimes requires caution, lest its use should fall into abuse, and so destroy the air tones in his work. Red is expressive of ardour and dignity.

LIGHT RED.

Being the nearest approach to Orange, it is placed under the title of Red in the list. In colour it assumes a very deep broken Orange tone, and from its quality as a pigment, of washing on evenly with other colours, is in much request, and holds a conspicuous position in the colour-box.

For buildings, draperies, and cattle, it is found of great service in different degrees of depth, when used alone, while in combination with Cobalt, a class of Greys and aërial tones are produced, that are esteemed by most painters in Water-Colours. In all tints required for distance, whether cool or warm, it is of much value, and will be found equally so for those in the foreground. With Cobalt or French Blue, it yields a range of tones suitable for misty and hazy effects, and fine-weather clouds are also rendered by the mixture in a very soft manner. The addition of a little Rose Madder will impart more of a purply Grey; so that by it an infinite variety of tints are available either for clouds or mountains.

Mixed with Indigo, the Grey is more green in character, and with Indigo in excess, clouds indicative of rain are truthfully given.

The several combinations with Light Red and Indigo are highly esteemed by many artists for the shadows of buildings, banks, roads, stones, &c.

In flesh-painting it holds a conspicuous position, being alike available for complexion-tints and shadows. Of course, this must depend upon those colours with which it is associated. I cannot speak too highly of it in this respect, having always employed it when painting from Academical figures by lamplight, and I invariably found my shadows to be correct in tone on the following day.

Light Red is of much use in distant foliage, as also in that of the middle distances; the Yellow employed, being Yellow Ochre for the former, and Gamboge for the latter.

VENETIAN RED.

By some artists, this takes the place of Light Red, so that the foregoing remarks may be applied to it. The difference between the two, is in the Venetian Red inclining to a tone of Crimson, and the Light Red rather to the Orange. On this account, I prefer the Light Red.

VERMILION.

The most intense Scarlet we have, and varying in depth. In landscape, it is chiefly confined to the figures; nevertheless in all red objects, such as tiles, bricks, red sails, stripes on boats, or anything painted, it is very desirable indeed. It is seldom applied pure, being either accompanied with Indian Yellow, Burnt Sienna, Rose Madder, or Lake. Although many excellent pearly Greys are produced from it in union with Cobalt, yet they are not much in request, owing to the heavy quality of the Vermilion causing it to precipitate when in solution. Under this circumstance, therefore, it is not favourable for the light washes of a distance, unless in very able hands, and then it is without doubt truly valuable. It was much used by the first of all landscape painters—Turner.

ROSE MADDER (PINK OR MADDER LAKE).

The colour of the Rose, with all its delicacy, transparency, brilliancy, and purity. If there is one colour I prefer to another, it is this. The preference does not merely arise from its beauty of tint, but from its particularity as a pigment, being so distinct in character from the Lakes and Carmines, or indeed any other we have. Nothing can exceed its soft tints, or the extreme delicacy in which they can be applied. Whether in mixture for the faint glow of summer heat, for the crimson tones of an expiring sun, or for the deep and rich transparent colour of the ripest fruit; whether for the brilliancy of a dignified garb, or in the more subdued tones of the humble peasant's attire. Whether for the glow of rude health, or the delicate Carnations of feminine beauty, it will be found equally serviceable.

Water-Colour art has indeed found a treasure in Rose Madder. Previous to its introduction, every tint that had crimson in combination, was fugitive, and liable to change. No reliance could be placed upon the beautiful air-tones of the most exquisite landscape, whatever were the amount of skill and ability of the artist.

Nothing that was roseate in tone, either in the sweet Carnations of flesh, or in the most delicate and soft Greys of its fairest parts, could be depended upon. And as time grew on, so did all those tender hues pass off with it, leaving Blue and Browns, to compass the colourless form.

To this invaluable pigment, Water-Colour painting is deeply indebted, while it is a matter of no small satisfaction to know, that in addition to the remuneration obtained, the artist feels that his patron possesses a work that shall be for all time, and not for the present only, and that the future may also be enlightened as to the state of the art in his day.

To enumerate its uses in detail, would be undertaking a great task indeed. I will therefore simply mention that, in tender Lilac, and Purple tones, as well as in air-tints of every description, either for sky, water, or land, it may be employed with success, safety, and confidence.

Cobalt is its companion, and a most friendly one it is, while, if a third is required, Yellow Ochre is invited to join with them. Thus do we possess a desirable trio for the true representation of Nature's tones.

CARMINE AND BURNT CARMINE.

Of little use in landscape, both being expensive, and more adapted for the deeper Crimsons in flower-painting. The latter, however, is very fine, and admirably adapted for figures and draperies.

CRIMSON LAKE.

A most serviceable colour, where any strength of tone is required; and until Rose Madder was brought into use, this formed the link between Yellow and Blue, entering with them into all the various combinations for pictorial representation. In the absence of Rose Madder, it supplies its place, for all purposes of sky, distances, or foreground. For deep Crimson tones, it is invaluable, while its permanency is little endangered; so also, is it eminently useful in all deep warm touches of expression, either on ground, buildings, or rocks; indeed wherever intensity of warm colour is needed, recourse must always be had to Crimson Lake. For this purpose, it compounds admirably with Brown Pink, and for finishing touches to the darkest portions of a picture, cannot be too highly regarded. With Black, it yields excellent purple tones, and Sepia is also made more agreeable in colour by a slight addition of it. With Burnt Sienna, it is very rich and hot, and therefore adapted for draperies and cattle. In light tints, it must be used with much caution, by those whose works are of any value, as a few years will find them wonderfully faded, and that which once was beautiful will have lost all the charms that made it so.

As a pigment, Lake works well, and mixes kindly with every other.

INDIAN RED.

A deep, broken Red, opaque in quality, and mostly used in combination with Indigo for dark, neutral shadows. In the earlier practice of painting in Water Colours, it was held in great estimation, when all the shadows were generally laid in with this Grey, more or less warm according to position.

I have found this colour of great service in portraying deep and dark-toned clouds and mountains. To effect this, I give several washes, to obtain solidity, upon which I lay thin layers of Rose Madder with the Blues, to get transparency.

It is said that it eats away the colours with which it is in combination. This assertion is borne out by the old drawings done with it, and tinted over with local colour, assuming an unpleasant Red tone over the whole, and more particularly where the tints were left Grey and distant. Its assistance (unless for the purpose above named) is very little regarded by artists since the introduction of Brown Madder.

BROWN MADDER.

I have noticed this under the head of Red, although it is simply a deep-toned Russet. It has great power and softness of character, and is much esteemed by almost every practitioner of Water Colours.

In combination with Cobalt or French Blue, it affords a most delicate range of tints, adapted for clouds and distances, while it is equally useful in the intensely deep touches of the foreground; in fact, there are scarcely any parts of a picture in which it cannot be introduced with advantage. By the addition of Raw Umber and Cobalt, excellent shadows are formed for buildings, boats, or stones; indeed, this is a very favourite compound with several, as the quality of the colour is aërial, owing to the opacity of the Cobalt and Raw Umber.

It may appear strange that, with all these advantages, I seldom employ it; but so it is. I form my Greys mostly with Cobalt, Rose Madder, and Yellow Ochre; but whenever I do use it, it never disappoints me, as it is quite capable of producing effects I wish for. It is recommended as answering well both for tone and permanency.

PURPLE MADDER.

A rich Purple, or rather broken Crimson, inclining to Purple. I scarcely ever apply to this colour for help; not, however, because it is undesirable, but rather that my box should not contain more than I can conveniently use. Far from being undesirable, it is, on the contrary, extremely useful, both in light tints and deep tones, mixing well with other pigments. Anything partaking of a purply Grey, may be treated with this in combination with Blues or Black, according to the tint required.

It is very permanent, and may be employed with confidence. For shadows on buildings this colour will be found good if tempered with Black, Blue, or Yellow, to suit the situation; and for thatched roofs, whose tones are changed by time, it produces most natural compounds. With Burnt Sienna or Brown Pink it gives fine, deep, and pellucid darks for expressing crevices and interiors; in fact, it may become a most useful pigment to be employed in all stages of a drawing.

BLUE.

In the scale of colour it is cold and retiring; is soft to the eye, and characteristic of sentiment and repose. It enters considerably into that phase of nature which at times is pleasing to all,—namely, tranquillity. With it in excess the poetry of a landscape is generally depicted. It is the colour of the heavens, and of all that is visionary—the emblem of truth and wisdom,—the prevailing tone of the atmosphere, and every object under its influence. Without Blue all would be unbearable; by it all warm colours are modified and reduced.

As a primary, it is one against two; and hence, since all broken and compound tones are dependent upon it (not excepting Black itself), so is it a truly valuable gift for the expression of Nature.

All that is subdued and tender has to rely upon Blue for its just representation. All that is lowering and dark owes its impressiveness to the presence of Blue. It makes all else gay by contrast, and only when it becomes a component part of other colours, are its harmonizing qualities appreciable.

The secondary colour, Green, is a compound of Blue and Yellow, as Purple is of Blue and Red. Orange has no Blue in its formation, and is, therefore, antagonistic to it; so that Blue and Orange are naturally contrasting tones, which, if placed side by side, produce an effect of considerable power.

ULTRAMARINE.

For purity of colour and transparency of tone, this pigment excels every other. It stands alone as to brilliancy; nevertheless, with all its qualifications, it has two defects that will prevent its being generally used. The first is the price, the cost being sadly too great to permit of its adoption; the second is the difficulty experienced in working it, arising from its liability to grittiness; so that with these defects attached to its beauties, it is seldom employed, except by artists whose works, being valuable and fine, demand durability also.

A thin wash of this over the previously-laid colour of Cobalt, renders the Blue of the sky more like space; and the same over distant mountains and their shadows is of the greatest value, imparting a luminous character to them. This also will apply to water. For producing brilliancy when required, it has no equal.

FRENCH BLUE.

Prepared from a chemical analysis of the true Ultramarine: a very powerful and bright Blue, resembling the above. It works extremely well in Water-Colours, and by many is preferred to Cobalt. It is serviceable for skies, clouds, and distances, as well as foregrounds and draperies. From it (in combination) most delicate and strong Greys are produced, and as it possesses more depth than Cobalt, it comes into action where the other would assume a powdery appearance.

For near trees, it is preferred by myself to any of the Blues, having a bloom in its intensity, which is not the case with Indigo. All the various Greys for rock and stone receive great truthfulness from it, owing to its transparency and solidity. This latter quality is greatly to be sought for in Art.

Whether, therefore, for skies or distances of every kind, for buildings or foliage, it will be found a most excellent and a most agreeable colour. It is permanent.

COBALT.

Of a beautiful, soft, and pure Blue colour, not equal to Ultramarine or so powerful as the French Ultramarine, yet for delicacy and evenness of washing, it holds one of the most prominent positions in the range of colours.

Cobalt belongs to every one's box; it is used by all and discarded by none. The great ease with which it is worked, apart from the exquisite tints it yields, is the principal reason of its having become universal.

In giving a description of Rose Madder, it was remarked, that it would be a heavy task to enter on a detailed account of its uses. The same may be equally said of Cobalt. Its uses are infinite, being available for every tone and tint where Blue is required, unless indeed it is a dark Blue.

Skies, clouds, and distances, either mountainous or flat, water and foliage (particularly distant), buildings, rocks, stones, and ground, each and all may be faithfully represented with Cobalt in connection with the other colours.

I am very partial to the use of this colour, in considerable thickness, with Yellow Ochre, for distant foliage, and also for the ramification of mountains; but for this latter purpose, I add a small portion of Chinese White, and give the proper effect by dragging the brush at its side. Suggestive forms are admirably given by this process, the lights of which are coloured afterwards with the tones suitable for them. A touch or two of pure Blue in the distance will serve to give an increased impression of Grey to the general masses.

There is no further need of individualizing the capabilities of Cobalt, as in all cases, except where great depth and power are required (these being achieved by French Blue), it may be brought into operation. It is permanent.

INDIGO.

A subdued and dark Blue, being deeper than Black in intensity; alone in its light tints there is great softness and quietness of character, and in twilight skies, and deep-toned clouds, there is no colour more serviceable.

Before Cobalt came into use, Indigo was held in high repute, and its brilliancy was heightened by the addition of Prussian Blue.

The once celebrated teacher of drawing, Payne, produced a Grey principally formed of Indigo, with which the whole drawing was finished, so far as light, shadow, and touch were concerned. Upon this, the several local colours were washed, and the drawing completed. This and this only, constituted Water-Colour art, in its earliest stage of practice. Such drawings were only tinted, and hence the origin of the term Tinted drawings.

It is a matter of much regret that this term is still extant, and that the opinion held of their fading, deters many who would be delighted to form collections of our now beautiful paintings in Water Colours from regarding them as permanent works. I am glad, however, to find that this feeling is fast wearing out, and that there is a yearly increase of patrons.

Indigo is a useful colour in general, and cannot be dispensed with. In foliage, it is in much request, and with Burnt Sienna and Gamboge, every kind of Green for the foreground herbage is produced. This is a modern, as well as an old-fashioned compound, its adoption being inculcated by every drawing-master in the kingdom. To the artist, however, it is wanting in refinement, if unaided by French Blue or Cobalt; but when these are added for his purpose, then Indigo is valued as it justly deserves to be.

For buildings, and the Greys of roads and foregrounds, it is very desirable.

PRUSSIAN BLUE.

A thin and brilliant colour inclining to a greenish hue. Owing to its certainty of change, it is but little in request. As an auxiliary, it may occasionally be used with advantage, as in making the vivid Greens still more vivid, and imparting to the several tints employed for rough water a transparent and liquid character. It must at all times be adopted with caution, and then only as an adjunct.

GREEN.

Green is a secondary colour, so far as painting is concerned. It is a compound of Yellow and Blue, contrasting with Red. Nature may be said to be clothed in Green, and it is only when she becomes stripped of her verdure, that different hues present themselves. No colour is more agreeable, or soothing to the eye; no colour so well calculated to fill the position assigned to it. So great are the varieties of its hues, that monotony does not exist. Its differences are as great as Nature's objects are innumerable. It possesses an infinitude of shade and beauty, exquisitely blending to gratify the eye, and bring all Nature into harmony of tone. Green refreshes while it soothes, made up as it is of other colours. It becomes either warm or cold when broken (for we have not been speaking of pure Green alone) with Red, that is, whether inclining to Citron or to Olive.

Of all the difficulties of colour to the amateur and tyro in art, none are so embarrassing as the production of Greens suitable to foliage. Refinement of tone can only be acquired by long practice.

EMERALD GREEN.

A most lustrous Green of the purest character, and of service in brightening others for vegetation. For landscapes, this indeed is its peculiar office, and it may be lightened and warmed by the addition of Gamboge, or deepened with Cobalt.

For drapery and figures it is very efficient, but it must be small in quantity, from its extreme brilliancy. It often serves to subdue the broken tones of foliage in general, thereby rendering its judicious introduction of great value. Not permanent.

GREEN OXIDE OF CHROMIUM.

A subdued, yet bright Green, of much power and permanency. It is not in general use, neither is it much known. I esteem this pigment very highly for those purposes to which it is suited. I find it valuable in cool shadows, and more particularly in any breadth of cool green foliage. Being opaque, it retains its original colour, if used in intensity, but this is only done when any part has become black from overworking or overcharging with paint. Indian Yellow in union with it, is very desirable, in such situations. As a first tint, or wash, it is not recommended, not being sufficiently transparent. Its great sphere of usefulness consists in imparting to other colours the required tone, and in reclaiming the Green when once lost.

Too much of this pigment in the hands of the student is very dangerous, as it may be apt to produce colour without lustre, and give the impression of green paint. Every powerful colour of whatever kind, must be carefully dealt with, as it gets the better of the uninitiated before they are aware of its force.

With all this caution, I would have every one use it, when required, never forgetting that it is fraught with danger as well as with beauty.

TERRE VERTE.

A cool and broken colour, not much used in Water Colours, except as a glazer in imparting a green tint over distant mountains, middle distance, and some foreground objects. It certainly does possess a peculiarity of its own in this respect, and although an exceedingly thin pigment, and weak by itself, yet the effect it produces is rich and powerful over other colours, not as applying to depth and intensity, but as giving a decided character of tone.

SAP GREEN.

A broken Green varying in hue, sometimes warmer, and sometimes cooler. It belonged to the early School of Painting, but is now discarded altogether, unless for flower-painting, and even for this purpose, there are more desirable colours, all Greens being best by combination.

BROWN PINK.

A warm, broken Green, coming under the denomination of a tertiary colour, being a compound of Blue, Red, and Yellow. Its tone is that of the Citron, and is intended to convey a correct idea of that *term* through the present work. Its value is very great for the various tints of foliage. There is a fulness of colour and transparency of character about it that make it useful for vegetation, being both fresh and luminous.

With Gamboge yellowish warm tints are obtained, which may be made more or less cool by the addition of French Blue. With Burnt Sienna rich warm autumnal tones are produced, varying according to the excess of each; and these can be reduced to admirable Greens, until they approach dark Olive. With Crimson Lake it gives a deep and hot colour, of great utility for dark touching.

As a glazer it is much prized; and, indeed, wherever there is foreground herbage of any kind, it will never fail in accomplishing a desired end. It is to be regretted that its permanency is not established; but, as it is seldom used in light tones, there is but little probability of change, and none in the dark touches.

I am very partial to this pigment, and do not hesitate to employ it in such depths where there is no prospect of change.

PURPLE.

Although we have no pigments that are naturally Purple, and consequently none to explain, yet Purple is a secondary colour, and as such, is of the utmost importance. It is compounded of Blue and Red, and, having no Yellow in its formation, is antagonistic to the last-named colour; so that Purple and Yellow, placed side by side, become very effective and powerful.

In landscapes, Purple tones are most beautiful, and generally occupy the position of distance. In sunset or sunrise skies they are very fine, and even grand, harmonizing with the Crimson and Orange, and opposed to the metallic lustre of the Pale Yellow; thus acting in unison, while they also impart power by contrast. From skies they melt into distance, strengthening in intensity as they escape from the influence of the sun's rays. Purple being the intermediate from warm to cool colours, necessarily occupies a conspicuous rank in all tones constituting space and atmosphere. With Orange it produces various shades of Russet, and with Green the deep colour of the Olive.

BROWN.

Sedate and sober in tone, Brown belongs more immediately to local tints, not holding in its composition sufficient Blue to be available for distance and aërial tints. In the foreground, however, its use is great, and, according to its inclination either to Yellow, Red, or Black, so will it become harmonizing or otherwise.

Nature is very prolific in Browns, affording many pigments serviceable in Art, and these for the most part very permanent.

Earth, in the general acceptation of the term, is of a Brown colour, more or less deep; and old wood, buildings, and many other objects, are sure to acquire this character. Brown, as a colour, is tertiary, being a combination of the three primitives. Although its position is local, occupying the foreground, yet it must not become a prevailing tone, for if so, all semblance of atmosphere will be destroyed.

RAW UMBER.

The lightest of this class, being of a dull Citron cast. It is very permanent and useful, but rather opaque in quality. It mixes well with Cobalt for a Grey of Green character, which may be brightened into purer tones for herbage by the addition of some of the Yellows, or lowered into more quiet Greys with Rose Madder. Alone, it will be found excellent for the first light washes over the illumined sides of mountains or hills. With Indigo and Gamboge, some very quiet Green tints are afforded for foliage, either for middle distance or foreground; but its principal utility is in roads, banks, buildings, and rocks. Being in itself a natural colour, it is well adapted for these purposes. Brown Madder and Cobalt, with Raw Umber, yield many fine Greys, both warm and cold, suitable to most kinds of shadows.

BURNT UMBER.

A deeper and more powerful colour than the Raw, but applicable for all the various tints (except the first washes for distances) formed from that pigment. With Indian Yellow it gives a very rich autumnal tone, but cooler than those produced by the Brown and Rose Madders; combined with Lake, it produces intense shadows. In mixture with Gamboge and French Blue, it gives sombre and dark green tones. Burnt Umber, French Blue, and Rose Madder yield most natural and numerous tints of different hues for stone cottages and walls. I have always used this compound with satisfaction, and recommend it strongly.

VANDYKE BROWN.

A fine, deep, and nearly transparent colour, partly of a warm and partly of a cold character. It is in great request, being excellent as well as permanent, in its light washes and stronger gradations.

It is useful in foliage when of a cool tone, and with Gamboge or Brown Pink it gives many desirable, warm, and light tints.

Nothing can be more close to Nature than the several compounds of Brown Pink, Vandyke Brown, and French Blue, or Indigo, whenever sombre and dark tones are required. With Cobalt and Rose Madder, valuable Greys, suitable for buildings or foreground objects are formed, as also with French Blue and Indigo, or by substituting Lake for Rose Madder. Alone, Vandyke Brown is frequently employed for finishing touches, for which purpose it is very efficient. A little Brown Pink, however, if required to be slightly greener, or a little Lake, if redder, will be found an improvement.

Under every circumstance where needed, Vandyke Brown may be regarded most favourably. No box of colours is considered to be complete without it.

BISTRE AND COLOGNE EARTH.

Both are of a deep and Yellowish Brown, heavy in character. The former was employed by the old masters in working out their designs, and so formed tinted drawings in light and shadow. Neither is considered so eligible as the Vandyke Brown or Umbers; and on this account they are seldom used for landscape-colouring.

SEPIA.

A dark Brown, slightly removed from Black. It is of much repute for light and shade drawings, and adopted by some teachers of drawing, by way of prelude to Water-Colour painting, for acquiring practice in washing on the several gradations of tone, in order that manipulative dexterity may be attained without the additional difficulty of colour. There are various opinions upon this subject, but where time is no object, and study is *really* given to its expressive character of light and shadow, then few will doubt its fitness for progressive knowledge. In this respect it may be considered as highly valuable in Art, as the construction of the picture can be gained without the alluring charms of colour.

Invention, Form, Expression, Composition, Light, and Shadow are better worked out by a single tint than by colour. The mind can dwell more individually upon each, and better judge of their truth and correctness. Defects are more glaring, and therefore are sooner detected. Attention to the above qualifications becomes more concentrated, and the work is entirely one of feeling and sentiment.

For this purpose Sepia is a most excellent pigment. When introduced for colouring, it may be combined with Cobalt and Rose Madder, the several Greys formed by it being tender and soft.

Indigo, Lake, and Sepia are the ingredients of "Payne's Grey." A very favourite range of warm Greens is also formed with it, in combination with Gamboge. Of course these are broken, but on that account they are the more excellent. It is not recommended for dark touches, having a strong tendency to blackness and opacity.

There are some artists who use Sepia for their first shadows, but I condemn the practice, as it destroys transparency by altering the qualities of the finishing colours.

BLACK.

Sable Black, emblem of mourning and woe. From it to White we ascend the scale of shadow into light, each gradation being wrapped in a mantle of Grey, varying in intensity. All it mixes with, it subdues and lowers in tone. As Black results simply from a total absence of light, so will the slightest presence of light give a different character to it. Black is only so when in its greatest intensity, and when lightened, it becomes a purely neutral Grey when uninfluenced by reflexion. As Black is neutral, it is of the greatest value as an adjunct to colour. Alone, it is the printer's friend, and the medium employed in literature, as well as for engravings. It is adapted for this purpose on account of its freedom from colour, and from anything that can affect the eyes; being neutral and soft in character, it can neither weary the sight, nor act upon the brain.

Positive Black is often introduced into a picture by means of figures, cattle, etc., with considerable benefit. By its intensity, the whole of the picture, which otherwise might have been dark, becomes lightened in tone, and an atmosphere imparted which it did not possess before. Pure White is often put in close contact with Black, to concentrate power and depth.

LAMP BLACK.

Opaque, and available for reducing the brilliancy of colours in general. In mixture with French Blue, it is useful for dark and stormy clouds, and the addition of Light Red will render the tone more severe and threatening. With Rose Madder and French Blue, it affords very transparent and soft Greys for clouds, delicate or half-toned; indeed, for this purpose it is very beautiful, and may be used with much confidence. Indian Yellow and Lamp Black is a compound frequently employed for foliage, and resembles the colour called Olive Green, of which I believe it really consists. With Rose Madder or Lake it gives serviceable broken Purple tones, and with Light Red is of considerable utility in painting dark cows, especially if assisted occasionally with Lake.

I have known some artists introduce a small portion of Black with every colour, unless, indeed, great purity was required.

IVORY BLACK.

More transparent and rather browner in tint. Used for the same purposes, but is not so desirable.

BLUE BLACK.

As its name implies, is more Blue in tone, and being less opaque is, in most respects, more available than Lamp Black. Of the three Blacks, I prefer this, as it works and mixes well with the other colours, partaking more of the qualities like its own than Lamp Black. It may be employed in the same manner and for the same purposes.

GREY.

Payne's Grey. A compound of Sepia, Lake, and Indigo. Is bluer than that known as neutral tint, and by some used for the first shadows. It is useful in this respect for cattle, particularly if of any size, forming a good under-tint for subsequent colours. For black boats and other black objects it is excellent, as by adding Burnt Sienna, a variety of brown shades may be had. It is really a good mixture for these purposes, and if a redder cast is required, either Rose Madder, Lake, or Brown Madder will be found to give it. With Gamboge, it affords soft and quiet Greens, but as a general rule, it is better to have recourse to those colours that are especially recognized as pertaining to foliage.

NEUTRAL TINT.

A warmer Grey than "Payne's," but not so desirable. It is often employed in the shadow for military drawing.

INDIAN INK.

This well-known pigment is not in use for landscape drawing, its day having long gone by. It is, however, in request for plans of every description suitable to engineers and architects.

AUREOLIN.

A Primitive Yellow, Pure, Brilliant, Transparent, and Permanent.

It was not until the letter-press of this work was completed, that Messrs. Winsor & Newton, of 38, Rathbone Place, sent this colour for trial, in order that I might test its qualifications for the "Landscape Painter."

I have fully done this; and, without hesitation, pronounce it to be the most valuable addition to the "colour-box" since the introduction of Rose Madder. It has supplied a deficiency of a very important character. Hitherto, no Primitive Yellow has been quite satisfactory as to its persistence; so that the Aureolin will not only be regarded by the *artist* as a great boon in the production of his works, but it must also be considered as a *real* and *lasting benefit* to pictorial art in general. The permanence and unaltered purity of its lightest and faintest tints we are assured may be confidently relied upon, inasmuch as they have been fully established by the most severe tests to which colour can be subjected, by several of our ablest and most talented chemists. It is, therefore, needless to enlarge upon its merits, other than that I, for one, feel grateful for its introduction, and take this opportunity of offering to Mr. Winsor, senior, my tribute of thanks and praise for his truly valuable and beautiful pigment.*

Its uses are manifold, and may be considered available for every purpose requiring a Yellow of its character.

As to Grey.—Perhaps it is not possible to obtain more delicately-pure and transparent aërial tints than are to be produced from a combination of Cobalt, Rose Madder, and Aureolin; all of which are of a light description, and well suited for the representation of soft and thin effects of the atmosphere. These colours are each of them beautiful, and yield a most exquisite range of tones, which, as they mix together most kindly, render them truly desirable where purity and delicacy are sought.

As to foliage.—In speaking of Aureolin as adapted for the colouring of foliage and herbage, it is impossible to say too much in its praise. It imparts the vividness and freshness of Nature to every colour with which it is combined—a quality of the highest order.

The following table of compound tints will be found extremely useful:—

Aureolin
Burnt Sienna.
Indigo, or French Blue.

Aureolin
Indigo.

Aureolin
Burnt Sienna.

Aureolin
Vandyke Brown.
Indigo, or French Blue.

Aureolin
Oxide of Chromium.

Aureolin
Burnt Umber.

Aureolin
Sepia.

Aureolin
Emerald Green.

Aureolin
Brown Madder.

Aureolin
Sepia, or Rose Madder
Cobalt.

Aureolin
Light Red
Cobalt, or Indigo.

Aureolin
Rose Madder.

It will not answer well for distant foliage when required of any depth of tone, but will be found serviceable in assisting the Yellow Ochre, which pigment is admirably adapted for distance; although, at times, it is wanting in brilliancy. Aureolin, in combination with Cobalt and Sepia,

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* Mr. Winsor has been upwards of three years in bringing this colour to perfection.

or Rose Madder, gives most agreeable and delicate tints for distant trees, when under the influence of a soft light, or hazy state of the atmosphere.

As a colour for drapery, it has no equal, and may be employed with perfect success, either by itself, or with any of the other pigments.

Having most impartially and diligently tested the qualities of the Aureolin, I can and do most conscientiously recommend its adoption by all who practise Water-Colour Painting, and I will only add that I am much delighted it has been brought out in time to enable me to introduce it into these pages, and to speak of its merits to an art-loving and art-improving age.

REMARKS ON PAPER, BRUSHES, ETC.

As many complain of the paper and brushes, a chapter is given upon each, in order that a proper selection may be made, and the practice found more pleasurable than otherwise. Amateurs are frequently accused of many supposed crotchets on these points, an accusation, perhaps, partly true, yet certainly not to the extent sometimes given out. It is impossible to produce equally good and similar results with bad materials as it is with good. Besides, there are certain effects to be obtained with one class that cannot be arrived at with any other. Washing on even tints, and dragging on thick colours, are not so readily done by using the same brush in both cases, neither is the same paper equally adapted for these purposes. My long experience in private teaching, as well as having seventy-five cadets constantly under my tuition at the Royal Indian Military College at Addiscombe, and at the Royal Military Academy at Woolwich, has enabled me to judge of the feelings and difficulties of the Student in Art. I am sure it is of the utmost importance that we should know the materials with which we are working, and the proper kind most suitable for our purposes.

Want of confidence in this respect gives a feeble and cramped result, while confidence, on the other hand, imparts freedom, brilliancy, and power.

DRAWING PAPER.

There is so much difference of opinion respecting paper, that it has given rise to the term "paper question." However this may be, it is reasonable to suppose that all are not alike suited to the qualities of the many and varied styles of painting in Water Colours. Some prefer a finely-grained surface, others a more decided texture, while many, and perhaps most, esteem that which is of the roughest kind.

The first of these is for subjects minute and detailed; the second, where evenness of tint and manipulative dexterity can readily be produced; and the last, where both these qualities are combined with increased power and general effect.

For my own practice, I have for some time past given a decided preference to the rough Imperial of Whatman's. I find it equally capable of receiving a bold sketch and a finished picture! Air-tones are given with great truthfulness, on account of the granular character of surface, while the intermediate tones of middle distance, as well as the deep and rich colours of the foreground, are not liable to be clogged with paint.

The great charm of Water-Colour Painting is the character of atmosphere it bears, arising from the peculiar surface of the paper. It is therefore of the greatest importance that this grain should never be lost, for upon it entirely depends the beauty of the work. Now it frequently happens that the grain becomes filled with colour, and the more it is worked upon, the worse it is. Under these circumstances it is always the best plan to wash over the space with clear water, to remove the paint from the top, and allow it to remain in the hollows of the grain: after this a few transparent tints are applied, and the whole will be made clear and bright.

In copying the several subjects given in this work, the rough Imperial (not too rough) must be employed, as the original drawings were all painted upon it.*

There are three different thicknesses of this paper, all of which are unlike in texture. I seldom use any other than the stoutest, for the following reasons:—First, it is superior in grain; second, thicker in substance; and third, is less liable to injury, and lies flatly upon the paper on which it is mounted.

For large works the Antiquarian is of excellent manufacture, and admirably adapted for figure-painting (as also is Double Elephant), but rather wanting in surface for landscapes. To remedy this evil, Messrs. Winsor & Newton, of Rathbone Place, have produced (through Whatman's mills) a paper of great value, proper for all the requirements of artists. It is of two textures, and therefore calculated to suit every variety of style.

The paper known as J. D. Harding's is highly esteemed, and very deservedly so, although it is not so good as it originally was. It is a machine-made paper, and different in character and grain from that which is "hand-made." I have frequently used it, and found it most agreeable to work upon, but not so well adapted for drawings requiring frequent spongings or washings. Where much Chinese White is used, it is very desirable, and tells with better effect than any other.

Perhaps the paper that is considered the finest of all is that made some years ago by Creswick; but as he is no more, and the mill ceases to be worked, it is extremely difficult to obtain it, and then only at a great cost. Its age is greatly in its favour, as new material never works so well. Paper improves by age, receiving the colours more kindly.

Mr. Newman has some excellent paper called Imitation Creswick, which is admirably adapted for Water-Colour drawing. Imitation Creswick paper is also to be had from the other houses.

BRUSHES.

Black Sable.—Firm and elastic, with the desirable quality of keeping the point fine, and the body of the brush united when charged with colour. It is considered the best hair for Water-Colour Painting. For washes of any extent, such as skies and first tints, a large brush must be used, varying in size from the Eagle's Quill to the large Swan's. Less than these for washing on will not answer so well. As a general rule for the guidance of the amateur, I do not recommend

* This paper is generally too rough in texture.

too large a brush for shadows; it is apt to get the better of the hand, either by putting on the tints too fully, or by going beyond the proscribed limits of the outline, and so produces an uneven and jagged edge. The large Goose Quill is of great utility for this purrpose, and indeed, for general adoption after the first washes. A small brush should only be employed for the markings of form and lines constituting material; such as wood, hair, &c., and deep characteristic touches.

Littleness of style often arises from the habitual use of small brushes, and the time required for working out a picture is frequently so great, that the mind becomes dormant, and loses its original impression and intention. A brush sufficiently large to cover what is required, should always be employed, so that there may be no inconvenience experienced from an overcharge of colour, or, on the other hand, from a want of it.

The Eagle's Quill	For large washes.
Extra large, and large Swan's Quill	Ditto.
Swan's Quill	Not so large, also for large shadows.
Large Goose Quill	For shadows
Goose Quill	For general working and touching.
Duck Quill	For markings, descriptive lines, and finishing touches.

Flat brushes of this hair are frequently used for painting foliage and grass, but they require practice and a peculiar touch; those about a quarter of an inch wide being the best for this purpose. Chinese White is also better applied with a flat brush, but a smaller size is preferable, and should be about an eighth of an inch wide.

French Sable.—This is an imitation of the other, with the hair weaker; but with this exception, it is excellent. It is of no value beyond the Swan Quill size, being much too soft for large washes. I am very partial to these brushes, from the Swan to the Goose Quill. Indeed I prefer them to the real Sable, as the point is beautifully retained, while the colour flows freely from the body. The fleecy effect of clouds is rendered very truthfully by its adoption, by using it at the side, after the colour has been exhausted from it in giving the mass of the wash. Its very weakness is favourable, not having sufficient power to fill the grain of the paper. Outside branches of trees are also imitated successfully with the side of the brush, if the colour is used thickly.

I can with much confidence recommend the French Sable for general use; and its being inexpensive is greatly in its favour.

I have had two Sable brushes made after my pattern. Nos. 1 and 2. They are of some size, and, with the exception of a small one, for the minute parts of a drawing, will be found admirably adapted for general use. The greatest skill has been employed in making these brushes, and they certainly are as near perfection as they possibly can be. They may be had at either of the Artists' colourmen named in this work.

Camel's Hair.—Large flat brushes are generally made from this, and are mostly employed for washing on large tints, and for plain water. Washing off, previous to sponging, is also performed with them.

The most useful sizes are from two inches to half an inch wide, the latter being very useful for many things.

GUM ARABIC.

Glossy in character, and employed chiefly by Figure and Miniature Painters. It is seldom required for landscapes, except, perhaps, to assist the brilliancy of figures or cattle, and to give additional force and transparency to the deepest parts of foreground objects.

I do not approve its use, unless obliged, from some unlooked-for circumstances, to adopt it. It is always my aim to let the whole of the picture be dependent upon colour, and colour alone.

GUM TRAGACANTH.

Both glutinous and dull. Water-Colour Megilp is made from this. By its introduction the colours may be applied pulpily, after the manner of Oil Painting, as it prevents their flowing. Trees are sometimes treated by the addition of a very small quantity of this gum to the colours, and when this is judiciously managed, the effect is exceedingly good and transparent.

I do not use it myself, as I greatly prefer taking the colour thickly, and the brush rather dry, to produce the same effect. Rice-water will answer the like purpose.

THE COLOUR BOX.

MOIST COLOURS.

- Naples Yellow.
- Gamboge.
- Indian Yellow.
- Yellow Ochre.
- Crimson Lake.
- Cobalt.
- Brown Pink.
- Vandyke Brown.
- Neutral Orange.
- Burnt Sienna.
- Light Red.
- Rose Madder.
- Brown Madder.
- French Blue.
- Indigo.
- Blue Black.
- ½ Burnt Umber.
- ½ Emerald Green.
- ½ Vermilion.
- ½ Oxide of Chromium.
- ½ Prussian Blue.
- ½ Raw Umber.
- ½ Sepia.
- ½ Indian Red.
- Chinese White in bottle.
- Terre Verte in cake, and
- ½ Lemon Yellow.

THE half-colours in the box are not required so much as the others, and can be placed in the space allotted to the brushes. A box containing sixteen colours, with these, is quite large and heavy enough to be comfortably held; larger than this it becomes cumbersome. Brown Pink is often required of much strength, being the principal ingredient in dark touches; therefore, in addition to the moist colour in the pan, a tube is recommended; being more adapted, from its pulpy state, for this purpose. The Terre Verte is best in the cake, being rather slimy in the moist state. The Lemon Yellow is seldom wanted; so that it also is best in the cake. Its purity also is thus better preserved.

My own practice is always to keep my box clean, sponging it after use. There are many who imagine a dirty box to look artistic. Artists at times have conceits and eccentricities, and perhaps this may rank among them. Pure and clean washes of tint can only be given by using colours uninjured by exposure to air, which is generally the case with those portions left on the sides of the box. When water is put to them, they separate, and become decomposed.

MIXED TINTS.

I sincerely hope that the following tables of combinations will be carefully studied; they are ninety-six in number, and almost of every tint.

"I find it so difficult to mix my colours" is a remark made by every student. My answer is, Of course you do. Nature throughout is varied in tint, and it is so from the fact of every hue being more or less changed from the original pure colours. There is scarcely anything but what is broken in tone; and hence the infinitude of difference.

To lead to a somewhat just resemblance of tint, and to familiarize the combination of colours, I have considered it profitable to analyze and describe those compounds mostly required, so that, in a short time, the difficulty may in some measure be overcome.

Attention is especially called to the following, as upon it is built the superstructure of colour of tone, and tint.

The three primary colours are, Yellow, Red, Blue; the three secondaries, Orange, Green, Purple; the three tertiaries, Citron, Russet, Olive; composed of—

Secondaries—Orange	Yellow. Red.	Green	Yellow. Blue.	Purple	Red. Blue.
Their contrasts	Blue.		Red.		Yellow.
Tertiaries—Citron	Orange. Green.	Russet	Orange. Purple.	Olive	Green. Purple.
Their contrasts	Purple.		Green.		Orange.

By a primary is meant a natural and prismatic colour, one that cannot be made by combination; by a secondary, a colour also prismatic, and a mixture of two of the primaries; by a tertiary, a broken colour, not prismatic, and compounded of the three primaries, or two of the secondaries.

Now it is with the last of these that we have to produce our effects, as every deviation from a prismatic colour is a tertiary. Greys of every description, broken Greens, Reds, Browns, and Blacks are of this class; each having Yellow, Red, and Blue in their composition.

There is every reason to hope that the above clear and full explanation of the principles of colour will be understood by all, and enable the student to carry them through his practice.

Whether Green is or is not a primary colour according to scientific investigation, or whether Blue and Yellow cannot produce Green when crossing each other, is not needful information for the student in painting, inasmuch as what he has simply to deal with, are the pigments with which he is furnished by the manufacturer. From these alone he must produce every colour, tone, and tint suitable for the representation of Nature.

PLATE I.

PLATE 1.

The Colour in excess is put first in these tables.

1	Cobalt	with	Rose Madder	and	Yellow Ochre.
2	Cobalt	,,	Yellow Ochre	,,	Rose Madder.
3	Cobalt	,,	Yellow Ochre	,,	Rose Madder.
4	Rose Madder	,,	Yellow Ochre	,,	Cobalt.
5	Rose Madder	,,	Yellow Ochre	,,	Cobalt.
6	Yellow Ochre	,,	Rose Madder	,,	Cobalt.
7	Cobalt	,,	Rose Madder.		
8	Cobalt	,,	very little Yellow Ochre .	,,	less Rose Madder.
9	Yellow Ochre	,,	Rose Madder.		
10	Rose Madder	,,	Cobalt	,,	Yellow Ochre.
11	Yellow Ochre	,,	Rose Madder	,,	little Cobalt.
12	Yellow Ochre	,,	little Rose Madder . . .	,,	less Cobalt.
13	Cobalt	,,	Brown Madder.		
14	Brown Madder	,,	Cobalt.		
15	Cobalt	,,	little Brown Madder.		
16	Crimson Lake	,,	Burnt Sienna	,,	French Blue.
17	Burnt Sienna	,,	Crimson Lake	,,	French Blue.
18	French Blue	,,	Crimson Lake	,,	Burnt Sienna.
19	French Blue	,,	little Crimson Lake . . .	,,	less Burnt Sienna.
20	French Blue	,,	but little Crimson Lake .	,,	Burnt Sienna.
21	French Blue	,,	Burnt Sienna	,,	little Crimson Lake.
22	French Blue	,,	little Burnt Sienna . . .	,,	less Crimson Lake.
23	Burnt Sienna	,,	little French Blue . . .	,,	less Crimson Lake.
24	Burnt Sienna	,,	little Crimson Lake . . .	,,	less French Blue.

Their Uses.

From 1 to 18, omitting 17, tints for clouds and distances in fine weather, also for sunset and sunrise; the yellow tints of the two latter being given in Plate 4, ranging from 19 to 24.

The remaining tints from 17, 19 to 24, are applicable to general shadows of any objects, and must of course be employed lighter or darker, by the addition of water or colour.

PLATE 2.

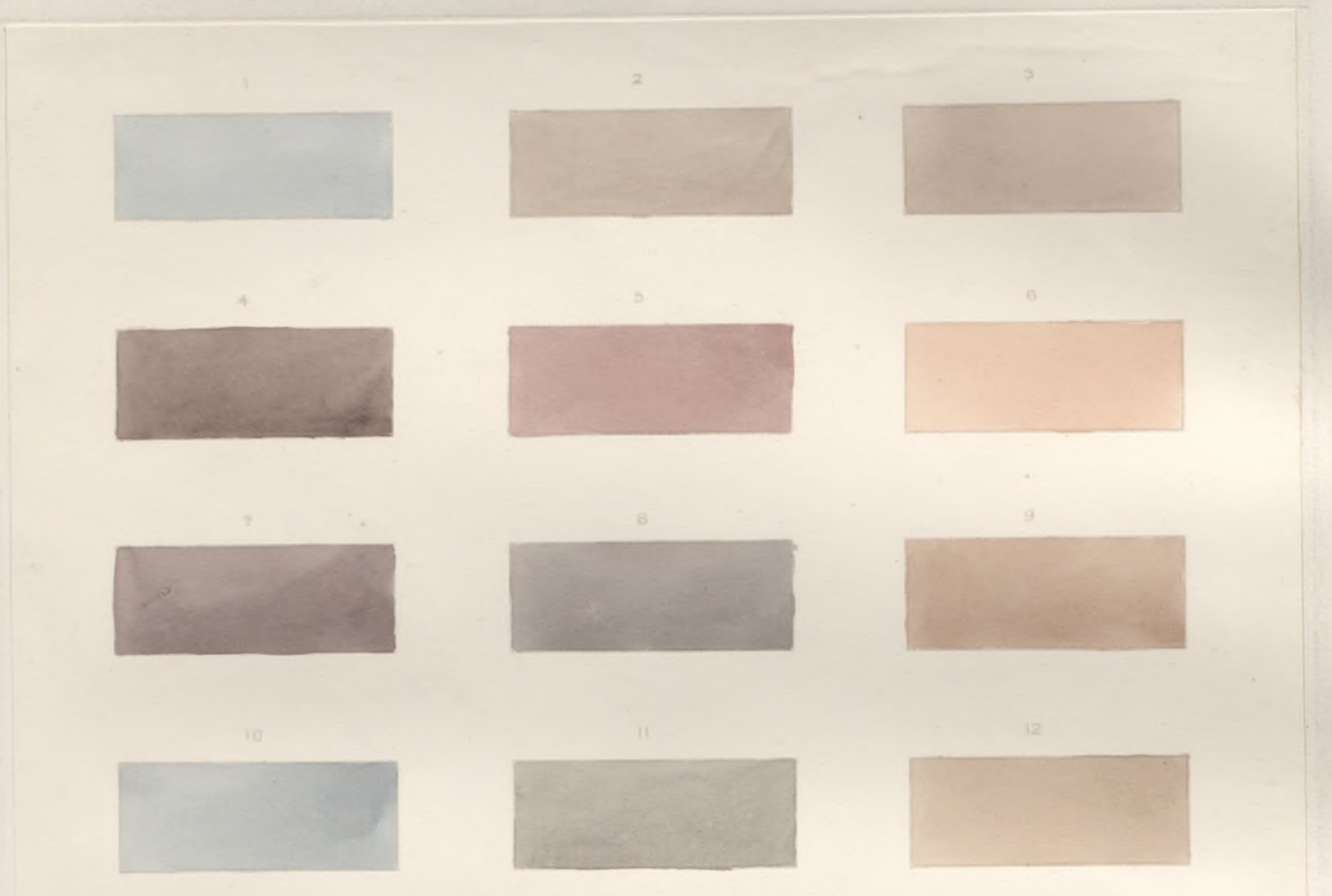


PLATE 2.

1	French Blue	with	little Blue Black.		
2	French Blue	,,	Blue Black	and	Light Red.
3	Blue Black	,,	Light Red.		
4	Blue Black	,,	Crimson Lake.		
5	Crimson Lake	,,	little Blue Black.		
6	Light Red	,,	little Blue Black.		
7	Indian Red	,,	Indigo.		
8	Indigo	,,	Indian Red.		
9	Indian Red	,,	little Indigo.		
10	Indigo	,,	little Light Red.		
11	Indigo	,,	Light Red.		
12	Light Red	,,	Indigo.		
13	Sepia	,,	Indigo	,,	Crimson Lake.
14	Crimson Lake	,,	Indigo	,,	Sepia.
15	Indigo	,,	Sepia		
16	Indigo	,,	Crimson Lake	,,	Sepia.
17	Crimson Lake	,,	Indigo	,,	Sepia.
18	Indigo	,,	Sepia.		
19	Yellow Ochre	,,	little Blue Black.		
20	Yellow Ochre	,,	little Blue Black.		
21	Yellow Ochre	,,	Light Red	,,	little Blue Black.
22	Rose Madder	,,	Blue Black.		
23	Blue Black.				
24	Yellow Ochre	,,	Vandyke Brown.		

Their Uses.

1, 2, 3.—Dark clouds more or less stormy.

4 to 17.—Cold and warm shadows for buildings, rocks, and foregrounds.

18 to 24.—Tints for stone walls, &c.

PLATE 3

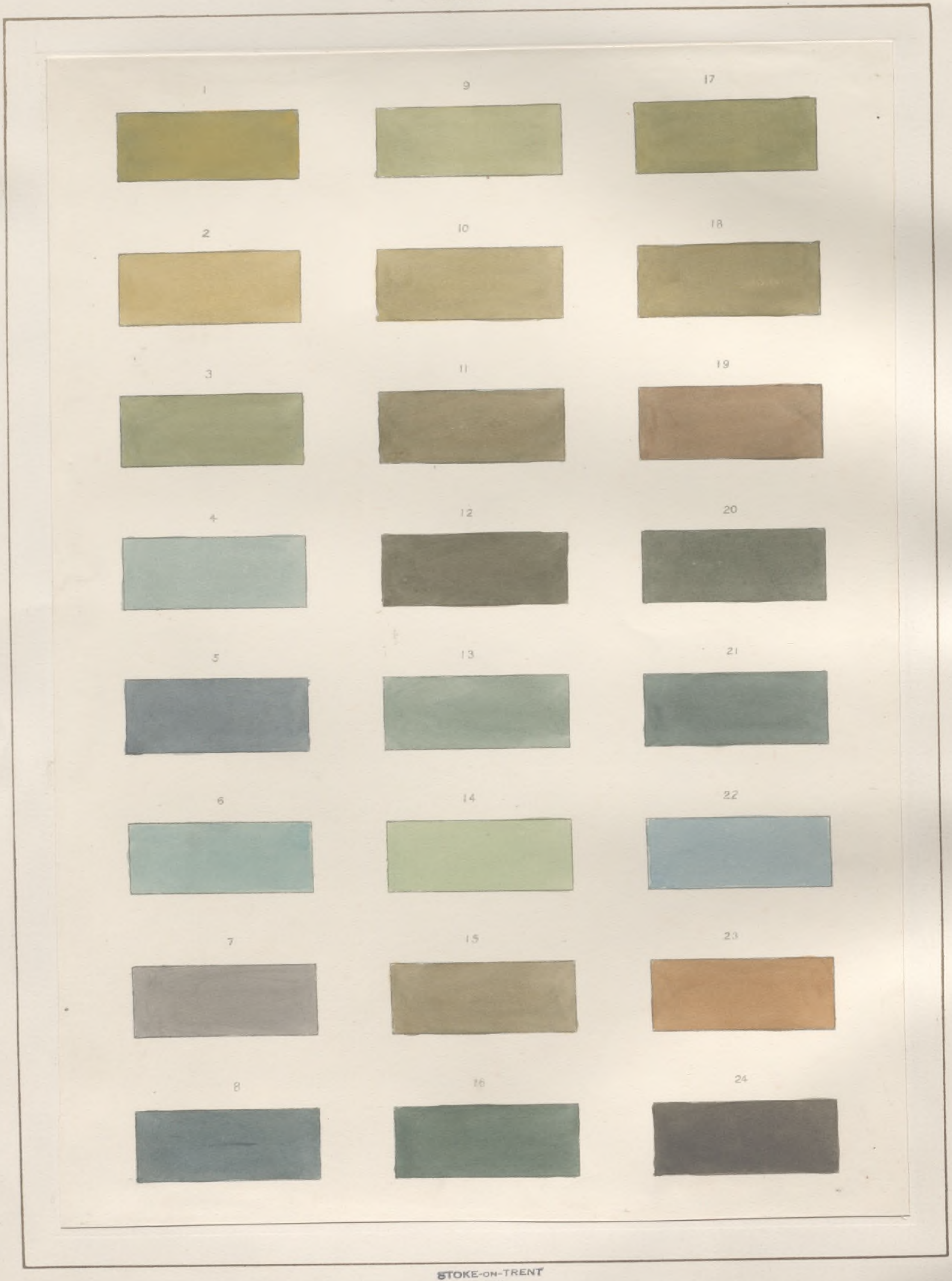


PLATE 3.

1	Yellow Ochre	with	French Blue.		
2	Yellow Ochre	„	Gamboge	and	French Blue.
3	Gamboge	„	French Blue	„	little Yellow Ochre.
4	French Blue	„	Gamboge	„	Yellow Ochre.
5	French Blue	„	Rose Madder	„	Yellow Ochre.
6	Emerald Green	„	French Blue.		
7	Indigo	„	Light Red	„	Yellow Ochre.
8	Indigo	„	Yellow Ochre	„	Light Red.
9	Gamboge	„	French Blue.		
10	Gamboge	„	Burnt Sienna	„	little French Blue.
11	Gamboge	„	Burnt Sienna	„	French Blue.
12	French Blue	„	Burnt Sienna	„	Gamboge.
13	Oxide of Chromium	„	little French Blue.		
14	Emerald Green	„	Gamboge.		
15	Gamboge	„	Sepia.		
16	Indigo	„	Gamboge.		
17	Indian Yellow	„	French Blue.		
18	Indian Yellow	„	Burnt Sienna	„	French Blue.
19	Burnt Sienna	„	Indian Yellow	„	little French Blue.
20	French Blue	„	Indian Yellow	„	little Burnt Sienna.
21	French Blue	„	Oxide of Chromium.		
22	French Blue	„	Emerald Green.		
23	Indian Yellow	„	Burnt Umber.		
24	French Blue	„	Burnt Umber	„	Indian Yellow.

This table of tints is for foliage and herbage in general.

PLATE 4.

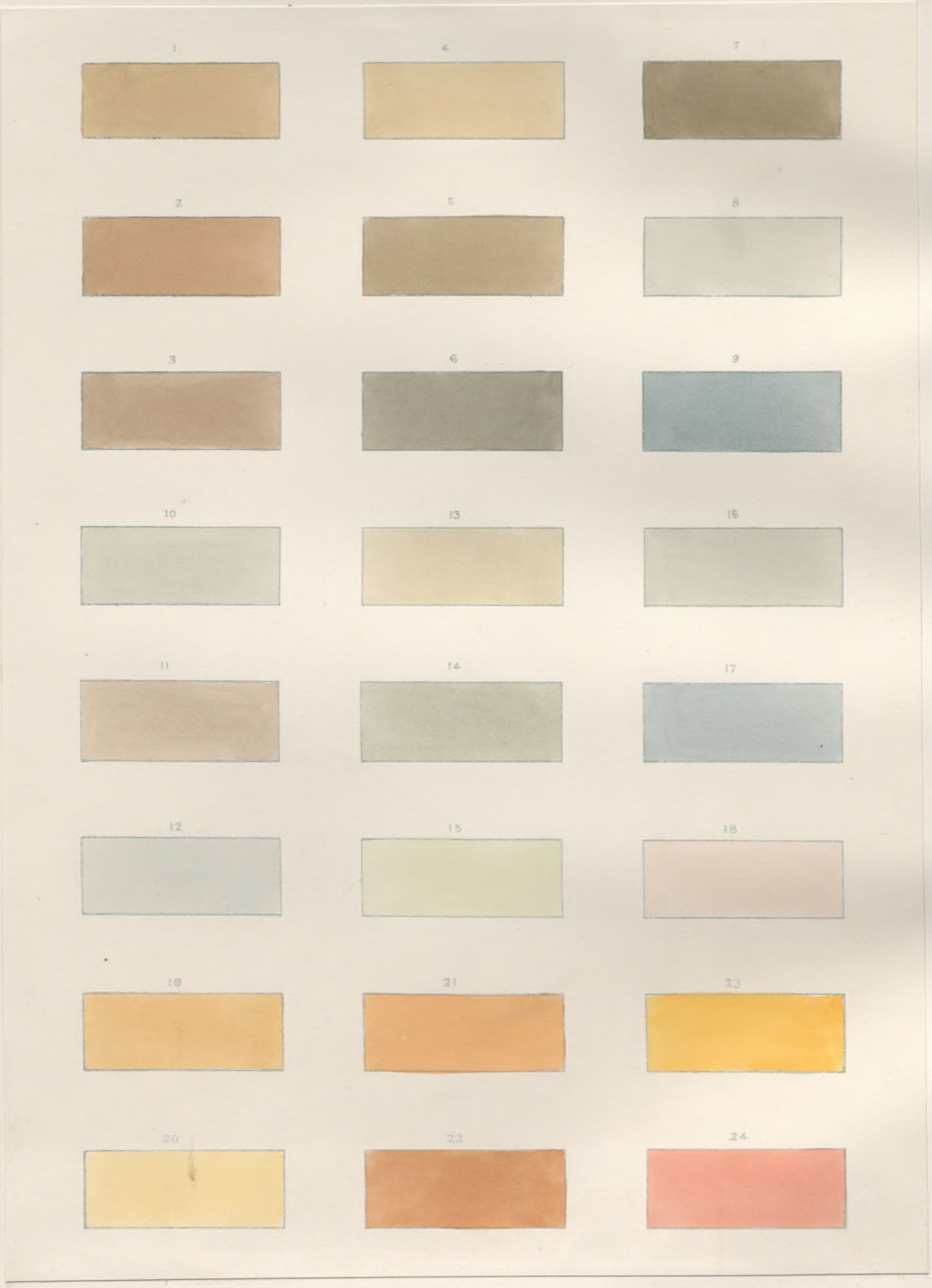


PLATE 4.

1	Brown Pink.				
2	Brown Pink	with	Burnt Sienna.		
3	Brown Pink	„	Vandyke Brown.		
4	Brown Pink	„	Gamboge.		
5	Brown Pink	„	Burnt Sienna	and	French Blue.
6	Brown Pink	„	Vandyke Brown	„	French Blue.
7	Brown Pink	„	French Blue.		
8	French Blue	„	Brown Pink.		
9	French Blue	„	little Brown Pink.		
10	Yellow Ochre	„	Cobalt.		
11	Yellow Ochre	„	Cobalt	„	Light Red.
12	Cobalt	„	Gamboge	„	Light Red.
13	Naples Yellow	„	Yellow Ochre	„	Cobalt.
14	Naples Yellow	„	Cobalt.		
15	Lemon Yellow	„	Cobalt.		
16	Cobalt	„	Naples Yellow.		
17	Cobalt	„	little Naples Yellow	„	less Rose Madder.
18	Naples Yellow	„	Rose Madder	„	little Cobalt.
19	Gamboge	„	Yellow Ochre.		
20	Gamboge.				
21	Yellow Ochre.				
22	Gamboge	„	Burnt Sienna.		
23	Indian Yellow.				
24	Gamboge	„	Rose Madder.		

Their Uses.

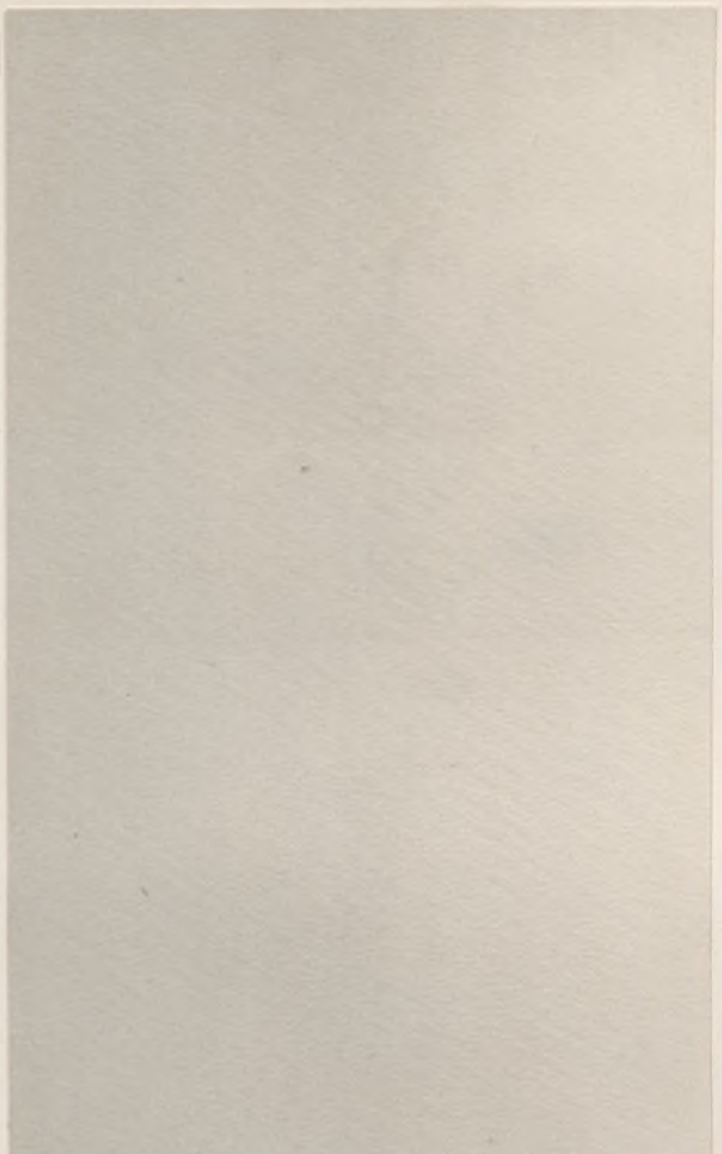
1 to 9.—For foreground, foliage, and herbage.

10 to 18.—For distant herbage and foliage.

19 to 24.—Autumnal tints, and also for the highest lights in sunset and sunrise skies.

PLATE 5

1



2

SKIES.

THE accompanying specimens of skies are given for the tints and colours of which they are compounded, as well as to explain the several manipulative processes employed for the production of each class. They are necessarily very small, especially in Plate 6, and I would have them copied much larger, after having been drawn the same size.

They are not put forth as a *standard* for imitation, but are simply to be considered as the means to an end. Let the student therefore copy them as so many studies (all taken from Nature) for acquiring a knowledge of colour and application, and, under this impression, form a style of his own.

PLATE 5.—No. 1.

COBALT.

I have given this as a first copy and illustration of skies, from there being only one colour employed, and that in flat washes. Skies of great purity of tone should (if painted indoors) have the colours reduced to their tints in small saucers. The brush can be more readily filled and more evenly imparted.

Previous to the first wash, the paper should be damped with plain water, and blotting-paper applied to remove the excess, if time is an object.

The brush being well filled, but not too much so, with colour,* begin at the top, either to the left or right, and before exhausting the contents take a fresh supply, continuing to do so until the whole space is covered. For the present and graduated effect, instead of reducing the power of colour by softening off the water, it is safer to do it in three separate tints:—1st. All over the surface; 2nd. Turn the drawing upside down, and begin with water, adding the colour by degrees, and its full power towards the top; 3rd. The same process repeated; but a little Chinese White may be added with advantage to obtain greater delicacy. Should the first and second tints be unequally laid on, wash the whole with a brush and plain water, and if this should be insufficient, use a very soft and small piece of sponge transversely, so as to prevent any direction of line being formed. The sponge must never be employed until the first washings are given with a brush.

No. 2.

Mix..................... { Cobalt, and
Rose Madder.

This sky consists of four washes of the above mixture, and should be thin in quality. The first is to be taken over the general mass to the edge of the cloud, as well as on the separately detached forms. Second.—The divisions of the darker clouds to be washed in, taking care to keep

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* If the brush is too full, the colour separates from the water, and is so precipitated as to form dark spots all over the surface. Force of handling must be employed to drive the tints evenly, and so prevent excess.

the lower edges free from an overcharge of colour. This must always be effected by touching the brush upon a piece of blotting-paper (kept at the side for the purpose) to reduce the quantity. The side of the brush can then be used, and an unequal and apparently wind-driven appearance obtained. Third.—The darkest central cloud must be strengthened by touching with a deeper tint from left to right obliquely, and lifting the brush well off the paper at each separate touch. To complete the whole, an exceedingly delicate tint is washed over the lightest clouds, leaving a white uneven light at the top and bottom. I have, at the commencement, said the washes should be *thin* in quality. Now this is a most important thing to be observed in painting all skies; because upon this process the whole of the air-tones will depend. Every part of the wash should be distinct as to character of outline; for although it may be most delicately and faintly rendered, yet it *must* be expressed. I am anxious to urge this crispness of washing in all cases, except under the effect of a softened rain-cloud, similar to the first illustration in the next Plate.

PLATE 6

1

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4

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6

PLATE 6.—No. 1.

Clouds .... *Mix* { Indigo.
Blue Black.

Sky..................................French Blue.

The paper to be washed with plain water, and before the appearance of wet is gone, lay in the first tint of the dark cloud with Indigo and Black, touching in a downward direction. The edges will assume great softness from the wet state of the paper; but should they fail to settle into the required forms, a touch of the brush, denuded of colour, should be given to them while still damp, to regulate them. A tint of French Blue for the sky must be washed in at this stage, and extended on the light cloud below, into which, while wet, a deeper tint of French Blue is to be introduced, to give a watery appearance. The whole of the extreme white lights must be kept very sharp and clear, which can easily be effected, as the paper will be *damp* only. When these colours are dry—quite dry—the paper has to be wetted again, and, after a minute or two, the darker tint of Indigo and Blue Black is to be laid on vertically as before, falling into form, which can be directed aright with the brush void of colour. The faint tone over the light cloud may be improved by delicate washing, and a few lines touched on the brighter blue to complete its character. This done, the darkest touches on the rain-cloud must be put on in the proper direction; care being taken to preserve the forms. It may be better before doing this to wet the paper, and in this state apply the colour; but if only a little alteration in the direction is sought for, then a few downward touches will effect it readily.

Although this and the other specimens in this Plate are small, yet they are sufficiently large to explain the process by which they are produced, and serve as a guide for all other skies of a similar description. The same colours, as well as the same method, being employed, there will only be a difference in size and *form*. I would therefore hope that the student will make himself conversant with the character of each, and the means of representation.

No. 2.

Sky..................................Cobalt.

Clouds......................*Mix* { Cobalt.
Light Red.

The paper to be wetted and blotted. Take a tint of pure Cobalt for the sky, washing it from the top to the left,* and if the brush is too full, draw it across the blotting-paper. Produce the form of the cloud very sharply and distinctly with the side of the brush, or, at any rate, with the side of its point. All the brilliancy and character of light are dependent upon the crispness of outline; it is, therefore, better to deviate in *form* in such changeable objects as clouds, than to lose sharpness and force. As a general rule, let it be understood that no edge is to be softened off. It must possess delicacy of effect with decision, which can only be obtained by a proper quantity of colour in the brush. Now take a light tint of Cobalt and Light Red, the latter in excess, and wash in the central cloud, leaving the edges defined, adding more Cobalt to its darkest

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* The left side of the picture, *not* of the artist.

side. Give the clouds to the left with still more Cobalt, and also those at the top to the right. When dry, wash in the next shades with Cobalt and Light Red, and the darkest with Cobalt alone.

No. 3.

Sky ....Cobalt.

Clouds .... *Mix* { French Blue. Blue Black.

After damping the paper, and blotting as usual, wash in the sky at the top with pure Cobalt, leaving the edge fleecy, by using the brush at the side; then introduce the light portion of the sky seen under the cloud, changing it into a very light tint of French Blue and Blue Black while wet. This same tint is now to be washed over the whole of the large cloud, excepting the extreme high lights at the top and lower edges. It is sometimes very difficult to discern this delicate tint; nevertheless, it will generally be found to occupy the greater portion of space, leaving a very little for the bright and white lights. When dry, lay in the second and last washes on the cloud with the same mixture, only darker; taking care to preserve the rounded character of *form* and outline throughout.

No. 4.

Sky ....Cobalt, warmed with a little Rose Madder.

Clouds .... *Mix* { Cobalt. Rose Madder.

There are various opinions about making an outline of clouds, many artists maintaining that it is not requisite. Now this I hold to be incorrect, and for this reason. A sky is, without doubt, a most important part of a picture; the clouds being so arranged as to compose into masses of light, half-tone, or shadow. Each of these occupies certain positions, which are related to other parts and objects. It is, therefore, most desirable that the forms of clouds should be properly placed, so as to give the amount of light required, and the consequent relief sought; for if these are dissimilar, the effect must be different. It is always the best plan to take every advantage of a help, to enable the student to work with greater confidence and truthfulness. Under this impression, therefore, I would recommend a *slight* outline to be given to all clouded skies of any particular character, and that their position should be correctly given as to altitude and size. Now the present and the following skies are of this kind, inasmuch as the clouds take a particular direction, having many catching lights, all of which are most important in composition and effect. They are drawn from Nature, and possess a character peculiar to our English clime. One is sunny and bright, the other a misty effect of sunlight; both are the same kind of cloud, but differently affected. Alter the size or shape of any of these lights, and you will have another character altogether, and the resemblance will be gone. I must, therefore, repeat that a delicate outline is desirable in all skies possessing variety of *form* or *colour*.

The paper being prepared by damping, put in the sky with the warmed Cobalt, leaving the edges of the white clouds both *angular* and fleecy. This description of cloud implies wind without rain, and therefore many little *accidental lights* are left to convey that idea. All rounded *forms* are to be avoided, the expression being dependent upon angles. In the principal and lower mass of cloud there is but one wash only, altering the tint to more Cobalt at its base; while the upper and more broken portion to the left is composed of two washes, little colour having been in the brush, leaving the edges jagged and blown. This subject should be copied several times over, in order to surmount the difficulty of leaving the forms sharp and well defined.

No. 5.

SKY .... *Mix* { Cobalt.
A very little Chinese White.

CLOUDS .... „ { Cobalt.
Rose Madder.
Yellow Ochre.

As before, the paper is to be damped and blotted. Wash in the sky with Cobalt, and a very little Chinese White (the Chinese White is to give it a slight opacity), leaving the several outlines of cloud to the right and left. This done, take a mixture of Cobalt, Rose Madder, and Yellow Ochre for the first tint of the clouds, carefully preserving the forms. In making this compound, it is better to take the Cobalt first, and put a little Rose Madder to it, which will produce a purple, after which add a very small portion of Yellow, to reduce it to a Grey. Great nicety is required in producing this tint, in order that it should not partake too much of the Red or Green shade. Refinement or distinction of tone can only be obtained by a practised eye, and careful attention to the slightest change.

When the colours are dry, the whole must be washed lightly over with plain water, to give it a misty character. This may be blotted off, and two consecutive washes of the same tint be given to complete the inner and darker shades. I am anxious to observe that the hazy softness here given is not produced by softening the edges; on the contrary, the outlines are to be decided and crisp; if they were not so, the effect would be insipid and woolly. All that is required is to wash the whole with plain water, to reduce the hard lines, and so obtain an equal tone.

No. 6.

SKY ....Cobalt.

CLOUDS .... *Mix* { Indigo.
Indian Red.

Wet the paper, and while in this state begin to wash on, from the top, a tint of Indigo and Indian Red (the former in excess); carry it over the whole, excepting the white light, and immediately introduce pure Cobalt into it for the sky. After this is dry, take a wash of Indigo and Indian Red for the dark cloud, changing it into almost pure Indian Red towards the lower edge. When the paper is ready to receive it, increase the power of the cloud by touching on obliquely, to obtain the direction of the wind, keeping the edge wild in character. To effect this, the brush must be used quickly, and not too full of colour; circular *forms* are be avoided, or the impression of wind will be lost. After the dark cloud is finished, the angular light tints of the clouds below may be put in, by adding a little Cobalt to the Indigo and Indian Red.

This character of sky is difficult, and, in all probability, washing with plain water will be requisite to remove the harshness of the lines caused by using the tints too wet, or rather by having the brush too full. This will invariably produce softness, and at the same time retain that sharpness so much to be desired.

PLATE 7

1

2

PLATE 7.

Sunset skies afford so much diversity of tint, with such harmony of disposition, that the difficulty of rendering them truthfully is very great, and requires considerable knowledge and study. If, therefore, the student should meet with disappointment in his first trials, he must not despond, but rather examine the copies more closely to see wherein his failure consists. He must notice the prevailing tone—the character of cloud—the difference of tint in each, from light to dark, and the contrasting tones on which they lie—how all these changes are effected, whether in the wash by alteration of tint, or whether by subsequent washes. Transparency is the great charm and element of an illumined sky, which can never be given or maintained if there is a loss of outline to each separate layer of colour. These remarks are made to instruct and caution in the general principles, and to lead to a more correct appreciation of the four examples for study.

No. 1.

SKY		Cobalt.
CLOUDS	*Mix*	Cobalt. Light Red. Rose Madder.
Light warm tones	,,	Yellow Ochre. Rose Madder.
Deeper warm tones over the lower part	,,	Indian Yellow. Rose Madder.

A correct outline of the general *form* having been given very lightly, damp the paper, and blot off. Commence with the blue sky, washing pure Cobalt over the whole of it, leaving the light clouds clear and more decided than they appear to be. This done, put in the first broad washes of Cobalt, Light Red, and Rose Madder over the clouds, as far as the bright high lights, using more Cobalt at the top, and more Light Red at the lower edge. In like manner, the smaller range must be put in with decided, yet not too dark tints. To save time, it may be dried before the fire. Now wash off slightly with plain water, then blot, and repeat the colour over the second shades of the clouds, leaving sharply defined, although soft *forms.* As they descend, Rose Madder is added as the tint becomes warmer. The circular clouds are also to be strengthened, getting more Cobalt at the left base. If any excess of colour should have settled on the edges, recourse must be had to another washing with plain water, and while damp (not wet) a light tint of Yellow Ochre and Rose Madder is to be washed over the whole surface of the clouds and sky. After this, Yellow Ochre by itself is to be touched on the edge of the top cloud, but *not all over*, spaces being left for gradation. A warm tone of Indian Yellow and Rose Madder is put over the glow on the lower clouds, keeping it thinner and lighter to the left, the deepest part being in the centre. With all this delicacy a crispness of outline is to be observed. The blue tints (Cobalt) are now to be touched on at the top right corner, while those that are crimsoned are nearly all of Rose Madder. The clouds to the left are of

Rose Madder and Light Red, slightly modified with Cobalt. All the tints in this stage are to be washed on quickly, and their direction carefully attended to.

There are four layers of grey, either warm or cold, for the upper clouds, and three only for the lower range;—the first rather blue, the second redder, and the third still more blue to the left. The warm glow is to be improved by thin washes of Yellow Ochre, and a little Rose Madder, and the blue of the sky strengthened with Cobalt and a little Chinese White, which in this instance is to be softened with plain water. This will complete the sky. If, however, the washing off with water and the brush should be found insufficient to remove hard edges, and give the soft character required, then a soft (very soft) sponge may be applied tenderly in every direction; but of course this must be done before the darkest and last shades of the clouds are given.

Lights lost may be regained with water put on to the shape, then blotting-paper applied, and rubbed briskly with Indian rubber.

No. 2.

SKY		Cobalt.
Warm tone	*Mix*	Yellow Ochre. Rose Madder.
softening into	,,	Yellow Ochre. Indian Red.
DARK CLOUD	,,	Yellow Ochre. Indian Red. Cobalt.

As usual, damp and blot off. Take a tint of Cobalt and wash it over the sky, leaving the light clouds very sharply, and end with a decided outline, to form the *light* above the lower bank of cloud. If time is an object, dry by the fire; if not, let it dry gradually, and begin with a light tint of *Rose Madder* at the top, to the left, adding *Yellow Ochre* almost immediately. With this wash over the whole space, introducing Indian Red before arriving at the base line of the picture. When dry, commence the dark cloud at its most yellow part with Yellow Ochre, a little Indian Red, and Cobalt, taking more of the two latter towards either side, but increasing the Cobalt to the right and lower edge throughout. After this, the whole should be carefully washed with clear water, to remove any superfluous paint from the surface of the paper. (Of course the colours must be perfectly dry and hard before adopting this process.) For skies of this description I greatly approve of washing, as a singleness of tone is obtained by it that could not so readily be given in any other way. This must be permitted to dry without blotting, otherwise the tone produced will be removed. The faint and delicate clouds at the upper left side are now to be introduced with a thin tint of Rose Madder, keeping the edges sharp; and the yellow lights are to be strengthened with Yellow Ochre, not carrying it to the edges, but leaving spaces, that a transparent and luminous character may be preserved. The tones of the dark cloud are now also to be put in at this stage, with boldness and precision of touch, the brush being well lifted off the paper. Less Yellow must be taken, and the Cobalt increased towards the lower edge. To finish this cloud, very thin washes of the Yellow Ochre and Indian Red may be touched on where required, and run into pure Cobalt below. The change is easily effected in this manner. In order to prevent the edge having too much colour, draw the brush across the blotting-paper, which will immediately remove it. All that remains is to strengthen the Cobalt at the top, to the right; but a little Chinese White must be added, to impart greater purity. Should more warmth be wanting, diffuse a slight tinge of Rose Madder where Crimson, Yellow Ochre where Yellow, and brightened with a little Indian Yellow where Golden.

Softness of character, purity of tone, and brilliancy of light are the difficulties to be overcome in this sky. Never lose the edges of the washes. Attention to this will always give an appearance of air.

PLATE 8

1

2

PLATE 8.—No. 1.

Mix .... Cobalt.
Rose Madder.

Yellow Ochre.

,, ... Rose Madder.
Yellow Ochre.

,, ... Indian Red.
Rose Madder.
Cobalt.

,, ... Yellow Ochre.
Indian Red.

,, ... Cobalt.
Chinese White.

The present effect being so exceedingly soft, is not easily attained under improper treatment.

Wet the paper all over, and, while in this state, with a tint of Cobalt and Rose Madder wash over the corners and sides, adding water towards the centre, which is to be left quite white. When dry, begin with water at the top corners, introducing a light shade of Yellow Ochre almost immediately, deepening it towards the centre, and lightening with defined edges, to give the form of rays. These two operations are to be repeated, and afterwards washed with plain water, to subdue the colour. The sides and corners are now to be warmed with a delicate tone of Rose Madder and Yellow Ochre, after which, the red and purple forms of cloud may be touched in with Indian Red, or a little Rose Madder and Cobalt, using either more or less to suit the tint required. The light transparent cloud at the top is given with Rose Madder and Yellow Ochre. The light Yellow rays are tinted with Yellow Ochre, and they must be of a sharp and angular form. Those to the left have a little Indian Red and Rose Madder added, and Indian Red with Cobalt for those to the right. The corners of the sky are now to be touched in, great regard being paid to the direction of form, with Cobalt and Chinese White, which will encircle the light and give concentration of effect. When this is done, look very carefully over every part of the sky to see if any particular tint is too strong or too weak; and if the former, wash very gently with clean (very clean) water and a soft brush; if the latter, touch in some delicate tints as quickly as possible, so as not to disturb the colours underneath. Notice the several angular forms and their direction, and see whether they are faithfully rendered; if not, let the subsequent touches be of the exact tone, so that no difference in this respect shall be observed.

The character of this sky, with all its softness, is both luminous and transparent, and can only be truthfully represented by attention to the edges of each wash. This advice has in every instance been brought before the student, nevertheless it is expedient to repeat it, and insist upon the practice

No. 2.

Neutral Orange.
Cobalt.
Mix .... { Indigo.
Indian Red. }
Yellow Ochre.
„ .... { Yellow Ochre.
Rose Madder. }
„ .... { Indigo.
Indian Red.
Rose Madder. }
„ .... { Cobalt.
Rose Madder. }

Having prepared the paper by washing and blotting, lay a light tint of Neutral Orange over the whole, to give a warm tone. When dry, put in the blue of the sky, at a little distance below the cloud, with Cobalt, having the outline very decided. The mass of dark cloud is now to be washed on with Indigo and Indian Red, having more blue at the top, and more red towards the lower edge, the form of which must be carefully attended to. About an inch below this, begin with plain water, and add some of the redder tint to it as far as the bottom line. Again, commence at the top with plain water, and add, a very little way down, a tint of Yellow Ochre (rather strong) over the whole, introducing a little Rose Madder towards the lower part. The colour on the cloud must now be increased with Indigo and a little Indian Red, leaving the several lights sharp and clear; this is to be carried down to the edge of the Yellow. At a little distance from this wash on some pure Yellow Ochre, and add a little Rose Madder below, to give it a redder tinge. When this is dry (*quite* dry), wash over the entire surface with plain water, to remove all excess of colour and give softness of effect, but do not blot off. After the wet has disappeared, and the surface is still damp, lay on the dark warm purple tint of the cloud with Indigo, Indian Red, and Rose Madder, increasing in depth towards the lower part, but not carrying it to the edge. This has to be repeated two or three times, only substituting Cobalt for Indigo for the two last. Each wash is to be smaller than the one preceding, in order to obtain gradation. The warm tone below is to be washed on in clear edges of form with Yellow Ochre and Rose Madder, adding a little Indian Red towards the base. This likewise must be repeated, not beginning so high. Upon this, when dry, are to be washed the warm purple and flying clouds with Rose Madder and Cobalt, and the stratum of Cobalt underneath must have a line of plain water above and below, to give the undefined and softened edges. A little Rose Madder and Gamboge is to be introduced into the opening space of dark cloud, and Yellow Ochre, with Gamboge, to be put upon the high light, to give brilliancy. This, however, must be very light indeed, care being taken not to overcharge with colour, and thereby produce heaviness. This last quality is the one to be avoided, and the one mos probably that will be given if the tints are too solid. It is better to repeat the several washes than to have them too dark and opaque in character.

Where there is depth combined with lightness, washing off with plain water will be attended with much benefit, because a very thin tint, applied afterwards, will regain all loss of power.

I recommend this always in *finished* works, provided always that the edges and outline of the several washes are preserved. Out of doors this of course cannot be done, as tint upon tint must be almost hurried on, lest the wished-for effect should pass away, and the opportunity be lost.

The foregoing examples of skies are sufficiently varied in character to impart a general treatment and knowledge of tone and tint. They will be found to exist in the works of other artists, and will be calculated to give an insight into those that are still more elaborate and finished.

Cadmium Yellow has not been employed in any of them; but when the effect is particularly brilliant and metallic, then its adoption will insure success, and indeed will be in every way desirable.

PLATE 9.

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MOUNTAINS.

PLATE 9.

The six illustrations of mountains in this Plate are simply intended to express the first general washes; and although these are so few in number, yet they are so distinctive in character that the success of a finished work is entirely dependent upon them. The first thing to be sought for is *accuracy* of *outline.* All mountain-forms possess a dignity of more or less magnitude, while they at the same time assume a shape and peculiarity entirely their own. Now it is to this that I would have the attention of the student directed; and from the experience I have had in the delineation of mountain scenery, I have been led to consider very deeply in what the principle of vastness and bulk consists. The fault chiefly found with the many who draw scenery of this class is too great a generalization of form, rendering the outline by continuous lines, instead of attending to the various deviations to be found on them. They seem to forget that a whole is made up of parts, and that each of these parts engages the attention of the eye, and conveys a certain impression to the mind. I have long since come to the conclusion that inequality of surface is not to be overlooked, but that the greater prominences and concavities must be faithfully outlined to enable the eye to travel from one part to another, until it takes in the entire mass. Due regard must be paid to every irregularity of form, inasmuch as this peculiar irregularity will give the stamp of resemblance. The particular angle and inclination of each deviation from the straight line should be correctly given, the size and height of every part being compared together, that all may correspond and produce the required character. Detail, so far as the outside form is concerned, must be regarded with the strictest attention, if a correct representation is really desired. With these remarks, therefore, to guide the student in the right road to an appreciation of his subject, I will commence with the coloured examples.

No. 1.

Raw Umber.
Mix …………………… { Cobalt.
Rose Madder.
Raw Umber.

The first wash is given with a light and clean tint of Raw Umber; but as this sometimes varies in depth, it should have a slight addition of Yellow Ochre if wanting in that tint. This is to be done with the brush well filled, going up to the outline to settle with decision. When dry, take a mixture of Cobalt, Rose Madder, and Raw Umber, and lay on the broad shadows. The tint is to incline more to a delicate purple before it is put on the Raw Umber ground than afterwards, because an alteration takes place when they come in contact. Now put a second tint over the light face of the mountain with Raw Umber and a little Rose Madder, leaving the edges clear and defined. Another light tint of Cobalt, Rose Madder, and Raw Umber is put upon the small detached shadows, and the colouring is finished.

No. 2.

Raw Umber.
Mix .... { Cobalt.
Rose Madder.

Wash a tint of Raw Umber over the whole, and, when dry, put all the shadows in at once with Cobalt and Rose Madder. The whole of the forms in this mountain are very sharp and angular, expressive of a rocky surface. If one wash for the shadows is found to be insufficient, give another, but do not take it equally up to the edge, as this would destroy the effect.

No. 3.

Mix .... { Rose Madder.
Neutral Orange.
" .... { Cobalt.
Rose Madder.

Begin the wash of Rose Madder and Neutral Orange at the top peak, extending it down the face of the mountain, adding more Neutral Orange to the centre, and lightening to the lower edge. This will give three different shades of tint. The only thing to be done then is to put in the shadows with Cobalt and Rose Madder, but this will require great care. There is much character shown here, and the direction of surface should be carefully copied. As a general rule, the action of the brush in washing should always be agreeable to the form: for instance,—if a precipice, it should be washed perpendicularly; if a slope, it should be touched parallel with it; and so on in every case. This method of handling will invariably be attended with success. Should the first wash of Rose Madder and Neutral Orange be too light, it is better to give thin washes of the required tone separately; but of course these must be very delicate.

No. 4.

Mix .... { Yellow Ochre.
Rose Madder.
" .... { Rose Madder.
Cobalt.

The effect here is that of sunlight settling on the mountain-top in the evening. No tint can better describe this than Yellow Ochre and Rose Madder. With it, therefore, give the first wash over the whole, and it will be as well to have the proper shade at once, without a second application. The shadows have very little Cobalt with the Rose Madder, excepting to the right when a slight change is effected. There are two layers of this tint, but the second is not much darker than the first. Should the colour be hard at the edges, it must be removed by gentle washing with plain water and a soft brush.

No. 5.

Mix .... Neutral Orange.
Brown Madder.

" .... Cobalt.
Brown Madder.

A tint of Neutral Orange and Brown Madder is passed over the whole, reducing it with water towards the distant mountain. If this is correctly done, take a mixture of Cobalt and Brown Madder and lay over the shadow, changing to more Cobalt below. A second wash must be given of the same tint, only much lighter.

No. 6.

Mix .... Cobalt.
Rose Madder.
Yellow Ochre.
Cobalt.

There are three washes in this subject, the first being a general warm tint of Yellow Ochre, Rose Madder, and a very (very) little Cobalt, omitting the clouds floating before it. The second is for the shadows of Cobalt alone, and the third the delicate grey of the clouds, which is principally of Cobalt, slightly altered by the Yellow Ochre and Rose Madder. The several washes are to be given with a liquid colour, but the brush must not be too full. Although there is so little to do in this subject, yet it will require considerable care in the execution, or the atmosphere will most assuredly be lost. Much of this is owing to the floating clouds, and the only thing to be regarded in them is that the *forms* shall be circular, and the lights clear and well defined.

As almost all mountains are begun upon one of these principles, it will be advantageous to the student to copy them three or four times over, so as to profit by them permanently. The time will be gained in the end.

PLATE 10

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PLATE 10.—No. 1.

Sky		Cobalt.
General tint over drawing	*Mix*	Yellow Ochre. Rose Madder or Lake.
Warm tone upon the mountains	,,	Yellow Ochre. Rose Madder or Lake.
Shadows on mountains	,,	Cobalt. Rose Madder or Lake. Yellow Ochre.
Shadows on the hill at the side	,,	Cobalt. Indian Red.
Rocks in the foreground, first tint	,,	Cobalt. Rose Madder or Lake. Yellow Ochre.
Second tint of shadow	,,	Burnt Sienna. Lake. Cobalt.
General tone of grass, first tint	,,	Yellow Ochre. Brown Pink.
Second tint		Indigo added.
Warm tints on grass over the rocks		Burnt Sienna added.
Trees, first tint	*Mix*	Cobalt. Lake. Yellow Ochre.
,, *second tint*	,,	Brown Pink. Cobalt. Lake.

The paper must be wetted and blotted, so as to leave it damp for the sky. Take a tint of Cobalt, and lay it over the top of the drawing, leaving some straggling lights, and keep the lower edge much broken, it being for the upper part of the flying bank of clouds. When dry, pass a little clean water over the top portion of the Blue, and join to it a tint of Yellow Ochre and Rose Madder, taking it over the whole drawing, and lightening it towards the bottom by the trees. A second wash of this tint, with the addition of an apology for Cobalt, to reduce the brightness of the Orange, has to be given over the darker side of the sky, and again over the mountains. This done, mix a warm tint composed of Yellow Ochre and Rose Madder, in one division of the box of colours, and a grey tint with Cobalt, Rose Madder, and a very little Yellow Ochre, in another division, and with an alternation of these, proceed with the mountains, using the warm tint for the illumined sides, and the grey for those in shadow. This will have to be repeated, and in both instances the tint is to be passed over the foreground and *side* hill, keeping the light below the trees. The marked shadows are now to be introduced, bringing into *character* the surface of the mountains; and in doing this the brush must not be so overcharged as to create a blotchy appearance, but rather is it to have the colour at the point, so that it may be imparted with clear and distinct edges. At this stage it is requisite to wash the drawing gently with clean water, to remove any imperfections made in the flat tints. This is also calculated to improve the surface for receiving the subsequent colours. It is very probable that the tones on the mountains may require strengthening after having been washed, and therefore they should be immediately attended to. The hill rising at the side is now to have the rocky parts put in with Cobalt and Indian Red, leaving the edges clearly marked; and then the low rocks of the foreground are to receive a first tint with Cobalt, Lake, and Yellow Ochre, or the Cobalt and Indian Red,—either will do. These must not be given too lightly. They are to be finished with Cobalt, Lake, and Burnt Sienna. The trees may now be touched in very carefully with Cobalt, Yellow Ochre, and Lake, for their first tints, and the colour is to be of sufficient intensity to allow of their holding out with some force from the background. The citrine tone of the grass and hill-side is composed of Yellow Ochre and Brown Pink for the first wash, with Indigo added in the second, and Brown Pink, Burnt Sienna, and Indigo for the finishing touches. The trees are also finished with Brown Pink, Cobalt, and Lake, which will give a more transparent colour than before when the Yellow Ochre was used. The foreground will require great care in the use of the brush, so that a certain crispness of effect may be kept up throughout, and for this purpose the brush should be lifted from the paper at every touch.

The subject is now complete, and as it is likely to lead to many others of a similar character, the student will do well to acquaint himself with the variety of greys produced with the same colours, by altering the proportion of each in turn. No practice is better than the study of colours in this respect, and I am quite convinced that if the time employed in doing many little drawings were devoted to taking each colour separately, and as a principal one, mixing it with its neighbours, a thorough knowledge of combinations would be attained that would be of immense advantage in sketching from Nature. The great fault generally to be observed in the works of amateurs is crudity of colour and a want of refinement in the delicate tints of atmosphere. The eye, like the mind, has to be educated before it can appreciate anything that is elevated in character. It has to become conversant with all those nice distinctions of tone that characterize the softer gradations of colour, and enable it to arrange and diffuse the whole so as to produce harmony and contrast, or, in other words, *adaptation* and *refinement*.

No. 2.

Sky		Cobalt.
Light Clouds	*Mix*	Cobalt. Rose Madder. Neutral Orange.
Shade of distant Mountain	„	Cobalt. Rose Madder.
Added to the above for the dark shadow		Light Red.
Grass	*Mix*	Yellow Ochre. Brown Pink.
Added for the red tint		Rose Madder.

The Blue of the sky should be washed on first with pure Cobalt, and must be light in tone, the forms being decided. When dry, take a delicate tint of Neutral Orange, tinged only with Rose Madder, and commence at the left corner, adding Rose Madder and a little Cobalt to the right side, passing over the Blue. Carry this over the distant mountain, and Neutral Orange by itself over the light one, leaving some White patches agreeable to position in the copy. After this, with Rose Madder and Cobalt, wash on the delicate *forms* of cloud, having the tint very liquid and thin. Deepen the colour, and lay on the lilac tone of shadow on the mountain, preserving most cautiously the several lights, inasmuch as upon these will depend the ramification of surface. It is therefore better to study the part well before proceeding to apply the colour. The side adjoining the near mountain is much lighter than the farthest point, which circumstance must not be overlooked, as the effect of haze and light is dependent upon it. The rounded slope of the next form is now to be washed in with Cobalt and Yellow Ochre, changing into the latter towards the light. For the top of this mountain take Brown Pink and Yellow Ochre, leaving the several lights sharply. The same tint (lighter) may be passed over the front projection, adding Rose Madder for the redder part. When dry, touch on, perpendicularly, the naked rock of the highest with Cobalt and Rose Madder; and for the darkest part of the central rock add Light Red, to make it more neutral. The several markings on the surface of the distance are to be effected with a small brush and dry colour (Cobalt and Rose Madder), to prevent them being too prominent and formal; nevertheless, the direction of each touch or line has to be well considered, as there is much beauty to be produced by the treatment. The shadows and markings are now to be touched on the rocks, which should be as freely done as possible, to give clearness. After this, deepen the Citron colour of the grass, as well as the red tone in front. The same colours are employed, all of which are to be left in some outline or other. The warm colour of the markings is of Rose Madder and Brown Pink, and must be carefully dragged on to the required form.

Crispness of outline in the washes, and decision of touch, with delicacy of tone, are the characteristics of this drawing, all of which result in lightness of atmosphere.

PLATE II.

PLATE 11.

The present subject is part of the beautiful range of the Ben Arthur Mountains at the head of Loch Long, in Scotland. It is an exact imitation of the original sketch from Nature, being neither more nor less finished. There is a certain reality that belongs exclusively to every out-door sketch, which is seldom equalled in truthfulness in the finished picture. That it should be so is very reasonable, because the object being present, every touch of the artist is expressive of it; for as he perceives *so* does he depict, and *so only*. Almost every painter forgets himself when Nature is before him, so absorbed is he in her beauties, varied and perfect as they always are. One prerogative, however, he has, to which he may resort, and that is, a *choice of selection*. It is in the exercise of this that correct judgment and ability are shown. He considers how the several lines compose, and the various shades of colour harmonize; he takes cognizance of the relative proportions that one part bears to another, and the value to be attached to each; in fact, while the eye is looking upon the subject, either as a whole or in detail, the mind is busily employed in analyzing its qualification for a picture.

Would that I could enumerate the beautiful effects that passed over the present scene while engaged on the sketch; how, as the clouds changed in brilliancy of light or form, every part assumed a different character; how those huge mountain forms, at one time mingled with the dark clouds, separated only by a scarcely distinguishable outline, and frowning on all below; how, in an almost incredibly short space of time, the whole mass shone out in splendid light, from a sudden burst in the cloud, discovering every precipice and crevice with minute detail; how, as these apertures gradually closed in, a soft tone of half shadow stole on, leaving a solitary but exquisite gleam of the sun resting on some projecting spur; and how I watched its progress while flitting along the broken surface, developing forms hitherto concealed.

Effects are best learnt at such scenes as this, and a book should always be at hand to note them down, so as to refresh the memory with their charms, and give opportunity for great diversity in the treatment of the same subject. These hints it is hoped will be acted upon by the amateur with advantage.

Sky		Cobalt.
Dark mountain	*Mix*	Cobalt. Rose Madder. Yellow Ochre.
Light rocks	,,	Light Red. Rose Madder. Cobalt.
Green tone on mountain	,,	Yellow Ochre. Indigo.
Dark Purple tone	,,	Indigo. Lake. Yellow Ochre.
Warm Citron colour on grass	,,	Brown Pink. Gamboge.
Glazing on the dark Green	,,	Brown Pink. Little Cobalt.
Trees	,,	Brown Pink. Indigo. Burnt Sienna.

Having damped the paper, and blotted off, put in the sky with Cobalt, being careful to give the sharp yet soft edges of the clouds; and this can only be done by having a small quantity of colour in the brush to prevent excess. Immediately add a little Rose Madder and more water, washing it over the expanse of cloud, leaving the White lights above as well as below. This dry, lay on the first tones of the Grey mountain, which are to be a compound of Cobalt, Rose Madder, and Yellow Ochre. As the light falling upon them was different in intensity, so was there of necessity a great variation in the tints. Nothing can be easier to do than this, being simply a change of colours running one into the other while wet. To commence this mountain, take Cobalt and Rose Madder for the right side, and carry it as far as the central point, where more Rose Madder and some Yellow Ochre are to be added and washed on to the edge of the next spur; then, by cleansing the brush, run it into Cobalt and a little Rose Madder, which must be lightened with water and changed into pure Yellow Ochre, carrying a little into the form below. The line of shadow of the cloud is also to be laid on with these three colours, in mixture, and the lower edge left very decided. Now prepare some Yellow Ochre and Indigo of three shades, and begin with the darkest, washing over the top of the central mountain, changing the tint in descending, and using more of the Yellow or more of the intermediate tone, according to the position. The brush for this should be rather full, to ensure the edges being well shown. Indigo and Lake are to be added for the dark purple to the left. For the steep hill with trees, the Yellow tone is to be carried all over, very lightly. After this is dry, wash on the delicate forms of the clouds with Cobalt to the right, adding Rose Madder for the other parts. The shadows on the dark mountain are now to be put in very sharply with Indigo, Rose Madder, and Yellow Ochre, care being taken to avoid too purply a cast. The shades are only varied by adding water for the lightest, but in all of them there must be considerable attention paid to the direction of form, in order to convey a just resemblance of surface. The blue mountain in the extreme distance is of Cobalt and a little Rose Madder.

The first shadows are now to be introduced on the grass, which is done with the same colours as before, namely, Yellow Ochre and Indigo; but a little Brown Pink will serve to brighten them, and produce greater transparency. All these must be washed on with much precision, to preserve purity of tone, and no part should be touched upon twice while in the wet state, otherwise loss of clearness will ensue. With these first shades all the principal lights should be formed, and on no account are they to go too far into them. As the shades approach the front, less Yellow Ochre and more Brown Pink must be used. The Green tint on the darkest Purple is of Brown Pink and Indigo, without any Yellow Ochre. For the bright Citron tone on the steep hill in front, use Gamboge and Brown Pink, laying it in with some strength, so as not to destroy the numerous White lights at the edge. For the darker Green, a mixture of Brown Pink and Indigo, in rather a pulpy state, is to be touched on by lifting the brush well from the paper each time. Its action should be rather circular, especially on the top of the trees. The bright Yellow patches are of Gamboge and Indian Yellow. The whole of the bare rocks are to be laid on with Light Red, Cobalt, and Rose Madder, varying the proportions according to the required tint. Light red, however, is the chief ingredient for the warm tones in light, and Cobalt for those in shadow, the Rose Madder being simply for the purpose of giving a Pinky tinge to some parts. The shadows of these are also made with the same colours, as also are the Grey shadows towards the front, and at the lower part of the steep hill to the left. After the green tones and the rocks are all given, the darkest shadows of the highest mountain must be attended to, using the same tints as before; and, when dry, some thin washes (*very thin indeed*) of Rose Madder, Yellow Ochre, and Brown Pink, are put upon the lights to alter the colours to their correct hues. Nothing is wanting to complete the sketch save the decided markings of the several forms on the grass, and their shadows in contact with the rocks. Yellow Ochre and Indigo are employed for those at the top, and the brush must be but slightly charged with thick colour, so that we may touch with much force where the forms are strong, and drag it slightly over the open and undecided parts. All the other markings have Brown Pink introduced with them, and are to be put on to the exact forms. The darkest shades on the trees must be with Brown Pink, Indigo, and a little Burnt Sienna, and should be handled very freely. A little dragging with a rather dry colour of Brown Pink and Gamboge over parts of the grass will give the finish; but this must be done very carefully, and *too* much of it must not be used, lest it should become conspicuous.

PLATE 12

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T R E E S.

[illegible]

[illegible]

[illegible]

TREES.

PLATE 12.

Trees are considered by amateurs to be more difficult than anything else in painting. Now this is true as regards the earlier stages of learning to draw, owing to the forms being so varied and intricate. The student is frequently deterred from practising them, on account of his inability to please himself; but certainly this is very impolitic, and hinders improvement. The best way is to persist for a time, not minding the disappointment, and in all probability the difficulty will be overcome much sooner than was anticipated. The first thing to be observed in foliage is the *form*, and it is impossible to adhere too closely to it. We are affected much more by the outside than by the inner form, and therefore it is of great moment that the outline should be truthfully rendered. Colouring is quite difficult enough in itself without being made more so by incorrect drawing. I am consequently always anxious that the pupil should bestow considerable pains upon this part of his work, and see that it really is accurate before he attempts to use the brush.

No. 1.

Mix .... { Gamboge.
Yellow Ochre.
Indigo. }

The colour of this tree is warm and pure, without being too bright; and in order that it should be so, Yellow Ochre has been employed as a help to the Gamboge. It serves to give body, and enables the colour to be applied much thicker; while, from being more broken in tone, it acts as a check to the crudity of the Gamboge. Instead of mixing the three together to match the colour, I always place a quantity of each side by side, and mix as I require. In this instance I mix the two Yellows first, and add the Blue to them to effect the change. Commence with a brush well filled with the most Yellow tint, touching on boldly, and lifting it each time. If this be not done, it will be almost impossible to preserve the character of the tree and the bright lights between the branches. A change in the colour will be perceived after two or three touches, which must be continued while wet until the whole of the first wash is complete. Great care should be taken to keep the lightness of the outside character. This is essential, otherwise solidity, instead of multiplicity, will be the result. In representing a mass of foliage there is considerable difficulty in giving the idea of leaves, which of course is the chief thing we have to aim at. The great secret is, without doubt, in the outside touch and the lights between the branches, so that it is imperative that these should be carefully attended to. The shadows are put in by separate touches, with the colour still thicker than the first wash. Every touch must follow in the direction of the branch, and separate the light from the shadow; that is, give the interior forms and their affinity towards the outer branches. Decision of touch, crispness of outline, and correctness of colour, are the peculiarities and beauties of tree-painting.

No. 2.

Mix	Naples Yellow. Indian Yellow. French Blue. Burnt Sienna (very little).

The tone of this tree is cool, and therefore, with the exception of the top part, is more dependent upon Blue than Yellow. There is also an opacity in it partaking of a hazy character. This is obtained by having Naples Yellow in the mixture, which, being Yellow in itself, does not destroy, but adds to the delicacy of the Green. Place the colours separately side by side, and commence at the top with the brush so charged as to impart a full quantity of colour, crisply and well defined. The tints, from the Yellow to the Blue tone, must be run one into the other, while wet. The shadows are put in with two degrees of intensity, the first being rather light at the upper part, and increasing in strength towards the bottom. The darker is very decided, and expresses the character both of the inner and outer forms. There is very little Naples Yellow in this, and more Burnt Sienna. It is evident that to obtain clearness there must be considerable practice in the handling. Manipulative power is as essential to the executive as the intellect is to the conceptive: the one cannot act without the other. It would be as reasonable to expect the perfect expression of a difficult passage of music without practice as the perfect rendering of any difficult object of painting without practice. Both can only be attained from application. In music, indeed, this is always insisted upon; while in drawing the same is regarded as extremely irksome and uninteresting, and is therefore unheeded. I have often thought of the mistake most students and amateurs make in this respect, the former being not only irksome to the performer, but is absolutely annoying to all around, while the latter is only tiresome to himself. I would therefore earnestly recommend some little self-sacrifice in order to overcome the difficulty of manipulation, being well assured that the pleasure of the exercise of the mind in painting will be increased ten-fold when the power of the hand's expression is gained.

No. 3.

Foliage	*Mix*	Gamboge. Light Red. Indigo.
Light stem		Light Red.
Dark stem and shadows	*Mix*	Light Red. Lake. Indigo.

These trees are deeper in tone, and more broken than the two preceding. The dark tint of the top is principally of Indigo and Light Red, made Greener by the addition of a little Gamboge, while the lighter portion has more Gamboge still. Each of these having been arranged side by side, commence from the top with the brush well, but not too fully, charged, and change the tint to a more Yellow tinge for the tree behind. When dry, introduce the first colours of the stems, the light one being of Light Red, the dark one of Light Red, Lake, and Indigo. Now touch on the shadows of the foliage broadly with the same colours as before, only darker, taking great care to keep the direction of the forms. A second and still deeper shadow is afterwards given to the lower portion of it, in order to produce three different gradations. The stems are to be finished with Light Red and Indigo, the former in excess, to give warmth and not blackness.

No. 4.

Mix .... { Gamboge.
Burnt Sienna.
Indigo.

In this there are three tints, that at the top having a slight autumnal tinge. The Green tones of this group are all broken, partaking of a Citron cast, and are well calculated to contrast with the fir trees in this plate. They give value and force to each other by opposition, and therefore compose most exquisitely when placed side by side.

The three colours being ready on the side of the box, mix Gamboge and Burnt Sienna together, adding a very trifling portion of Indigo for the topmost branch, and more Indigo for those to the left side. The touches are rather smaller than those of the other trees: nevertheless, they are to be equally decided in character, and the tint changed, while wet, as before. There are also three gradations: namely, the first colour, and two shadows. The colour is for the purpose of giving the tree in its entirety, the first shadow is to separate the light from the shadow, and the second shadow to give the deep and darkest markings. The stems, or rather the limbs and branches, are touched in with the same three colours, used very thickly.

The examples in this plate are sufficiently clear and varied, both as to character and colour, to give considerable insight into the manner of tree-painting, and lead on to others that are more finished. It is to be hoped they will not be passed over without at least being copied *two* or *three* times.

PLATE 13

PLATE 13.

A Group of Trees at Croydon, in Surrey.

The present subject is to express colour, with light and shadow, under a misty atmosphere, with the sun shedding its soft influence over the whole.

As there is much diversity in colour accompanied by great decision of light, it is most desirable that the pencil outline should be both neat and exact. This, indeed, is always needful when the subject is separated and distinct in its several forms, because the colour will invariably have to be taken with scrupulous nicety up to the edges of each, and so produce brilliancy and light. For this purpose no better illustration could have been selected than the present group, the distances and position of each being so clearly shown.

Sky, also distant Trees	*Mix*	Cobalt. Rose Madder.
Foliage..............................	,,	Yellow Ochre. Gamboge. French Blue. Burnt Sienna.

Damp and blot the paper, and pass over the whole of the sky and trees, leaving those in Yellow light, with a faint tint of Cobalt and Rose Madder, letting Blue preponderate to the right, and Rose Madder to the left. When dry, wash on the Grey, to its full strength, over the distant trees with Cobalt and Rose Madder, also upon the shadows of the light trees, and all over the central dark one. The reason why this is done, is to allow of the air tone shining through the Green tint above, and so to gain atmosphere. I do not approve of laying in the first shadows with Neutral tint or Grey of any kind, excepting in effects of this kind, believing it to be attended with a loss of luminous quality. A sufficient quantity of the colours being arranged upon the palette (or side of the box), commence with the small tree in front to the right side, and mix for it Yellow Ochre, slightly altering the same with a little Gamboge and French Blue. It is to be laid on at once, not overlooking the little White lights in the centre and at the left edge. The warm tree adjoining should receive a wash of Yellow Ochre, and a minute portion of French Blue, to impart a trifling difference, and a little Rose Madder should be added over the shadowed side. Gamboge, strengthened with Yellow Ochre, is for the lightest tree, the White lights of which must on no account be covered. It is in this small tree that the concentration of light is given, every other part being lower in tone. The next, which is in shadow, and already having a Grey tint upon it, is to be washed over with Yellow Ochre and French Blue. In this, as well as in all the others, great evenness of tone should be given, in order to receive the shadows without interruption. I say *interruption*, because if a wash is not laid on evenly and flatly it will have a deviation of tone, and a detail of its own, preventing any subsequent tint from telling so singly and effectively as it otherwise would. Let it therefore be understood that, whether the first colours are applied thinly (that is, in a very liquid state) or thickly (that is, in a more pulpy condition), they must represent one even surface. Yellow Ochre being a turbid colour, and rather difficult to lay on with ease, I have made the above remarks to caution the student respecting it.

The two next trees being similar in tint are done with Yellow Ochre, reduced in brightness, by the addition of a little French Blue, and increasing the latter towards the lower part. The last tree is of Gamboge and Yellow Ochre, with a very little French Blue, increasing, as in the tree before it, towards the bottom. The same colour may be employed for the hedge below.

This done, wash a slight tint of Yellow Ochre and French Blue over the top and right side of the distant trees, varying it *slightly* over the entire mass. The whole of the lights are now to be cut out by washing the first shadows in with great sharpness up to their edges. This must be done without fear, touching on the colour firmly. The brush is to be so charged as to impart the contents without excess, and should be lifted off the paper at each touch. In the two groups to the left, the brush is to be held so as to work upon its side, and the colour dragged downwards. By this method an accidental and natural character of light is maintained. All the shadows are a combination of the same colours, only in different proportions. There are two degrees of intensity, the first being *the general* shadows, the other the markings and expression of those shadows, which are always of *smaller* size.

The three trees to the right, beginning with the second, have another wash of colour over part of the lights. The Orange colour is to be Yellow Ochre and Gamboge, the Light Yellow nearly all Gamboge, and the Dark, Yellow Ochre and French Blue, with a very little Gamboge. These are put on with the edges of the colour showing. I have great faith in the benefit to be derived from a careful study of this subject, possessing, as it does, great relief and variety of colour. There are one or two dark touches at the bottom of the trees upon the hedge, which serve to draw the attention downwards, and give the full height and elevation of the group. The branches are of the same colour as the foliage.

PLATE 14.

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PLATE 14.

No. 1.—*Two old and round-headed Oaks.*

Although there is more finish in this than in the preceding plates of trees, yet there is a certain dignity and simplicity about it which is not the result of labour. It is, however, far more difficult throughout the whole drawing, the character of every part being more artistic in treatment. Much freedom of hand is requisite, as every touch has to tell its own tale, and to be expressive of something. The distance and foreground are alike free and loose in execution, but they are suggestive of the description of ground they are intended to represent. Considerable attention has been paid to the light and shadow, both as to their concentration and colour. These are so distributed as to give breadth of effect, which means that the eye looks over broad masses without being disturbed by small and numerous catching lights. There is a unity of purpose to be observed tending to give grandeur to the one object of the drawing, which is the oak tree. Its height, bulk, and general form have to be regarded, while its subdued and deep-toned foliage imparts a degree of poetic feeling to the whole.

Sky	*Mix*	French Blue. Indian Red.
Foliage	„	Brown Pink. Vandyke Brown. French Blue.
Light on stem, also the shadow	„	Brown Madder. French Blue.
Darkest touches on the stems	„	Brown Pink. Burnt Sienna. Lake. French Blue.
Light grass	„	Gamboge. Yellow Ochre. Brown Pink.
Ground	„	Brown Madder. Light Red. French Blue.
Deep warm touches in the foreground		Brown Pink.

The paper should be damped as usual, and blotted off. A wash of Indian Red and French Blue is to be laid on for the sky, beginning at the top corner to the right, carefully preserving the sharp white forms of cloud, and their precise positions. The bright light against the left side at the top of the tree is to be very exact, as being the principal and telling one. From this it is to graduate into an increase of Blue, and the same has to be observed on the other side, using the French Blue by itself at the junction of the ground. All the little sparkling lights are to be left, as their colourless presence serves to give depth of tone to all else. The ground tint may be laid on, getting fainter towards the bank. When dry, and the Brown Pink, Vandyke Brown, and French Blue are arranged side by side, wash on the first colours over the mass of foliage, varying the proportions to warmer or colder according to position, and leaving a few White lights about the central branches that may receive by-and-by a delicate tint of colour. The mass in light is to be finished with this first wash before the broad tint of shadow is put in, and afterwards the deep shade must be introduced upon the stems. The distance is effected with French Blue and a little of the foliage colour, and the brush dragged at its side, the full force of the Blue being above the lightest part of the grass. It is done at once, and must not be meddled with by constant touching. The tree is now ready to receive the forms of shadows, showing the several branches. Each of these must be attentively studied before applying the brush, because it is very important that the rounded character should be maintained without formality or stiffness. The second shades are also to be put upon the dark part, and must follow the construction of the branches. The delicate tint of Gamboge and Yellow Ochre, with a small addition of Brown Pink, is at this stage to be washed upon the grass at the foot of the trees, leaving a form of White light to show the surface of the ground on which it grows. Some of the tree colour is to be placed upon the little grassy bank to the right, above the road. The deep markings on the shadow of the stems must be put on with decided touches, and the brush held to impart the colour from its point. It is important that these lines should be faithfully rendered, so as not to cut up the light by their prominence, or destroy the breadth of shadow by being too intense or black. Always have such deep markings rather warm in tone, or a general coldness will be imparted to the whole drawing. The half lights on the grass are to be given with the same colours as before, but a little darker, for fear of losing any of the sharp edges. All that remains to complete the drawing is to put in the several deep and small touches upon the foliage with the same colours. Many of these are expressed by little else than dots or short lines, but, wherever they may be, care must be taken not to let them be too intense or spotty; sufficient only should be introduced to give character and gradation. Look well to the outer branches, and improve them where required. When the trees are satisfactorily done take some of their colour, and with a flattened and split brush (not a flat brush) touch on the shadows of the grass, which, from the hairs being separated or divided, can very easily be done. A few dark markings at the divisions of form, and some touches to indicate ruts upon the road, will finish the work. The few last touches are put in with Brown Pink of some depth; and, being warm, serve to brighten up the foreground, and contrast with the deep Blue of the distance. The dark shadow at the edge of the little bank at the right, and the deep touches below the trees upon the grass, serve to bring the colours of the dark foliage into those parts, and diffuse them into the subject. If it were not for these the tree would be isolated, and become unconnected with the whole. Repetition of tone, of colour, and intensity, is imperative in every drawing; but its introduction should be so skilfully introduced that none but the artist should perceive its purpose.

An excellent practice is to draw the subject over again from memory, as well as to compose something of a similar character, and thus become conversant with the principles upon which it is constructed.

No. 2.—*Alpine Scenery.*

Sky		Cobalt.
Clouds	*Mix*	Light Red and Cobalt. Cobalt.
Snowy mountains	,,	Cobalt. Rose Madder.
Trees	,,	Brown Pink. French Blue. Blue Black.
Light stems		Light Red.
Dark shadows	,,	Brown Pink. French Blue. Lake.

Although it is understood that the paper has to be damped before commencing a sky, yet it is by far the best plan to head each lesson with this advice,—repetition though it be.

The diversity in this sky results from changing the colour while wet, and leaving the catching lights of the clouds distinct and clear. The right side is scarcely anything but Cobalt, deepening in the bluer portions. It is then altered with Light Red for the left side, and the Blue below introduced round the trees. After this the snow-capped mountains are touched on to their respective forms with Cobalt and Rose Madder, and carried into the lower trees, leaving the White lights.

Now comes the difficulty. It is not an easy task to represent trees of this description, with the snow resting on the heavier branches, and still maintain a lightness and separation of the forms. It is anything but easy to make it appear as if, by shaking the limb, the snow would fall from its resting-place and discover the green foundation. No: to effect all this without some previous practice in the manner of handling, is a hopeless case. I would therefore advise several attempts of the trees in order to attain the peculiarity of handling, with the method of using the brush, before beginning the drawing. The size of the brush should be that of the Goose Quill, with rather a fine point, so that a fine touch may be given of decided colour; and by holding it slightly at the side a more open character may be imparted, as if it were dragged. Commence with very short and unequal touches, having the colour rather dry than otherwise, always handling in the direction of the form. I generally make a single line first to express the branch, and upon it give the foliage to the proper shape. This is by far the most ready manner, both being done with the same colour, and at the same time. The masses of snow are left broad and open at first, care being taken to keep the several branches graceful and correct in their extremity of form. The shadow to the left and below must be made with a thicker colour. Although there is a complicated appearance in the foliage, yet it is exceedingly simple, and has but three gradations, similar to the other trees: the first being the general colour, the second the broad shadows, and the third the deepest markings, to give detail to the shadows. The distant trees are painted in with dry colour by dragging the brush from first to last, either by applying the point or the side, according to the surface to be covered. With these preliminary remarks I leave the pupil to act upon them to the best of his ability.

The first tints being put in for the sky and mountains, wash the whole over with a soft brush and clean water to remove any excess of colour; then blot off, and lay on the second tints of the clouds, using either more *Blue* or *Red* as may be required, having the colour very thin, and leaving off with defined edges; the mountains are also to receive the second shadows. Now arrange the Brown Pink, French Blue, and Blue Black side by side, and with very little of the Black in combination. Commence the top of the highest and central tree, giving a single fine line for the direction of the branch, and immediately adding thereto the green leaves. Do this to each branch in succession, observing their length and breadth individually, so as not to destroy character. A little more *Blue* may be added to the tree at the right, and Black to that on the left, increasing the intensity on the shadowed side. The two trees to the left are of different construction, the touches for which must be long and rather perpendicular. Pay particular attention to the outside form, and preserve a lightness of touch. Still more Blue and Black, of a light tone, must be employed for the first washes of the distant trees to the right. After this, introduce the several stems and branches with Light Red, and these will serve as a guide for the detailed touches of the branches laden with snow. The first shadows are to be put in with stronger colour, great regard being had to their direction; and after these are dry, all the deepest markings are to be given with pulpy colour and decided touches, the action of the hand being quick. Notice well the several darks between the snowy branches, penetrating as it were into the recesses of the trees, and separating its several parts. That lightness of character of which I spoke at first is dependent upon these touches, so that it is of the greatest consequence they should be correctly given. They must be introduced without being too conspicuous; indeed, they should not be seen at all, simply conveying the idea of a recess. Should any of the snow have been covered up, it is to be regained with a sharp knife or eraser. There are many other lights also that may be taken out in the same way, but the practice is dangerous if not carefully exercised. The dark touches on the branches are to be of Brown Pink, Lake, and French Blue, the colour being thick and rather dry. The light projecting branches are to be put in with Chinese White, and when dry, tinted with Light Red. A very small brush is best for the finishing touches of the distant trees, and the colour (principally French Blue) to be dry. The snow on the ground in front is shaded with the cloud tint to the right, which is nearly all Cobalt. When this is accomplished, look well over the exterior forms of the trees, improving them by distinct touches where necessary, and the drawing will be finished.

PLATE 15

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BUILDINGS.

PLATE 15.

We now come to seven different subjects of buildings exhibiting the various materials of which they are generally constructed. The roofs consist of tiles, thatch, slate, and stone; the walls of plaster, wood, and stone. Each example is painted from nature, and the colouring and drawing have been most truthfully copied, in order that the student may be furnished with realities, and not inventions.

Perhaps, in most instances, it may be superfluous to speak of correctness in outline, but certainly not in all. Many there are who hastily slur over the sketch, from an impatient desire to lay on colour, *that* being attended with real pleasure, while the former is regarded as of minor importance. Now fidelity of outline is the forerunner of success in the finished picture, while *infidelity* of outline is likewise the sure forerunner of disappointment. This applies in an especial manner to buildings of every kind, inasmuch as their forms are positive in construction, composing certain lines in certain directions. These for the most part are perpendicular, horizontal, diagonal, or circular, and the three last very frequently acted upon from a receding position. To represent these truthfully, we must call in the aid of perspective,* a knowledge of which is indispensable. Otherwise it is almost certain that the lines will be going up when they should be going down, or the contrary, inclining downwards instead of upwards. If amateurs and students did but know the feelings of the artist when he sees these mistakes, they would immediately set to work to overcome the difficulty. It is an ignorance that should not be permitted to continue. To say "You is," or "I are," is no more offensive to the ear than false lines are to the educated and well-trained eye. These remarks, it is to be hoped, will have sufficient weight with those who are really desirous of improving and perfecting the talents with which they are gifted, so that their works may always be productive of pleasure and instruction to their friends.

No. 1.

A dilapidated Cottage, with tiled roof, wood logged, and plaster walls.

Tiles	*Mix*	Yellow Ochre. Lake. Light Red. Indigo.
Bright Tiles		Vermilion.
Shadow under roof	„	Lake. Indigo.
Deep markings of Tiles	„	Brown Pink. Lake. Burnt Sienna. Indigo.
Beams and supports	*Mix*	Blue Black. Yellow Ochre.
Plaster	„	Yellow Ochre. Vermilion.
Tree	„	Gamboge. Brown Pink. French Blue.
Interior of Garret window and elsewhere	*Mix*	French Blue. Lake. Brown Pink.

Where the sky is so simple and small as in the present example, it is almost better to leave it until the buildings have received their first tints. The position of the principal lights,

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* The Elements of Perspective, by myself, and published by Messrs. Winsor and Newton, or any other approved work, of which there are several.

and their connection with the several parts of the subject, are more easily determined, and more correctly given than they probably would have been were they treated at first.

The whole of the five following examples were painted in this manner.

It is always desirable to damp the paper, laying on such a diversity of colour as there is in these roofs. The change is so frequent, that we require as much time as possible to give the variety without fear of drying. Supposing this to be done, and the colours

Tiles.............................. *Mix* { Yellow Ochre,
Brown Pink,
Lake,
Light Red,
Indigo,

placed side by side ready for work; commence at the top of the roof to the right, with the brush well charged with a *full tone* of Brown Pink, Lake, and Indigo, taking more of one than the others, according to the hue required; the Brown Pink to be in excess at the top, immediately adding Lake and Blue; then more Lake, and almost all Light Red towards the bottom. Be exceedingly particular in leaving the white lights, for they serve to impart great brilliancy by their colourless contrast. The roof of the garret is next to be done with Brown Pink, Yellow Ochre, Light Red, and Indigo, using them differently according to the character of tint. The bright Red near the top comes on afterwards. Now proceed with the other roof, introducing Lake where the tone is more crimson. The lower part is principally Brown Pink. While this is drying, the wooden supports and beams are to receive a tint of Yellow Ochre and Blue Black, and the tree is to be put in with rather dry colour, which is dragged towards the bottom. For this, take Gamboge, Brown Pink, and French Blue. The sky has next to be introduced with Cobalt, keeping the forms of the clouds very decided. One wash of the tint, *fainter* or *stronger*, is sufficient for the purpose. At this stage, all the shadows in the interior, and under the roofs, are to be put in with Indigo and Lake, observing the precise angle of the Sun's direction. These have to be very crisp in outline, to give an idea of sunshine. The broken surface of plaster, where the brickwork is seen, may be done with Yellow Ochre and a little Vermilion, with a minute portion of Indigo to check their brightness; after which a partial wash of Yellow Ochre is to be laid over the plaster, preserving the portions that are left white. Every part being covered, all the markings or divisions of the tiles are to be touched in, by clear and decided lines, holding the brush well up to the point, so as to avoid rough and jagged edges. Upon the decision of these lines, the beauty of effect depends. Each touch must tell its own tale, by presenting the several layers of tiles in their particular *forms* and positions. When this is accomplished, take a thick and pulpy mixture of French Blue, Lake, and Brown Pink, and touch firmly into the deepest recesses and holes in the roof, the edges of which cannot be too hard. The extreme darks may also be given under the roof with the same colour. Great force will result from these darks; but care must be taken not to have too much Blue in the mixture, otherwise a cold effect will pervade the whole work. As this is a dilemma many fall into, great regard must be paid to this particular process. In all these touches of dark colour, the action of the hand should be quick and firm, the brush being lifted from the paper at each touch. Attention to this will give transparency—a quality that should be inseparable from shadow, from the fact of its varying in intensity, and the objects under its influence being more or less visible. Nothing tends so much to heaviness in a picture as opacity of shadow, and opacity arises entirely from an evenness of the same power of colour being distributed over the whole surface. The red tiles are to have a wash of Vermilion, which will alter their appearance considerably, and reduce the brilliancy of the other parts, so that each variation of tone will have to be washed thinly with the tints suitable for the hue required. *Thinly*, because the first shades of colour are so quickly changed by subsequent tones (however light they may be) that it is more than probable they may be rendered too contrasted in character, and fail in the easy blending of transition. The gable of the far roof will have to be neatly touched, to show the rafter, and the space between it and the wall, where the tiles are seen. It is in such particulars as these that the strength of the artist is discovered. Inattention to them is only to be found in the productions of those who draw without thought or care.

All the markings of *outline* in the wood-work are to be touched in with fine lines, made of Brown Pink, Indigo, and a very little Lake, using the colour rather dry in some of them; and then, by taking Brown Pink alone (*thick* and *dry*), drag over some of the rafters, to give roughness of character, and an appearance of age. With the Brown Pink in this state, and a little Blue, touch on the few shadows upon the tree, but avoid putting too many. The Yellow of the lights is Indian Yellow. Lastly, examine well the separate tiles and different bits of timber, deepening those touches that have most force and expression; and should any of the White lights be lost, regain them with the point of a sharp knife.

No. 2.

Stable, with Thatch and Plaster, at Overton, Hants.

Thatch	*Mix*	Indigo. Lake. Yellow Ochre.
Markings	,,	Brown Pink. Lake. French Blue.
Wood in light at the loft	,,	Rose Madder. Blue Black.
Door to loft..............	,,	Yellow Ochre. Blue Black.
Grass in loft	,,	Gamboge. French Blue.
Tree........................	,,	Gamboge. Brown Pink. French Blue.
Dark interiors of windows and doors	*Mix*	French Blue. Burnt Sienna. Lake.
Plaster....................	,,	Yellow Ochre. Burnt Sienna. Brown Pink.
Bricks	,,	Yellow Ochre. Vermilion.
Post inside the door ...	,,	Burnt Sienna. French Blue.
Markings in wood	,,	Brown Pink. French Blue. Burnt Sienna.
Sky		Cobalt.

In this, as well as in the last subject, the sky is to be left until the stable has received its first washes of colour, and for the same reason: namely, that the lights may be placed more correctly.

The paper having been well damped and blotted, commence with the top central point of the thatch (the three colours of Indigo, Lake, and Yellow Ochre having been arranged side by side), taking Lake and Indigo to about an inch on either side, and then add a little Yellow Ochre, with less Indigo, to give a warmer tone. Carry this to the bottom, with more water to weaken the tint, and leave some lights towards the open door of the loft. On the other side add more Indigo as far as the warm tint. Now take Yellow Ochre *almost* by itself, and wash on the upper part of the new straw of the thatch, carrying it downwards with a little

Lake in mixture, and take it over the left side to the edge of the drawing, introducing a little Indigo where it partakes of a Grey tint. Great attention is to be paid to the small scattered White lights. Next, give the shadow cast upon the wall from the roof, with French Blue, Burnt Sienna, and a little Lake, the edges of which must be exceedingly sharp and correctly formed. After this, put in the dark interiors with the same colours, varying to suit the tint. It is necessary to get in all these as early as possible, in order to throw the walls forward, and so give to each part its proper distance and position. I have frequently seen pupils labouring away at all the exterior surface, giving the several gradations of tint, and leaving the dark interiors nearly White. The consequence was, that it was perfectly impossible to judge of the tone and depth required, so that, when the dark recesses were put in, the whole of the outside walls, with which so much pains had been taken, were found sadly too thin and weak, and had to be painted over again. I wish it therefore to be understood as a general rule, that it is better to introduce all the interior darks before commencing the colouring of the outside surface, be that what it may. Now wash on the wooden pillar and side of stall with Burnt Sienna and French Blue, as also the sides of windows. After this, give the shadows of broken plaster with the same colour as that below the roof, being very careful to keep all the forms angular and sharply defined. When dry, lay on the first tints of the wood of the loft and gate; also of the windows and door-posts. That in front of the loft is Rose Madder and Blue Black; the gate, or rather door of it, is Yellow Ochre and Blue Black; the door-posts, Rose Madder and Blue Black; window to the right, Yellow Ochre, Blue Black, and a very little Vermilion; piece of wood at the bottom of this window, below the wooden bars, Yellow Ochre and Vermilion; the window to the left is Yellow Ochre, with a very slight portion of Blue Black; and for the light wood below, Yellow Ochre and a little Vermilion. It is now time to introduce the Yellow tones on the plaster, which is of Yellow Ochre, Burnt Sienna, and Brown Pink, Yellow Ochre being in excess; the few bricks are Yellow Ochre and Vermilion. The sky may be laid on with a thin wash of Cobalt, commencing at the top corner to the right, and leaving the edges decided in form. Lighten the tint with water, and carry it towards the left, leaving what lights there are. A little stronger Cobalt may be touched into this before dry, and the result will be a softened gradation. While this is drying, put in the grass in the loft with Gamboge and French Blue; and when the sky is ready to receive it, touch in the tree with Gamboge, Brown Pink, and French Blue, lifting the brush off the paper at each touch, and using it from right to left. As the whole of the subject has its first tints, lay in the shadows of the roofs with thin clear washes of Indigo, Lake, and Brown Pink, using a small portion of the last. Especial regard is to be had to the position of the cool or warm tints, in order to preserve a luminous and clear character. This is only to be obtained by leaving an edge to each variation, that the change may easily be discerned. Darken the deeper tones of the interiors with French Blue, Burnt Sienna, and Lake, the colour being pulpy; that is, with little water to it. Touch quickly and firmly. All the markings between the wood-work may be given with Brown Pink, French Blue, and Burnt Sienna. These are to be effected with a finely-pointed brush, held rather upright, to prevent the side from spoiling the clearness of line. It is by no means an easy thing to give these touches correctly, and I would therefore caution the student respecting them. Each touch is to express some form in connection with a recess or shadow. *This*, and *this alone*, must be done. Markings of this description are too often like bits of colour *crawling about*, instead of describing the objects they are intended to do. I am always exceedingly sorry to see this, because it shows an evident inattention, a want of thought and observation, and a regarding *the colour more than the end.* There can be no shadow without a cause, and no variation in that shadow, excepting from reflexion, projection, indentation, hole, or recess in the surface; and where these occur, they must be faithfully shown. Chance touches from a student's hand are unmeaning blots, cutting up the subject, and destroying breadth of effect. Where these touches are introduced with reference to their intended result, then the several objects start out from the paper in perfect relief, the means being lost in the truthfulness of representation. I have dwelt upon this at some length to prepare for the markings upon the thatch, there being *but* few in comparison of the many divisions they are intended to portray. For this purpose take a finely-pointed brush, charged with Brown Pink, Lake, and French Blue, and touch in the several horizontal divisions or layers of thatch, observing their direction, the perspective being dependent upon them. These are not fine touches, but rather of some breadth, being more expressive of thickness of thatch and consequent shadow, similar to the lower edge of the roof, as well as the rounded projection of the loft. Most of these are done with a dragging touch and dry colour. Thin colour would give too definite an edge and hardness of texture. When these are dry, carefully introduce all the oblique markings of the straw, and let each take its proper place, to give an idea of the manner in which the thatch is lying. Some will be found very fine and close together, others will be broader and more separate. Many are long, showing the continuous line of straw; many are short, giving their termination. Most are done with rather dry colour, but not so much so as to prevent the line being entire. The junction of thatch and wall must be faithfully shown, and afterwards the brush dragged over it with thick colour, chiefly of Brown Pink. There are two or three different depths in the touches of the thatch, so that the deepest must be well considered, and judiciously placed. Supposing the several markings to be completed, the whole of those expressive of the wood-work are to be touched in with precisely the same colours, rather putting too few than too many darks. The plaster may be strengthened in its brightest parts with Yellow Ochre, and a dash of Vermilion to assume an orange tone. Wash on a few pearly tints of Rose Madder and Cobalt in places; but on no account are the white uncovered parts to be lost: if they are, all trace of sunshine will be gone. Strengthen the deepest part of the interior of the stable door at the lowest part, and give the division of the pillar and stall. Lastly, mark in the character of the plaster with warm tints, such as Yellow Ochre and Vermilion, Brown Pink, and Burnt Sienna; and over the right side drag some thick Brown Pink, with a dry brush held at its side, quickly over the plaster, to impart roughness of surface. Before doing this, it is better to try the colour upon a spare piece of paper, to see if it is suited for the purpose. A few touches of Gamboge and French Blue upon the tree and grass, sharply put on, will finish the drawing.

Remarks.

Although the subject is small and apparently insignificant, yet I have deemed it profitable to the student to detail its production very minutely; introducing every theoretical and practical principle that could be beneficial to him. Humble though the drawing may be, yet it is only effected by the same means as others of a far more finished and complicated character, and to which it is intended to prove a useful and rudimentary guide.

PLATE 16

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PLATE 16.—No. 1.

An old Cottage and Blacksmith's Shop at Charlton Kings, near to Cheltenham, Gloucestershire. A study of Slate, Thatch, and Brick.

Sky	*Mix*	Cobalt. Light Red.
Slate	,,	French Blue. Lake. Brown Pink.
Thatch	,,	Yellow Ochre. Lake.
Interiors and dark touches	,,	French Blue. Burnt Sienna. Lake.
Moss	,,	Brown Pink. Burnt Sienna. French Blue.
Bricks	,,	Burnt Sienna. Vermilion. French Blue.
Trees	,,	Brown Pink. Gamboge. Vandyke Brown. French Blue.
Light grass	,,	Emerald Green. Gamboge.

As the light in the sky is single and easily given, it is advisable to wash it in at once before commencing the building. To do this, damp the paper and blot off. Begin with a warm tint of Cobalt and Light Red at the corner to the right, preserving the form of light by a sharp outline, jagged in character; continue it round the top form, lightening with water towards the darker mass, for which an addition of Cobalt is to be had, finishing at the lower edge to the left with Cobalt alone. The colour may be taken into the slate roof with help to it, but on no account is it to go over the light thatch of a citron tint. It will be seen that the tint of cloud to the right is warm, and that on the left cold; the former harmonizing with the side of the house in shade, being similar in tone; the latter contrasting with the yellow citron thatch and red colour of the brick-work. By this treatment, breadth of effect is obtained. After the sky is dry, wash on the slate roof with Brown Pink, French Blue, and Lake, changing the proportion of each as the tint varies. Begin at the top to the right with little else than Brown Pink, and immediately run into French Blue and Lake. Continue the same by the gable, omitting the Lake. On the opposite side of the roof, the Brown Pink is less pure, by having more French Blue and Lake at the top, gradually acquiring a bluer colour, but finishing with more Lake. The little shed in front is of the same, with little more Brown Pink to check the purple.

Be careful to preserve the numerous specks of white. Now give the moss on the thatched roof with Brown Pink a little Burnt Sienna and French Blue varying in tint. With these colours, commence with the tree in front of the gable in light, using Brown Pink alone, and deepening with Vandyke Brown and French Blue towards the shadow, adding more water to weaken the tint on the light by the *right* side. The little upright bush in the centre may also be put in, as well as the grass, changing upwards to a pure tint of Emerald Green and Gamboge. In this, as in the roof, much of the brilliancy and daylight appearance will depend upon the several small White lights. When all the Green tints are in, lay on the dark colours of the interior with French Blue, Lake, and Burnt Sienna. The shadow under the roof may be touched in, and also those below the door on the ground. Now for the brick-work. The chimneys at the top are French Blue and Lake with a very little Burnt Sienna, but the walls are nearly all Burnt Sienna, a little Indian Yellow being added to the base of that over the front shed. The wood-logged brick wall of the blacksmith's shop is much broken in tone, and comprised of Burnt Sienna and Vermilion reduced in brilliancy by a small portion of French Blue. In washing on these separate compartments, be exceedingly particular in leaving the edges of the wood-work sharp and crisp, as much lightness is dependent upon them; the wood is afterwards tinted with Rose Madder and French Blue, but not all over. The shadowed side of the projecting cottage is of French Blue, Rose Madder, and a little Yellow Ochre, and the beams in front of gable are of Rose Madder and French Blue. The light plaster is of Yellow Ochre, tempered, where required, with a little of the brick-colour. When the Grey tone over the path is put in with French Blue, Rose Madder, and a little Burnt Sienna, commence the shadows and markings on the roof with Brown Pink, Vandyke Brown, and French Blue. All these must be introduced by a smart action of the brush and a pulpy state of colour, lifting the hand from the paper each time. There must be decision, and yet amalgamation of tone; but it is important that the direction of the touches should be properly attended to. All the touches expressive of tiles must be done with the brush held upright, working with the point. The moss may be defined in form, with this same mixture; but the holes in the thatched roof are done with Burnt Sienna, Lake, and French Blue, and so are the deepest touches of shadow below the roof, the windows, and interior of door. Now examine very carefully each bit of wood in front of the gable and on the brick wall; notice well the neat and sharp touches to express their forms, and endeavour to represent them faithfully, and so put them in, that not one of them shall stare prominently, or show itself as an intruding line. Let them *impart* the effect, and modestly conceal themselves. If any touch is made too large or too dark, immediately put blotting-paper upon it to take it out, and then repeat it. We must now give to the trees all their shadows and character, to do which, the same colours of Brown Pink, French Blue, and Vandyke Brown, are to be employed. The brush (a small goose-quill) is to be pretty well filled with colour inclined to flow, and touched very much after the manner of shading in pencil. Great regard has to be paid to the several forms and direction of light, letting the edge of each touch be visible. There are three degrees of shadow after the first flat wash: the first being broad, leaving only the highest lights; the second, cutting out the general forms of shadow; and the last consisting only of a few characteristic and deep touches. The grass has only a touch or two at the lower and top edges. After the trees and grass are finished, look critically over the whole drawing, commencing with the sky, seeing whether or not it is wanting in tone, and alter accordingly. Then proceed to examine the roofs and improve them very carefully, without disturbing any of the previous sharp touches of form; and so on, over every part of the subject; for it is better that the student should criticise himself, rather than leave it to a frequently inconsiderate and condemning public.

No. 2.

Part of an old Water-mill, near Bakewell, Derbyshire. A study of Stone Roof, Wall, and Plaster.

This drawing is greatly dependent upon correctness and neatness of outline, every form being given with more or less literal truth. It is therefore hoped that accuracy will be sought for.

Trees	*Mix*	Brown Pink. Gamboge. Oxide of Chromium. French Blue. Burnt Sienna.
Roof, stone wall, plaster, wood	,,	Sepia. Rose Madder for delicate tones, Lake for dark parts. French Blue. Yellow Ochre. Brown Pink.

Although there are but two tables of compound tints, yet these are so diversified that the difficulty will be found great unless the principles of colours are brought into exercise. Thus, for instance: when a tint partakes of a purple tone, we know that Red and Blue must be employed, and that its brilliancy will immediately be destroyed by the introduction of Yellow. So, also, if the colour is Orange, *it* will be destroyed by Blue; and if Green, then Red will mar its purity. Now it is upon this knowledge that we are to act with the constant change upon the present roof and walls. Whatever tint is most resembled, the colours forming it should be mixed together, and the third opposing colour added in sufficient proportion to effect the neutralizing change. Whether inclining to Purple, Orange, or Green, the same principle is to be acted upon, and the result will always be satisfactory.

Supposing the paper to have been damped and blotted, place out the colours for the foliage and grass side by side, so that we may take the correct tint for each separate part. These will be French Blue, a little Oxide of Chromium, and Brown Pink. Let the tint be laid on in a flowing manner, leaving the lights sharp and in their proper places, using more or less of each colour, according to the required tone. Of course, several of these hues are changed by subsequent washes of colour; nevertheless, they are to be colder, warmer, lighter, or darker, somewhat resembling the finished trees. Now arrange the colours for the roof and walls on the palette (Sepia, Rose Madder, French Blue, Yellow Ochre, Brown Pink), and commence at the top, giving a correct form to each tile, carefully leaving the White plaster between them. Now wash from these all over the roof, with the exception of the White lights, to do which the action of the brush should be from left to right, horizontally, so that the lights be left parallel, and agree with the layers of stone. This should always be observed, being a sure road to correct drawing.

If the colours are well looked into, it is evident that the first is more of a general tone, partaking of warmth (Yellow Ochre, Sepia, and Rose Madder), and that many of the Greys (French Blue, Rose Madder, and a little Sepia) and Citron tints of the moss (Brown Pink), are laid on afterwards. The wall of the house must, however, be treated more by itself, each individual part receiving the colour suitable to it, and a small White light for the mortar being left between. There is much to be learnt from the disposition of these tints, and their juxtaposition, yielding, as they do, both contrast and harmony. This being the case, it is, perhaps, more than likely that the transition will be too great. With this remark, therefore, the student will guard against a spotted appearance, and endeavour to arrange the various tints, that they may become a pleasing whole. The shaded side is passed over with a general tone of Lilac Purple, composed of French Blue, Rose Madder, and Burnt Sienna (very little of the last). This done, introduce the dark windows and water-wheel, as well as the wooden posts and dark stones, using the colours just mentioned, only in greater intensity. The paper being entirely covered, the first shadows are to be washed on the trees (ash), using more Oxide of Chromium and French Blue to the right, and Gamboge to the centre and left, down to the ground. This shadow has no reference to form, but simply to position. The next thing will be to give the several markings of the stone roof, and the separate stones of the walls and windows. Now *these* should be very correctly done, each touch having to tell its own tale, and convey it with intelligence to the spectator. It is to be hoped the instruction given in Plate 15 (No. 2 subject) will be well acted upon in this drawing, and show that what was there said has been duly appreciated. Reference to it here will, perhaps, be attended with advantage, and much time saved in the end. The colours to be employed for these divisional markings are French Blue, Brown Pink, and Lake. The brush *must* be pointed, and held upright, with sufficient colour to impart the same to the paper clearly. When rough paper is used, a little ox-gall will be found of service in causing the touches to take more easily; but a very little only is required to effect this. The detailed lines of the wooden gable and window-frames are to be neatly managed with careful drawing. The glass is French Blue, altered with a little Burnt Sienna. When the whole of the building has been made out satisfactorily, proceed with the shadowed forms of the trees, using the same colours as before, with Brown Pink. Freedom of handling is indispensable in these touches, which are to be long, and inclining to a curve. Some are to be made from left to right, and others the reverse. With all, however, the brush must be lifted from the paper. There is considerable grace in the disposition of ash branches, assuming a feathery appearance, with thinness of foliage. Try to avoid the semblance of solidity, and so dispose of your shadows and touches as to give an idea that they might be rustled by the wind, rather than pushed along. Towards the lower branches the shadows are broad, leaving a few small lights, all of which must be distinct in outline. The touches also of the grass are to be given, taking more Brown Pink, and the colour thicker.

It is now time to introduce the various changes of colour, so that each part may receive its final wash. For all the lighter tints a little Chinese White must be added to impart greater solidity and texture, while it will tone down any of those parts that may have been rendered too prominent. If the Chinese White is judiciously managed, the effect is truly natural; but if overdone, *then* it becomes chalky and offensive. With the Chinese White, Yellow Ochre is to be added for some stones; Rose Madder for others; Yellow Ochre and Rose Madder, Yellow Ochre and French Blue for others. Next, improve all the dark markings between the crevices, using more Brown Pink than anything else, but keep the brush upright, so as to touch with precision. Notice well the several little dark holes, and see they do not attract undue attention. Touch carefully under the bottom of the roof, showing gradation and transparency of shadow. Give the several lines constituting the broken plaster of the shaded side of the house, and add still deeper touches in the darkest interiors. Strengthen the wheel and wooden posts by the heap of stones, more Lake being put to the mixture. All these are done with very thick colour and a quick action of the hand. The plaster is to have a glazing of Yellow Ochre over its left side, and a little Rose Madder, with Cobalt, towards the right. By glazing is meant a thin tint, rather dabbed than washed on; at any rate, so applied as not to injure the colour beneath. The frame-work of the window will also require a little Gamboge and French Blue for the Green tone, and Yellow Ochre and a little Vermilion for the Orange. As yet the trees are without stems and branches. These are now to be introduced with a pulpy colour, chiefly of Brown Pink. Great care must be taken not to make them too heavy or too angular, but rather of long and gentle curves. When the principal stems are in and dry, give some bright glazings over the foliage in light with Gamboge and Brown Pink, but leaving some of the original tint to show through. It is necessary to do this for the sake of gradation. Add also some Gamboge below for the grass. This done, prepare some Chinese White upon a flat china palette, and, with a fine sable brush, take up some of it in a pulpy state, and touch on the White mortar between the stones on the house-front. As this will impart great beauty and finish to the drawing if well done, so will it injure the same if done carelessly. It is so delightful to put in this Chinese White, that we are frequently led to make the effect spotty. I would therefore have the student to be cautious, lest he should fall into this very general error. There is equal danger with the White as with the deepest touches, both requiring considerable study and judicious treatment. While the Chinese White is on the palette, and in a moistened state, see if there are any parts that may be lightened and improved; if so, let them be carefully effected. A few touches for the thinner branches, and a little deepening of the principal stems, will finish the drawing; one I am quite sure that will lay the foundation for sketching others of a similar character from Nature, and whose progressive stages must be of eminent service towards improvement in the art in general.

PLATE 17.

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PLATE 17.—No. 1.

Part of an old Shed at Addiscombe. Study of old Wood, rusty Iron, &c.

Slate roof	*Mix*	Blue Black. Cobalt. Rose Madder.
Purple and Brown tones	„	Cobalt. Lake. Burnt Sienna.
Light door	„	Yellow Ochre. Blue Black. Rose Madder.
Green tone of door	„	Gamboge. Oxide of Chromium.
Grass	„	Brown Pink. Gamboge.
Ground	„	Rose Madder. Yellow Ochre. Cobalt towards the sides.
Hinges and padlock	„	Vermilion. Burnt Sienna. Blue Black.

It is useless to begin the colouring of this subject unless the outline is correctly drawn. Not only should it be correct, but it must also be extremely neat and precise in its lines. Wherever there are so many long and parallel lines, it is always advisable to draw them with a finely-pointed pencil, that it may prove of great assistance in leaving the sharp White lights at the edges. The paper being damped and blotted, lay in the dark interiors with a thick compound of Cobalt, Lake, and Burnt Sienna, keeping the edges exceedingly hard. With this colour, give the lines of the slates, and the dark shadow cast from the roof. Mark out with extreme accuracy the divisions of the planks, and the places seen between them. Put in the deep shadow cast from the board to the left, and also those at the bottom of the dark door to the right. When these are all dry—quite dry—wash on a full tint of Cobalt, Burnt Sienna, and Lake, over the three planks to the right, doing each one separately, so as to leave the White lights; then down the door-posts as far as the Green, and afterwards over the horizontal planks, changing the proportions of colours to suit the tint. The centre door is chiefly Yellow Ochre and Blue Black, warmed with Rose Madder and Burnt Sienna for the two boards to the left. The central narrow strip is Cobalt and Rose Madder, with a little Yellow Ochre below. The horizontal cross piece is of the same. After this, wash on the Green of the door with Gamboge and oxide of Chromium, scrupulously avoiding the White lights. The Green on the cross planks by the projecting board is oxide of Chromium alone. Pass over the hinges and padlock with Vermilion and Blue Black of a subdued tone. Give the shadow to the door stones with Blue Black and Cobalt, and a dash of Rose Madder. Next touch in with bright colour the bits of grass, Gamboge and Brown Pink, and immediately join in the Yellow Ochre and Rose Madder for the ground, giving a touch of Cobalt here and there while wet.

Before proceeding with the granular lines of the wood, the several shadows must be strengthened with clear washes of the same kind of colours, carefully observing the gradations, where the shade begins and where it ends. There is much intricacy in this kind of subject, but the student must not be misled by the finishing lines; he must rather look beyond them to the broad washes, scrutinizing each different tone as it occurs. Where the Greys appear affected with a greenish hue, a little Brown Pink will give the change; indeed, almost every part, excepting the Purple tints, has this colour glazed very thinly over the first tones. The slates must receive their local colour, which is of Cobalt and Black, altered with a little Brown Pink to the right, and Rose Madder to the left. The piece of wood leaning against the shed is of Burnt Sienna, modified with a little Black. The shadow upon it, Cobalt, Lake, and Burnt Sienna. Now improve the several general tones of the wood, giving to each part its final hue. The Dark Brown colour on the third upright plank, showing the knots in the wood, is to be put in of some strength with Brown Pink and a little Burnt Sienna slightly deadened by Blue. The same with the touches of the light door, and the top of the two planks to the left. Deepen with strong colour the dark interiors, having a great portion of Lake and Burnt Sienna, to prevent a coldness. Give the markings on the grass with Gamboge and Brown Pink, holding the brush uprightly, so as to give clear, distinct lines. Introduce the red of the rusty iron with Burnt Sienna, Vermilion and Black. Glaze over parts of the stones at the door, with a little Brown Pink and Blue Black, very slightly, and give some fine touches to the ground with Brown Pink. Now have Brown Pink, Lake, and Cobalt, arranged, of some power, and with a finely-pointed sable brush commence touching in all the nails in the wood, placing them correctly to give the idea of their being intended to fasten on the cross batten behind. After this, let all the fine touches of the grain be given, carefully observing the curvature of the lines, and their particular character. Of course, this process is one of *drawing*, one that has to deal with form and expression, and therefore should be well considered and attentively handled. There is much danger of falling into stiffness by too great regularity, and a superabundance of lines, so that I would caution the student respecting them, that he may study the intention and direction of the whole. Many of these markings will have to be retouched in parts to attain additional strength, but they must keep their places without becoming conspicuous. With this colour, the whole of the dark touches are to be effected, whether for the deepest shadows or the more minute markings over every part; and as it is their province to impart character and finish, it will be imperative that they should be given with truthfulness. When these are satisfactorily accomplished, take a sharp eraser or knife, and scratch out some of the thin white lights at the edges of the boards, and also over any of them that may be overcharged with colour, as also on the slates, to give an uncertain flickering or glare. The stones will also be scratched in their lightest parts, and the small one in front rendered quite white to the left side, *this* being the key-light, or principal light in the drawing. There are three decided lights on the third horizontal plank to the left from the bottom, touching the deep shadow cast from the projecting piece of wood. These are attended with much effect, bringing light and dark into contact with considerable concentration and power. There are also some of these lights scattered about upon the planks above, all of which contribute their aid to the general effect. One or two will be perceived on the ground, which give colour to the Red tone by their whiteness. It is requisite that I should repeat here what has been advanced elsewhere, namely, that these lights must not be productive of a spotty appearance, but simply give a sparkling effect of daylight, without showing the means. Lastly, give an increase of brilliancy to the Green mossy tint upon the wood, and look over other parts where the tones are at all wanting in colour; but in doing this, touch with a light hand, and with little colour in the brush. There is much to be learnt from this copy, if studied with a desire to profit; for be it well understood that no instruction can be beneficial without considerable effort on the part of the pupil.

No. 2.

A Gateway, under the Walls, leading to Scarborough Castle.

This subject is broader and more simple in treatment than the last, although ranking as a higher class. Its characteristic is clearness of light, with refinement of colour.

Sky		Cobalt.
Distance	*Mix*	Cobalt. Rose Madder. Yellow Ochre.
Grass	,,	Brown Pink. Indigo. Vandyke Brown.
Door	,,	Cobalt. Blue Black.

In this, as well as in Plate 15, it is better to get in the first washes of the building before attending to the sky, and for the same reason, also, that we can see better where those lights fall that are indispensable to the subject.

Damp the paper well, and blot off; or, if time permit, allow the water upon the surface to evaporate. With the colours (Cobalt, Lake, Burnt Sienna, and Yellow Ochre) arranged side by side, commence at the top of the wall to the right with a tint of the warm colours, and a very slight portion only of Blue, to check the purity. This is to reach as far as the Green, and to be carried below. The adjoining round buttress is Cobalt and Lake, with a little Yellow Ochre at the right side, and altered almost to pure Cobalt below its cornice of obliquely-placed stones. The warm tint is again taken up, leaving lights at the edges, and changing to more Lake above the arch, and Cobalt towards the central part of the length, with Lake to the base. The same is to be observed in the large circular projection, the colours for the upper part being Cobalt and Lake, with a little Yellow at the right side. The sloping stones below must be principally of Yellow Ochre, with the exception of the Blue one, and those that follow in shadow. The two sides are like the top, but changed to Burnt Sienna and Lake to the bottom of the right side, and Yellow Ochre to the left. The centre has more Yellow at the top, and Blue below. The shadowed side of the gateway is to have a full and strong tone, varying in tint. In all these washes decision of edge is of the utmost importance. The crisp lights that are left give the idea of solidity and masonry. The two round towers to the left (above and below) are, perhaps, more suddenly varied than the others. After these are dry, put in the several Green tints with Brown Pink, modified with a little Vandyke Brown and Indigo. For this the colour should *flow* on readily, with the brush tolerably well charged. A Swan's Quill with a *fine point* is best adapted for this drawing, except for the black door, where a smaller will be more easily managed for the minute divisions. The path, or rather the road (part of it only being seen), will be of the same colours as the walls, omitting the Yellow Ochre. The door is Cobalt and Blue Black, carefully leaving the fine White lines. The Orange-coloured bank in front is Yellow Ochre, of some intensity, rendered Orange by the addition of pure Lake. Now damp and blot the paper, beginning with the lightest tint of Cobalt for the sky, carefully preserving the forms of clouds, and giving to each its precise position. Notice well the Blue of the sky beneath the arch, and the lights on the clouds. The distance at the top is Cobalt and Lake (Rose Madder will be better), softened into Yellow Ochre to the water's edge, then a simple wash of Cobalt. Let this dry, and put in the darker tint of Cobalt, and finish the sky and distance. Cobalt and Rose Madder for the shadow of a Lilac tone, and Cobalt and a little Yellow Ochre for the Yellow gleam of sunshine. Cobalt for the water; and, when dry, a slight glaze of Yellow Ochre, to impart a greenish hue. Now prepare the Cobalt, Lake, and Burnt Sienna, of some thickness and strength, and commence putting in the shadows without fear, well considering the direction and form of each touch, and handling the brush with decision. There are only three gradations of shadow: the first is broad, the second much less, and the third nothing more than the deep touches and markings. Where the tint is of a Lilac tone, Lake and Cobalt predominate; where deep and warm, Lake and Burnt Sienna; and where deep and cold, Cobalt and Burnt Sienna. The deep shadow of the arch is Burnt Sienna and Cobalt, with a little Lake; below it, Cobalt is in excess. To do these touches well, the colour must be thick and pulpy, which said character is given by the Cobalt, from its being opaque in quality. The hand must be lifted at each touch, and brought down again without hesitation. The Yellow Brown tint on the towers is done with Yellow Ochre, and Brown Pink over the Grey. Let all the touches and shadows be introduced on the Green tints, which are of the same colours as before. Firmness and regard to the forms are requisite to express the freedom here shown. The colour, once down, should not be retouched until suffered to dry. Put in the dark lines at the top of the door, as well as the boards and key-hole. Give to the whole of the touches on the walls their final depths, seeing that none are out of place. Improve the light warm tones where required with thin washes, quickly applied; and if any of the lights have been covered up, regain them by a touch of Chinese White, which is also to be given for the little sail on the water.

A few more touches on the grass, within the compass of the first shades, and the drawing is done.

PLATE 18

PLATE 18.

A Fac-simile of a Scotch Cottage, coloured on the spot, at Duncraggon.

Perhaps there is no greater diversity of tint in any class of subject than is to be found in many of the Highland cottages. In the height of summer, the thatch is often overgrown with tall grass run to seed, affording every kind of gay colour, and which, when seen rising out of the time-worn and weather-stricken grey roof, is rendered beautifully contrasting. The rude walls of roughly hewn stone piled together without formality, combining colours bright and colours grey, make up an impression of rusticity and primitive simplicity. Subjects like this, a medley of Nature's materials, are truly to be regarded as excellent studies, and well repay the artist, if he sits down and copies them to the best of his ability, not a part only, but all, omitting nothing. To do this, does not imply littleness of style or handling; on the contrary, it may be wrought out with considerable freedom and despatch; the needful thing being a just conception of each part with its purpose and intention. The time I was occupied in making this sketch was under four hours, proving that the like may not be so tedious as might be anticipated. I have much faith in the refinement of tone and colour that is to be acquired from these subjects, not only as regards themselves, but as educating the eye for works of a more elevated character.

As every part of this drawing is local, so it is of the greatest importance that it should be studiously correct in outline, and the remarks at the commencement of Plate 15 may be read with much profit. Concluding that the sketch is satisfactory, damp the paper thoroughly and blot off. Commence with the dark roof, using the following colours:—

Dark thatch.................... *Mix* { Burnt Umber.
Lake.
Indigo.

Take a mixture of Burnt Umber, and a little of the Lake and Indigo to break its brownness, and begin at the top with liquid colour (colour that will flow freely), holding the brush well to the point, to keep the edges sharp and crisp. Touch quickly round the grass, leaving the lights decided. Then add more Lake lower down, and nearly all Indigo at the top of the far end of the roof, changing again into more Lake and Burnt Umber. The light branch lying transversely is to be left White. Now continue the roof at the gable end, carefully leaving the grass, and wash over the stone wall with Indigo and Burnt Umber, omitting the Lake. In this, as well as in the other illustrations, the many little White lights are not to be disregarded, as much of the freshness of Nature is dependent upon them. Now proceed with the light roof, not so much changed by the weather, and prepare,—

Light thatch and door .... *Mix* { Yellow Ochre.
Burnt Umber.
Indigo.

Take Yellow Ochre, and a little of the Burnt Umber and Indigo, and work from the top with the brush well filled, but retaining its point, adding Yellow Ochre to the centre, and resuming the first tint as far as the branch. Again continue the colour, using Yellow Ochre *alone* to the left side. The lower branch is also to be left, and the roof finished to the lower edge. The door will also be put in with the same colours. A small Swan Quill brush, with a good point, is to be employed. Now wash over the stone gable and wall with,—

Wall in shadow .... *Mix*
Lake,
Indigo,
Burnt Umber,

commencing with the two first, and adding Burnt Umber and Indigo, without the Lake, down by the stile. Take the Indigo and Lake under the thatch on both cottages, and add Burnt Umber for the dark interior of the doors. The first tints being washed on the roofs, the walls must be attended to. For these take,—

Stone walls.......................... *Mix*
Yellow Ochre.
Burnt Umber.
Lake.
Indigo,

The Grey stones will be done with Indigo and Burnt Umber, while some will have a little Lake to alter the Greenish tone. The stones inclining to Purple are Lake and Indigo, broken *only* with Burnt Umber. Those partaking of a Yellowish Brown are Yellow Ochre and Burnt Umber, some being pure Yellow Ochre. Those of a Red tone are Yellow Ochre and Lake, subdued slightly with Burnt Umber. The walls of the cow-house with the Yellow roof being composed of loose stones, it is better to mark in the divisions with Burnt Umber and a little Indigo, holding the brush upright that the touches may be imparted freely, and with a decided edge, which would not be the case if held slantingly. Supposing the stones to be all marked out, and their first tints washed on, begin to put in the dark and expressive shadows of the central gable, and mark out the stones of the wall with,—

Deep shadows.................... *Mix*
Blue Black.
Lake.
Burnt Umber.

A mixture of the two first for the shadows of the gable, touched on freely and fully, keeping the outline distinct. With this, give the three dark pieces of wood for the chimney, and, by adding Burnt Umber, put in the lines that bind the thatch with a free and light hand; also the shadow of the light branch, and the lower edge or thickness of the roof. This must be carefully done, with the Burnt Umber in excess. The loose stones by the right side of the roof are to be shaded with this, and touched in fearlessly. Now give the shadow of the bottom of the other roof with,—

Shadow at the bottom of light roof ... *Mix*
Indigo.
Burnt Umber.
Yellow Ochre.

Mark out the branches that are pegged down, with Blue Black, Lake, and Burnt Umber. The character of this thatch is expressed with lines of,—

Lines of thatch .... *Mix*
Brown Pink,
Burnt Umber,

the former predominating. To do this correctly, the colour should be thick, and applied quickly, with free handling, many of the touches having an appearance rather of being dragged than of being done with wet colour. There is a certain elegance of manner in the disposition of these lines which will require all the skill of the artist to convey with ease and playfulness. Few only are needed, but these must render the effect faithfully. After they have been introduced the grass on the roofs is to be put in with,—

Grass ....
Gamboge.
Brown Pink.
Burnt Sienna.
Burnt Umber.
French Blue.

Where tints are so often changed it is difficult to write intelligibly; however, by giving a detailed account of the central line of grass by the gable, the other tufts and patches can be treated in a similar manner with comparative ease. For the top tuft of a Yellow Citron cast use

Gamboge and Brown Pink.
Next, Gamboge and French Blue.
„ Gamboge, Brown Pink, and Burnt Sienna.
„ Gamboge, French Blue, and Burnt Umber.
„ Burnt Umber and French Blue.
Lastly, Gamboge and Burnt Sienna, with a little Brown Pink.

For the Red seed and flowers, take Rose Madder, slightly subdued with any darker colour. The Red cloth in front may now be coloured with Rose Madder and Burnt Sienna, deepened at the lower part with a little Black. The stile is to receive its several tints from,—

Stile .... *Mix*
Yellow Ochre.
Lake.
Blue Black.
French Blue.

Yellow Ochre and a little Lake for the top, adding more Lake and Blue Black descending; and Blue Black, with a little French Blue, for the Grey pieces of wood nailed in front. These tints must be laid on neatly, and with rather a small brush. After this, let the pathway by the cottage and the bit of road have their first tints of,—

Path and road .... *Mix*
Rose Madder,
Indigo,
Burnt Umber;

altering the quantity of each by more of one colour than another, and lightening with more water, to suit the required depth.

The loose stones in the foreground and the grass must now be covered. Commence with the former, which are similar to those of the wall.

Burnt Umber. Indigo. Lake. Yellow Ochre.

The Grey stones are nearly all of Indigo, some more so than others. Those of a Purple tone are Indigo and Lake, broken with Burnt Umber; and the Yellow Brown, with Yellow Ochre and Burnt Umber. Very little attention will enable the eye to match the different tones; the chief object is to become acquainted with the colours employed. The grass is of,—

Grass .... *Mix*
Gamboge.
Brown Pink.
French Blue.
Burnt Sienna.

The whole of the grass has to be washed in with a finely-pointed brush, keeping the outlines well defined. The ferns and dock-leaves are to be left White. Gamboge and Brown Pink for the general colour, altering with French Blue where there is more Green, and adding Burnt Sienna where inclining to the warm Orange tint. The ferns and large leaves may be washed in with,—

Ferns and leaves .... *Mix* { Emerald Green,
Gamboge,

leaving White lights at the edges. The colours for these must be thin and light.

Up to this time the sky has been left untouched, merely because it is so simple in character, and the lights can be more correctly disposed in the present condition of the drawing, while the White lights round the grass can also be avoided with greater certainty.

Sky .... *Mix* { Cobalt.
Indigo.

Clouds .... „ { Light Red.
Cobalt.
Indigo.

Damp the paper carefully, and blot off. Commence at the top to the right with the Cobalt and a very little Indigo; lighten the tint, and carry over the cloud, leaving the sharp forms of light. Now add Light Red, using it almost pure to the left corner, and strengthen with the Blues towards the lower part, carefully avoiding the grass. The colours for this side must be run one into the other while wet, to give the appearance of mingled form. It cannot be done in any other way. One painting is sufficient for this sky, but of course a second may be given if necessary.

When this is dry, give the sharp and decided markings of the grass on the roofs with firm colour (the same as before), and a finely-pointed brush. These must be freely done, and as much at once as possible, to retain their brilliancy. The grass and leaves also in the foreground must receive their shadows, definition, and character. Now give the finishing touches to the roofs, and the straggling grass at the top, avoiding clumsy and thick lines. To each of the branches pegged down give their expressive lines principally with Brown Pink, Lake, and Indigo, and the colour more inclined to be hot than cold. With this mixture in a pulpy condition, lay in all the very deep shadows under the roofs, windows, and doors, as well as the interstices between the stones, throwing all of them into proper relief. This process is, perhaps, more tedious than any other, but it is highly interesting if properly conceived. When the several shadows are given to the foreground, and the stones have been brought into character, the whole of the walls must be improved with thin washes of delicate colour, imparting to some a Bluer tone, to others more of a Green, a Red, or Orange cast. A little Emerald Green is also to be glazed over some of them. These alterations are not to be too hastily given, but should result from several very thin glazings. A little Chinese White will be of great service to some of the most delicate tints if mixed with them. From such constant change of colour there is, of course, much danger in producing an over-worked and spotted effect, an evil to be carefully guarded against. It is better, therefore, to be constantly judging of the effect by rising from the chair and looking at the drawing from a distance. This will save much disappointment, and give a good idea of the progress of the work. Should the lights be destroyed, they must be regained by putting on some water to the shapes, the blotting-paper applied, and then rubbed sharply with India-rubber, which will restore the White paper. This will be much better than the eraser or a knife, as the lights are in masses, and of some form. The front of the cottage is dragged over with the side of the brush, charged with thick Brown Pink, as also are the markings in the road, bank, &c. It is impossible to individualize every stone and its shadow where there are so many; nevertheless, in painting them it is better to pay especial attention to those that are most prominent, and then generalize the rest. This practice, therefore, I most earnestly advise to all who are really desirous of representing Nature with truth. The result will be satisfactory when complete, and will fully repay for the trouble given. The shadow of the Red cloth is Lake and Blue Black. The panes of glass in the window, Brown Pink and Indigo, with a very little Burnt Umber. All that is wanting will be to look well over the deepest touches and shadows, giving to them their proper intensity, and looking with a jealous eye lest any should become too prominent. Cottages of this description are so constantly occurring in Scotland, that I have introduced this one for the benefit of the amateur by describing its treatment throughout, and hoping that it will afford such assistance to him that he may be induced to undertake many similar sketches with confidence and pleasure.

PLATE 19

MOUNTAINS.

PLATE 19.

On Derwentwater, or Keswick Lake.

The paper to be tinted, not *white.*

Blue of sky	*Mix*	Cobalt. Chinese White (very little).
Clouds	„	Cobalt. Lake.
Grey tints of mountains	„	Cobalt. Lake. Yellow Ochre.
General tints on mountains	„	Gamboge. Yellow Ochre. Cobalt.
Water	„	Cobalt. Yellow Ochre. Lake (very little).
Distant trees	„	Cobalt. Lake. Yellow Ochre. Gamboge.
Foreground trees	„	Gamboge. Burnt Sienna. Indigo.
Rocks and road	„	Cobalt. Lake. Burnt Sienna. Gamboge, only where required.
Tree behind those in the front	„	Cobalt. Lake. Gamboge.
Red of boat	„	Burnt Sienna. Lake.
Black of boat		Indigo added.
White lights		Chinese White.

The style of this example is rather to be classed as a tinted drawing instead of a work in pure water-colours. I have introduced it as being an effect more readily carried out when sketching from nature. It takes much less time to do, and yet produces, in every respect, a just impression of the scene. It is by no means an easy style, inasmuch as without good drawing and masterly handling it fails to give a desirable effect.

The paper to be employed is the tinted paper in general use for pencil and chalk drawing. Instead of the black-lead pencil, I use Wolff's solid ink pencil, as it does not rub or lose its brilliancy when the colours are applied. Lithographic chalk is also a very excellent substitute, but it is more difficult to keep the point sufficiently sharp.

The sketch is to be produced entirely with the ink pencil, and should bear the character of a finished pencil drawing, with all the delicate and deepest shadows well expressed. Indeed, if the darkest touches are not given very decidedly, they will be found wanting in effect when coloured upon. In speaking of a "finished pencil drawing," I do not mean it should be elaborated; far from it; as I conceive the less work that can be given the better. The intention must be worked out with decision, and the shadows produced by lines so constituted as to give an appearance of shadow rather than that of a scratchy and unequal division of lines. All the lights are to be kept free from pencilling. The sketch in pencil being complete, all the colours are to be introduced on the distant mountains and water, letting the tints be light and the brush well charged. Let the grey tones be given first, and the warm tints added to them while wet, so that they may come under the term of blotting in the colours. After this the green tints of the herbage are to be washed on with an alteration of tone adapted to the several parts. The little island with the trees upon it has the colours of more depth, and must be touched on fearlessly. The reflection in the water is to be put on by using the brush vertically, touching downwards. The surface of the water is to be produced by horizontal lines. The foliage will have to be put in to its exact strength at once, which can be done with ease, as the pencilling is of sufficient depth to enable every variation of tone to be properly placed. More Gamboge, more Burnt Sienna, or more Indigo will have to be employed, according to the tint required. The same procedure will have to be regarded on the different stones in the foreground. At the most there are but two gradations of tint in any part of the drawing, the effect of shadow being established at the onset by the pencilling.

Of course the introduction of the Chinese White is of very great importance, as it is only disposed of in those parts of the drawing requiring light and attention. Upon it the concentration of effect is dependent. It must convey the idea of light, and not be put forward as the pigment *Chinese White*. There are more drawings spoilt by an injudicious use of this White than most persons would imagine. Each light must tell its own tale; and so tell it that its meaning should be unmistakable. I can strongly recommend this style of sketching from Nature to all those who have the power of drawing with the pencil—and which power every amateur should endeavour to attain previously to using colours. Correct drawing is the prelude to every branch of the Art.

PLATE 20.

PLATE 20.

Mountain Scene, with Cattle. Description.

I have had three motives in giving the present subject: the principal, however, being on account of the cattle, and the other two in order to introduce this class of foreground, with a mountainous background. The sky is very simple in treatment, and conducive to the general breadth of the picture. First, the cattle in themselves are pleasing and picturesque as objects, and are so grouped as to afford a complete scale of light and shadow, from the highest light to the deepest shade. Then they are so arranged as to take an undulating line of form, and to give a difference in number and proportion as to the size of each group, a change of position, a variety of colour, and a repetition of each, whereby a just balance is produced. Secondly, the colour and tone of the foreground are equally opposing and harmonizing with the background; opposing in the warm Citron tint of the grass to the Blue shadow of the mountains, but harmonizing by a similarity of hue with the top of those immense masses in half light, and yet still more harmonizing on account of the Blue-Green character of the dark furze, which is almost a compound of the Citron and Blue.

The extreme light begins at the right side with the back of the White cow, and is carried forward by the one in front; then, catching the first in the principal group, gradually deepens with the Yellowish colour. This increases until it mingles with and is lost in the Black cow, the head of which receives the greatest depth. A soft tone of light, melting into shadow on the cow adjoining, prepares for her dark neighbour, while the light fleshy udder takes up the warm tint, and is carried into the deepest part. This cow is to repeat the Black one in a less degree; and, by having the back presented to us, and looking into the view, we are led to regard with considerable interest the broad expanse and stillness of the lake. It also contrasts with the high light and colour of the next animal. Again, this in her turn is placed to give a decided repetition of the highest light and colour of the first group, while the darks are extended by the cow in the water, the intensity of which, being at the head and neck, is made gradually to blend into half-tone towards the back, and therefore rendered less opposing to the Bluish Grey of the water and distance. The first cow then receives the strongest light, and the last partakes of a deep, yet subdued, shadow. Both of these give brilliancy and concentration to the central mass of colour. The shadows of the rocky foreground serve to bring the Grey of the mountains (although in a more browned and local hue) to the front; and here also are scattered lights that repeat, in a less degree, the White clouds and high lights on the cows. The water and White speck of the sail are also for this purpose.

Thus it will be found that every light and every shade, every colour and every form, have been duly considered in the construction of this picture. Nothing came there by chance, but each had its share of duty to perform in working out one entire effect.

Instruction.

Sky .... *Mix*	Cobalt. Chinese White.	*Warm tone on mountains*... *Mix*	Naples Yellow. Rose Madder.
Mountains and water ... „	Cobalt. Rose Madder. Chinese White.	*Stones and rocks*............ „	Burnt Sienna. Lake. Cobalt.
Lights on ditto .... „	Naples Yellow. Chinese White.	*Warm grass* .... „	Brown Pink. Gamboge.
Cattle .... „	Yellow Ochre. Gamboge. Burnt Sienna. Lake. Cobalt.	*Cold grass* .... „	Oxide of Chromium. French Blue.
		Furze .... „	Oxide of Chromium. French Blue.
		High lights	Chinese White.

A neat and fine outline of the whole should be carefully made, not omitting the clouds, the pencil of which is favourable to the form. Prepare a tint of Cobalt and a little Chinese White; and, having wetted the paper and blotted off, wash the tint over the sky, leaving the clouds. Carry it over the whole of the mountains and water, excepting the few lights below. While this is drying, take a Grey, composed of Cobalt, Lake, and Burnt Sienna, and put in the shadows of the rocks, preserving the lights. This done, prepare another tint of Cobalt and Chinese White, adding Rose Madder, and wash over the entire mountain, as well as the water, letting the direction of the brush for the latter be horizontal. The first tones of Green may now be put in, which, for the light Citron tint, is composed of Brown Pink and Gamboge. These must be sharp and clear in outline. The cool tints may be united with them for the grass from the Oxide of Chromium and French Blue, with which colour also the dark is to be done, leaving many sharp and catching White lights. After this the clouds are to receive their shadows with Cobalt and Chinese White, and the ramification of the mountain's surface is to be expressed by lines done with a fine brush charged with Cobalt, Rose Madder, and Chinese White. In these boundaries the shadows must be washed in boldly with the same tint, leaving the lighter parts very clear. Now carry it on the water, moving the brush horizontally, not taking it quite so low down as the first tint. The character of *form* on the distant mountain is here to be treated by having rather a small brush (small Goose or Duck's Quill), with some thick Cobalt, and dragging it at the side to express the several distances. There is great practice required to do this really well, so that it will be better to try two or three times on a spare piece of paper before venturing upon the drawing. I know of no other method so well calculated to give a truthful and suggestive character as this dragging with dry colour. With all its roughness, however, it should never intrude, but rather be guided by a skilful hand to realize the dictates of the mind, and satisfy us that *what it has done* it has done correctly. A warm tone may be washed on those parts requiring it with Naples Yellow and Rose Madder.

The cows alone are now without colour, but before beginning them it will be desirable to wash over the whole drawing with a soft brush and clean water, to regain a granular character, and soften the edges. When dry, put on the light Green tint on the mountain tops and sides with Naples Yellow and Chinese White. This will produce a great change in the effect. The Blue shadows may be finished with delicate, yet decided washes of Cobalt, Rose Madder, and Chinese White. Very little of the last is to be used at any time, its presence being required merely to give a little body to the tint. Too much would cause opacity and chalkiness, both of which qualities are to be avoided.

Now begin to colour the cattle, the lightest of which, to the right, is done with Yellow Ochre, adding Burnt Sienna to the neck and head; the next is Yellow Ochre, Gamboge and Burnt Sienna, and Gamboge and Burnt Sienna for the dark Red.

The Black cow is a mixture of Cobalt, Lake, and Burnt Sienna, yielding a Bluish Black. The next, Burnt Sienna, adding Lake and Cobalt for the neck and head. Again, take Cobalt, Lake, and Burnt Sienna for the second dark cow, as also for the last one, and Yellow Ochre for the one between them. The same colours in combination are used for the dark shadows, only the Burnt Sienna must be very thick and bright for the deepest touches of the ears, neck, &c. In the Black cows, the strongest shadows have more Burnt Sienna and Lake than Cobalt, the intensity of which is the result of thickness of paint. All the highest lights are improved with decided touches of Chinese White. The top surfaces of the rock in the foreground are to have a tint of Burnt Sienna, Lake, and Cobalt, suitable in mixture to their several tones, while the shadows are to be strengthened and broken in form with the same in a thicker degree. The several markings and deepest touches should now be finished. It is scarcely requisite to caution the student about crispness of outline, but as so much of the beauty of the work will depend upon it, I cannot refrain from directing attention to this particular. Everything must be decided and sharp, or the drawing will not sparkle, nor have the appearance of light. All the touches may be added to the grass and furze, which are to be done with French Blue, and the Oxide of Chromium with a little Brown Pink added for the deepest of them. The high lights on the rocks are of Chinese White, and care must be taken to dispose of them in the right position. The principal of these will be found at the top of the bank to the right with the design of extending the light from the White cow; this again is repeated by small touches and lines directed towards the two small stones at the foot of the largest rock, these being introduced in order to bring the eye of the spectator to the immediate edge of central foreground. The light is again brought into action and diffused by the stone to the left, and the curved line of the bank above, and repeated in the broad light on the water. The little White sail here claims its share of value, by proving an intermediate link between the light of the sky and water, as well as imparting a considerable depth of tone to the distance, by its vivid and colourless contrast. Observe one or two Blue lines horizontally drawn across the water at different parts. These are given to produce the impression of distance, which is greatly enhanced by the small line of light at the mountain's base. Another little White dot of a vessel is to be seen still further off, carrying us other two or three miles away. All these are most interesting incidents to the artist. Again, do not let us forget to travel in imagination amongst the various projections and gorges of the mountains; but rather have pleasure in wandering up and down the acclivities, and in and out of the retiring chasms and recesses. Let us mark well their heights and depths, their broken character, and their sombre tones. Believe me, it is no mean delight to ramble almost in reality while depicting the majestic forms of mountain scenery. So intent at times does the mind become in working out a truthful representation, that the freshening breezes are almost felt, and their stimulating effects produced. This is no figure of speech, as many can testify; but I speak for myself. We must realize the scene most completely in imagination, before we can depict it upon the paper with any degree of success. There is indeed a charm in portraying the beauties of nature, that none but painters know.

PLATE 21

PLATE 21.

A Mountain Scene at Sunset.

How differently is the mind impressed while contemplating various classes of scenery! How elevated it becomes when encompassed by the commanding heights of sublime and majestic mountains, rising, as they frequently do, from the intense stillness of a secluded lake, and shut out from the gaze of a busy world! Sometimes, when lit up with the tinselled tones of an expiring sun, and rendered gay in their solemnity, we are induced to exclaim,—"How exquisitely beautiful;" then at other times, when receiving the soft and silvery tones of noonday, with vapoury and fleecy clouds passing midway along their broken front, we seem to think that nothing could be more lovely, and say,—"'Tis pity it should change." But how widely different are the feelings as the bright sunny gleams fade away, and the cloud assumes a thickening form, and, still thickening in intensity, rolls on in purple blackness, first hiding the topmost peak, and soon enveloping in its sable shroud the entire mass. Oh, how the thunder's peal and lightning's flash fill the breast with awe, and speak of Him who caused them. That which once was lovely in serenity is now become terrible in action, and the stoutest heart trembles while witnessing its effects.

Description.

Such changes as these are not uncommonly presented to the artist on his tour. The present subject is one calculated to show this difference, confined as it is by stupendous forms rising almost perpendicularly from the water's brink. In stilly calmness all is reflected in the glassy surface, and appears as if dripping in solution. How beautifully contrasted are the wooded hill and the autumnal foliage on the bank to the erect sterility of mountain background, and how softly is the warm Yellow glow seen to diffuse itself over the scene, mingling with the mist, and catching all within its influence. Then the cold and Bluish tones of the mountain's shadows, and the opposing depth of the wooded promontory,—what *power* and *force* do they acquire! while the deep Orange tone, and still brighter Citron tints of the foliage, over a bank of warm light and Purple, dotted about with dark stones, and the nearer grassy knoll, tinged with golden light, bring colour into the foreground, and produce one beautiful effect. The Citron of warm Green is caught up again at the base of the half-lit mountain to the left, and so confines the Neutral Greys to the centre. The line of light on the water serves to give depth and solidity to the whole. The White sail is also for the same purpose, and the small boat with figures conveys life, colour, and transparency into the scene.

The student is directed to examine for himself the contrasting tones of colour, and the value to be attached to the position of each. It is thought that nothing can be better calculated to impart instruction than the plan that has been adopted in analyzing the drawing from beginning to end by a graphic description; as well also as to excite the interests and feelings of the amateur, by leading him to reflect on the beauties in nature that may be presented to him. It is hoped that every one should be capable of participating in the pleasure derivable from witnessing the like scenery, and that they should also have a desire to transmit the same to the sketch-book.

The Instruction.

Sky	*Mix*	Cobalt. Rose Madder.	*Trees*	*Mix*	Brown Pink. Gamboge. Burnt Sienna. French Blue.
		Yellow Ochre.	*Light bank*	,,	Yellow Ochre. Light Red. Rose Madder.
	,,	Rose Madder. Yellow Ochre.	*Shadows of ditto*	,,	Cobalt. Rose Madder. Yellow Ochre.
Mountains	,,	Cobalt. Chinese White. Rose Madder.	*Deep touches*	,,	Brown Pink. Rose Madder. Cobalt.
Ditto	,,	Cobalt. Rose Madder. Naples Yellow.	*Near grassy bank*	,,	Yellow Ochre. Gamboge.
Promontory	,,	Cobalt. Naples Yellow. Rose Madder. Yellow Ochre.			

After wetting the paper and blotting off, wash over the sky (avoiding the Yellow lights) with a tint of Cobalt and a little Rose Madder, passing over the mountains except the high lights and continuing it all over the water. When this is dry, repeat the process on the cloud, adding water to either side, and then over the first shadows of the mountains and Blue tones of the water. By the first shadows, is meant the whole surface, except the half Red light of the most distant, and the pure Orange light of the highest. No notice is to be taken of the wooded promontory or the warm mountain to the left. These can be produced easily upon the light Grey haze. Now commence with plain water at the top, immediately adding a light tint of Rose Madder, and changing into pure Yellow Ochre, continue the wash to the distant mountain top. At this junction, Rose Madder must be mixed with it, and taken over the whole of the lower part of the drawing, save the trees and bank, the White lights on these being of great value. After this, wash in very boldly the general Blue-Purple of the large mountain, and be careful to keep the edges of each formation sharp and defined. Take Cobalt and Rose Madder with a very small portion of Chinese White for this. The Chinese White is introduced for the purpose of giving a slight opacity to the tint, that it may not be too much affected by the previous Yellow tone shining through. With this tint the first shadows of the mountain to the left may be put in, and the water strengthened by horizontal washes. The *surface* of water is best represented by using the brush horizontally, and *reflection*, mostly by touching perpendicularly.

Now mark in the several broken surfaces of form with fine and thin lines of Cobalt and Rose Madder, after the manner of pencilling. I am particular as to this being correctly done, because it is the only way that the true representation of character can be given, and, when once effected, it will retain the impression throughout the progress of the work. It is not intended that these markings should be hard or too conspicuous, but simply that they should convey the idea of individual inequality. The darker shadows can now be introduced with confidence, the position for each having been ascertained by the above-named lines. Next, let the Crimson-toned clouds be washed in with Rose Madder, preserving their shape, and afterwards give the warm glow of Orange over the lower part of the sky with Yellow Ochre and Rose Madder, softening with water into the haze. After this is dry, a thin wash of Light Red and Rose Madder may be taken over the mountains, to impart a reddish tone, softening as before, so as not to interfere with the soft Grey of the mist.

With this tint made darker, and the addition of a little Yellow Ochre, a warm tone is to be laid over the mountain to the left, commencing from the top, and lightening downward, and changing into Yellow Ochre at the base. It is as well that these tints in variation should be washed on for the reflection of the water at once. There is now wanting a general warm hazy glow over the distant mountains, which is to be given by a thin wash of Naples Yellow, Rose Madder, and a very little Cobalt, which also, in a slighter degree, must be carried over the whole drawing except the trees and bank, still keeping these White. It is now recommended that the whole should be washed with rather a large brush and plain water, much caution being taken not to lean too heavily, or remove the colour from the surface unequally. The object of this is simply to regain the grain of the paper, as well as to soften the colours and remove all harsh edges. When this is dry, put in the first washes over the wooded promontory, with Cobalt, Naples Yellow, and Rose Madder, leaving the Yellow and Reddish lights. Begin at the top to the right with the tint inclining to Green, changing into Purple, and finishing with Blue at the extremity. The reflection is to be done at the same time, touching perpendicularly. Now give the several markings and shadows of the mountain to the left, with Rose Madder and a little Chinese White, imparting it to the paper drily, but, at the same time, sharply, adding more water for the shadows than for the markings. The tone of shadow is more Blue on the Citron tint than on the Red. By this time the second shades may be given to the central wooded form, and for this, the same colours of Cobalt, Naples Yellow, and Rose Madder are employed, only of greater intensity.

All these touches are circular in character, giving the idea of foliage, one touch being expressive of a whole tree. We need not fear to put on the colour thickly, because Cobalt and Naples Yellow are both light in their fullest depth, and for this reason they are admirably adapted for the purpose. A small portion only of the Madder is required. This touching has to be repeated, but less in size, so as not to destroy gradation. Yellow Ochre may now be washed on the light at the top, and Rose Madder imparted to the general Red tint, carrying it nearly over the whole. The lower lights are to be of Yellow Ochre, Rose Madder, and a very little Cobalt. At this stage, attention must be paid to the trees and foreground. With Brown Pink and Gamboge, wash on the colour for the front tree of Citron tone, being careful to leave the edges very sharp; and for the deep Orange, take a mixture of Burnt Sienna and Brown Pink, not carrying it to the outside of the tree. The small White lights between the two must not be overlooked.

For the small tree in front, which is cooler in tint, use Brown Pink and French Blue, leaving the light. The hedge or lower bushes may be treated with the same warm and cool tints as required. It is the best plan to introduce the reflection in the water at the same time that the trees are painted, and also with the same colours, in order that the similarity may be quite truthful. Too much care cannot be taken with the light and warm bank below, and the change of colour it possesses.

It serves to repeat the glow of the sky, and contrasts more powerfully with the Blue tone of the mountains and water; while the Red-brown-purple stones and purer Purple shadows form a link of harmony between the two. The colours for the light are Yellow Ochre, Light

Red, and Rose Madder; but observe the value they receive from the sharp White spaces left. These Whites are to give tone and colour to the lightest Yellow in the sky by their neutrality, as well as to convey light and atmosphere into the foreground.

This explanation will be deemed sufficient to secure their safety. The stones and shadows are of Cobalt, Rose Madder, and Brown Pink; less of the first, and more of the two last as they approach to depth of tone. A wash of Yellow Ochre and Gamboge, the former in excess, is to be put over the grassy bank in front, joined with Rose Madder and Cobalt for the Purply-red. The wooded promontory must now be finished, either by brightening the lights, or strengthening the shadows.

The trees that are separate at its base are done with Yellow Ochre, Brown Pink, and Cobalt (little Brown Pink), touched on quickly with thick colour, and as much at once as possible. The reflections are to be done with the same, as also are the few very minute trees at the base of the opposite mountain, only thinner in quality. Again proceed with the foreground, and for the shadows of the near tree use Brown Pink and a little French Blue, holding the brush at its side with the colour more inclined to be pulpy than flowing. The direction and form of each light must be considered before it is painted, because the richness it possesses is dependent upon decision and crispness; each touch having to tell its own tale. For the cool shades, more French Blue is to be used. Since the outline of the autumnal tree is scanty in its foliage, the brush should be worked at the side with a short circular action, and the colour taken rather dry. Brown Pink and Burnt Sienna without Blue is the mixture for this. Before commencing, however, a trial or two on spare paper is recommended to ensure success, as the manipulation is very difficult. The grassy bank in front is treated with the same colours, adding Rose Madder for the warmest parts.

The work being nearly complete, the student is advised to look critically over the sky and distance, adding those tints that may be required, or altering those that need it. Let him see that the deep Blue shadows do not stare too intensely, and appear crude. Let him also be careful that they are not too abrupt in their connection with the warm and glowing lights. Their office is to give gradation and individuality, and therefore they should never be wanting or lost in outline. The wooded promontory, likewise, should not be suddenly dark. Observe how, at the top, it melts in the same degree of half-tone with the large mountain, and how the depth gradually increases, by means of the warm Purple tint insinuating itself in the cold Blue below. Notice also the rounded forms of a few lights near the end of this mass. These break the solidity, and bring half-light, as well as colour, into the shadow. Improve the reflection in the water by gentle washes of the tint suitable for position; and lastly, wash on horizontally some light Cobalt with a little Chinese White, leaving a few narrow lights, to give the surface. Of course, this operation must be quickly and delicately performed. The distant line of light is to be introduced with Chinese White, as also are the sail and ripple of the water in front. And lastly, put in the boat with Rose Madder, Cobalt, and Yellow Ochre, the figures being of the same, but differently applied as to mixture; Yellow Ochre and Rose Madder for the Red; Cobalt, with a little Rose Madder for the Blue. A touch of White for the sleeve, and another for the light produced by the boat's passage through the water, completes the effect, and the picture is done.

PLATE 22.

A STUDY OF FALLEN ROCK.

PLATE 22.

Scene at Careg Carth, near Llangadoc, South Wales.

A secluded spot—indeed, so secluded, as never to have been visited by the proprietor of the estate, until I was engaged on the sketch. It is one of those localities, shut out from public gaze, without road or pathway, that afford the most exquisite *morceaux* for the Painter's Art; and from which, when once discovered, he lays up a valuable store of materials. Although abounding in subjects worthy of the most finished and accomplished pencil, yet my labours were simply directed to the making of studies of general utility for foreground, when far away from moorland, rock, or forest, and pent up within the precincts of the studio. Oh! how refreshed the mind becomes when turning over such sketches; how the imagination, as it were, becomes nourished by the dews of Nature, soaring in rapid flight to her regions of beauty, and how entirely we lose all consciousness of the commonplace reality of an *artificial city* and its accompaniments. It is in the contemplation of these open-air sketches that the artist feels himself always in the presence of Nature, and his impressions made so strong, as to cause him to revel in the means by which she is depicted and expressed. *The expression of Nature!* What does that imply? Far more than most minds can realize, and is, without doubt, much beyond an ordinary capacity; because, if it were not so, there would be a more general exhibition of it than there is, and we should cease to regret that it is only understood by our leading artists.

Every object being local, it is requisite that the pencil outline should be extremely accurate and be given without confusion of unnecessary lines. Every stone, large or small, and each separate mass of foliage, will amply repay any attention that may be bestowed upon them, and pave the way for success in the colouring, for which the following combinations are employed.

Rocks	Mix	Burnt Umber. Cobalt. Rose Madder. Yellow Ochre. Chinese White.
Moss	,,	Brown Pink. Lake. French Blue.
Ground	,,	Rose Madder. Yellow Ochre. Cobalt.
Light grass	,,	Gamboge. Yellow Ochre. Cobalt.
Citron ditto	,,	Gamboge. Burnt Sienna. Cobalt.
Pure Green grass	ix	Gamboge. Emerald Green. Cobalt.
Foliage	,,	Gamboge. Burnt Sienna. Brown Pink. French Blue.
General tint of trees in middle distance	,,	Cobalt. Brown Pink. Rose Madder.
Shadows of ditto	,,	Cobalt. Rose Madder. Brown Pink (a little).
Orange light of ditto	,,	Gamboge. Rose Madder. Cobalt.

Meadow	*Mix*	Gamboge. Yellow Ochre. Cobalt.
Glazed	*with*	Lemon Yellow.
The distance	*Mix*	Cobalt. Chinese White. Rose Madder. Brown Pink.
Stem of tree	*Mix*	Cobalt. Rose Madder. Burnt Sienna.
Light tint on ditto	„	Burnt Sienna. Chinese White.
Cattle		Chinese White.
Coloured with in different proportions	„	Burnt Sienna. Lake. Indigo.

Place side by side the colours for the rocks, which are—

Mix	Burnt Umber, Cobalt, Rose Madder, Yellow Ochre, Chinese White,

and commence with the shadows of the three first colours, adding a trifling portion of Chinese White. Lay these tones on with some depth, inclining to a cool Grey, excepting those of a more Purple cast. To each give a decided edge, having due reference to form and character. When they are in, wash on the general half-tone, which must be varied according to the particular hue, making allowance for subsequent glazing and alteration. To specify the exact mixture for each would be to suppose the amateur entirely ignorant of tone and tint, and which, if he is competent to copy this drawing, he ought not to be; suffice it, therefore, that the colours are given from which every combination can be made, bearing in mind the quality of each, that is, the Rose Madder and Cobalt producing Purple, Cobalt and Burnt Umber giving a Greenish Grey, which will be more or less affected by the addition of Yellow Ochre. After this, lay on a wash over the mass of grass and tree behind with a warm tone of Gamboge and Yellow Ochre, with a little Cobalt where greener. With this mixture also, pass a light tint of the required hue on the foreground grass and meadow. Give a Grey wash over the distance with Cobalt, Chinese White, Rose Madder, and Brown Pink, going over the trees before it, and leaving the illumined and Orange-toned bush white. Before touching the rocks again, introduce the first general shadows on the grass and tree behind, not so much in detail as in masses; apportioning to each its particular cast of colour. Let the shadow and markings of the stem be sharply given, principally with Rose Madder and Cobalt. Take Cobalt, Brown Pink, and a very little Rose Madder for the first colour of the trees in the middle distance, using most of the Brown Pink, and increasing the Cobalt below. It is now time to attend to the deep markings of the rocks, and to take great care to express the full meaning of each, and to distinguish between them and the dark moss on the surface. For this the colour should be thick and pulpy, and touched on with a fine brush in a decided manner, lifting it at each stroke. Some of these markings may be given so as to convey correct drawing and formation to the lighter parts; showing the entire construction of the rocks, and especially of the principal one. Brown Pink, Lake, and French Blue are for this purpose, and Brown Pink alone for the moss. When these are in, and have been retouched in the like manner to give additional depth (for deep and intense they must be), attend to the more detailed shadows, awarding to all their full purport of expression and interest. Introduce the light patches of Yellow and Orange ferns and moss. Continue working upon the front stone with touches, always using the brush in the direction of the form. Never forget this. It is always attended with meaning, and never fails in the result. Throughout the whole of the rocks a little Chinese White is added to the colour for the purpose of giving solidity. Of course, too much regard cannot be paid to the white lichens dotted about, as well as to those parts that receive the strongest lights at the edges of each angle. These lights are the vitality of the whole, if I may so speak, and should be so regarded. The small stones on the ground have a larger share of Chinese White in their composition, and are to be as pure in tint as possible, contrasting so exquisitely as they do with the green tones of the grass. The same also may be said of the ground, which is of Cobalt, Rose Madder, Yellow Ochre, and Chinese White. Let the whole of this part be very carefully studied, as it will be well worth while bestowing some time upon analyzing the difference of tint, and recognizing its intention. The *one* white stone imparts colour to those around, and repeats the lichens of the rocks, which are disseminated over the other side by means of the cattle; so that the dark and high lights of the principal mass are scattered, or rather spread over the whole drawing, that it be not one-sided. These intensities are also carried off by the dark stone at the left corner. On looking again at the small stones, of which we have been speaking, no deep and catching shadows are to be seen, the object being simply to extend the light, and give greater breadth of effect, whereas, if there were any darks, they would as certainly destroy it, and produce spottiness. As every deep touch attracts the eye, so must there be an absence of them where breadth and repose are sought.

Give all the shadows on the trees of the middle distance with careful handling, and regard to the form of the several branches or portions of foliage. The pencil lines are not to be rubbed out or lost; they are to be retained to give sharpness and decision; nevertheless, they must not intrude. Cobalt, Rose Madder, and a little Brown Pink will give the correct tints. The colours are laid on so as to flow freely, and not, on any account, are they to be dry. The shadows on the meadow are also done with this compound, and immediately following them; preserving the lights, and showing the different undulations of surface.

I would now recommend the *set* portions of the foliage behind the principal rock to be outlined with a finely-pointed pencil, so that the shadows between them may be more correctly given. The same colours as before—namely, Gamboge, Burnt Sienna, and French Blue—are best for this purpose, and should be applied in sufficient intensity to throw the light into relief. The same process should also be employed for the long grass, keeping its character of growth and delicacy of points. The grass below is quite different; it is very short, and represented by little washing kinds of touches, distinct from one another. The colour must not be too light, otherwise brilliancy of tone would be lost by repetition. The less such parts are touched upon the better, and the more luminous will be their effect; but *yet*, there must of necessity be sufficient to give shadow, variety of formation, and surface. The deepest touches, showing the interior of the foliage, are now to be put in with Gamboge, Burnt Sienan, and French Blue, which will be found to hold out to any depth, on account of the gummy nature of the Gamboge. Of course the whole of these markings are to be introduced with the utmost care and ability, so much of the beauty of the work being dependent upon them. While these are drying, cover the lights on the stem with Burnt Sienna and Chinese White; after which, improve, and, indeed, finish the distance; avoiding all harsh or decided washes. It is for this purpose that the Chinese White is mixed with the Cobalt, Brown Pink, and Rose Madder.

The middle distance must have the several thin glazings of colour. Gamboge, Brown Pink, Burnt Sienna for the light parts; and Gamboge, Cobalt, with a little Emerald Green for those more subdued and tender. Although there is great decision in these trees, and the forms are rendered so very apparent, yet a looseness of handling is requisite to prevent stiffness. To each of the light portions of foliage in front give its respective finishing tints, touching them on quickly, and allowing time for drying, before repeating the colour. There is great diversity of hue in this part, to effect which, purity of tint is imperative. Gamboge and Emerald Green, Gamboge and Burnt Sienna, Gamboge and Brown Pink, will yield every shade required; Gamboge being the chief cause for transparency. Now rub up some Chinese White to the consistency of thick cream, and with it, and a fine sable brush (flat and small), touch on the several patches of white Lichens, and the highest lights upon the various stones. Hesitate before touching, and be certain that the intention is a correct one. This should occupy some time, and if any should show out too prominently, touch them slightly over with colour. The cows, with the exception of the black one, are to be put in with Chinese White, and when perfectly dry, coloured with Burnt Sienna, Lake, and Indigo, in different proportions, adding Gamboge to the Burnt Sienna for the red and white cow. Examine well every individual part of the rocks and small stones, giving to each the finishing touches either of light, half-tone, or shadow, remembering that each stone, however small, should be a perfect picture in itself, and composed of these three qualities. I would particularly invite attention to this fact, and request a most minute investigation in respect to it. It is much to be regretted that these apparently minor parts of a picture are so overlooked and disregarded by the amateur and inexperienced artist in general. A greater mistake cannot be made, for two reasons. The first, because it is false; and the second, because it is neglecting the exercise of the very elements of Nature and Art, and thereby losing every opportunity for improvement.

This subject is far more difficult than any of the preceding illustrations, and consequently will require considerable study in the treatment. It will be found exceedingly useful as an example of fallen rock for subsequent works of a similar character, for which purpose it was introduced in the present work.

PLATE 23

A STUDY OF POLLARD OAK STEMS.

PLATE 23.

In bringing the work to a close, I have given to the present illustration a literal translation of Nature (that is, so far as I was able), rendering every detail as truthfully and carefully as possible. I have been particular in this respect to show what may be effected by accurate drawing, and how that, by attention to it, both beauty and interest may be conveyed to so simple a subject. The more unpretending the objects, the more must our knowledge of Nature and Art be called into action. Good *drawing*, a beautiful disposition of *lines*, truthfulness of colouring, with breadth of light and shadow, are essential to render such materials interesting to men in general. Although the effect as a whole is harmonious, and the eye impressed with a singleness of character as to colour; yet, upon a careful examination, it will be found to possess almost every variety of tone and tint that can be brought together. Nevertheless, with all this change, the whole is produced by the most simple means; and any careful and patient amateur may easily work out a faithful copy, and I doubt not will so do it, as to enable him to transcribe the like from Nature.

Before proceeding to colour, it is imperative that much time should be spent on the outline, not only of the exterior *form*, but also of the several divisions of the *bark*, knotty excrescences, and hollow parts. The stones and moss in the foreground, as well as the stems of the distant trees, must likewise be accurately expressed. For this purpose a finely-pointed HB pencil will be the best, and as there necessarily must be many lines, so ought they to be single, and without confusion. Sometimes a little shading of the pencil is desirable as an assistance to colour, but not so in this finished drawing, where every part is pure in tint, whether in light, half-tone, shadow, or reflection.

The time employed on the sketch, although long, will, in the end, expedite the work considerably, as every part will be in its proper place. Concluding, therefore, that this is correctly done, the following combinations will be requisite for the colouring:—

Grey for markings of bark and first shadows	*Mix*	Cobalt. Lake. Burnt Sienna.
Sky		Cobalt.
Light of ditto		Rose Madder.
First tints of bark	,,	Oxide of Chromium. Blue Black.
Second tints of bark......	,,	Brown Pink. Oxide of Chromium. Blue Black.
Warm Orange tones......	,,	Vermilion. Yellow Ochre. Chinese White (little).
Ditto, more Crimson ...	,,	Rose Madder. Vermilion.
First Green tints	,,	Brown Pink. Gamboge. Oxide of Chromium.
Pure Green	*Mix*	Emerald Green. Gamboge.
Purple and Lilac tones ...	,,	Cobalt. Rose Madder.
Reflections on shadows ...	,,	Lake. Neutral Orange.
Ditto............................	,,	Neutral Orange. Yellow Ochre.
Distant foliage..............	,,	Gamboge. Brown Pink. Burnt Sienna (little).
Rocky stone in front	,,	Cobalt. Rose Madder. Blue Black.
Deep Red touches in foreground	,,	Rose Madder. Burnt Sienna (little).

Damp the paper well, and when dry, or nearly so, mix a Grey, rather inclining to a subdued Purple, with Cobalt, Lake, and Burnt Sienna. With this, mark out the whole of the divisions in the bark, supplying the place of the pencil outline, only much broader. Let it be done firmly, and without hesitation, having a full colour in the brush, which is to be pointed. Be particular with these markings, as they form the basis of the work throughout. After these are in, wash a light tint of the Oxide of Chromium and Blue Black over each bit of the bark, on the largest tree, leaving white edges to all,—a circumstance which must on no account be overlooked, because the sparkling and catching lights are dependent upon it. For the tree to the right this tint is to be alternated with Cobalt and Rose Madder, always using the brush in the direction of the form. Now lay in boldly the whole of the broad shadows with Burnt Sienna, Lake, and Cobalt, not heeding the orange-toned reflection. Let this be of subdued Purple, so as to form a solid ground of shadow, separating it from the light, and producing concentration. After this, wash on the sky with Cobalt in two degrees of strength. The light part has a tint of Rose Madder. Increase the tone of the bark with the Oxide of Chromium and Blue Black, still preserving the lights. This may be effected with the colour rather dry, after the manner of dragging, yet not entirely so. The Greys in the light parts are Cobalt and Rose Madder, with the above Green touched on in a few places. Now attend to the shadows by marking out the bark decidedly with Burnt Sienna, Lake, and Cobalt, having the mixture rather dark and thick. With this (mostly Burnt Sienna) touch in the deep divisions and conspicuous bits of shadow under the bark and knotty excrescences. Hold the brush upright, with the colour pulpy (not dry), making each touch crisp and decided in character. The deep shadows of the smaller and gnarled tree are to be of much power. With this colour give the different shadows on the rock and broken ground in front. After this, get in the dark green shadows of the top of the smaller tree, with Brown Pink, the Oxide of Chromium, and Blue Black; the first in excess. All these must be put in with care, leaving the spaces for the pure colour broad and open. With this tint introduce the branches, though lightly at first. Now take Emerald Green and a little Gamboge for the moss, washing in thinly, and leaving a few white places; a little of the Oxide of Chromium may be added to the upper parts. The moss also on the front stone is to have a first wash of some depth with the same colour, and the more Orange and Citron tone at the side is to be done with Gamboge, Brown Pink, and a little Burnt Sienna. The stone itself is Cobalt, Rose Madder, and Blue Black, very light in colour. Up to this time the drawing will be principally of Grey, Purple, and Green; it will, therefore, be prudent to introduce all the warm Orange and Crimson tones to give warmth. As there is a peculiar delicacy in these, care must be taken to use the tints clean and unsullied. For the Orange, take Vermilion and Yellow Ochre, with a little Chinese White touching between, the Greys still leaving a few white lights. As the tint becomes redder, leave out the Yellow Ochre, and when approaching to Crimson, add Rose Madder.

Wash in the distant foliage with Gamboge, Brown Pink, and a little Burnt Sienna, not regarding the ivy-covered stem, or, indeed, any of the others. The tone is to be full, and of some power. While this is drying, deepen the several mosses in front with Gamboge, Emerald Green, and the Oxide of Chromium, which is effected more by touches than by washes. Introduce also the red tones with Rose Madder and a little Burnt Sienna; but as this is a dangerous operation, see that it is not overdone. With the exception of a touch or two at the foot of the stone in front, these red patches are confined to the broken ground to the right, below the small tree, only insinuating themselves into the central part at the bottom of the foliage. The ivy-covered stem is of the Oxide of Chromium put on rather dry, so as to leave minute white places, expressive of leaves catching the light. The bare stem of the beech next to it is of Brown Pink, the Oxide of Chromium, and Blue Black, as also are the others. With the Oxide of Chromium touch in the greener parts of the foliage, and by adding Brown Pink to it give the dark green of the underwood above the stone.

It is now high time to lighten the sides of the shadows with Neutral Orange, taken thickly, and assisted with Yellow Ochre in parts. These tints, or rather colours, are to be touched on fearlessly, and with considerable power; but if the original shadow-colour will not receive them kindly, put a little water on to the exact shape, and wipe off very gently with a soft silk handkerchief. This will remove the tint without injury to the surface, and when the Neutral Orange is again added, the proper effect will be produced. The same colour is also to be carried into several of the markings elsewhere, in order to remove coldness. After this is done, and the stem begins to assume a rounded appearance, deepen the several divisions with Brown Pink, Rose Madder, and Cobalt, the two former predominating. This will have to be repeated over and over again; of course, allowing time to dry between each touch. It is only by heaping a thickness of touches that great transparency and power are obtained; the effect being principally due to the Rose Madder in its intensity. The light Citron tints at the top of the large tree are now to be laid on *delicately*, to preserve a luminous character; and these will also be found diffused, more or less, over both stems. A little Cobalt and the Oxide of Chromium will be required for the Blue Green tones of the bark; but they must not be too frequent, lest they produce heaviness. All the flesh-like tones are to be improved, with the same colours as before, and, occasionally, pure Rose Madder on the dark divisions.

In the smaller tree the bark is of a much finer texture, and must be represented by small and separate lines or touches, taking the direction of the particular knots or undulations. Lights must be left between the touches, and regard is to be had to those small masses that catch the eye from their size and position, as being distinguished from the interstices between the divisions of the bark. Finish the top of the smaller tree with Brown Pink, Burnt Sienna, and French Blue, using but little of the last. Touch after touch is to be given for this with a finely-pointed sable. Much care is required in the manipulation, so that no uneven edges are seen from the colour going beyond the prescribed limits. All have to be crisply handled by lifting the brush from the paper at each touch. In all probability, parts will have to be regulated by stippling—that is, by filling up the superfluous lights, and improving the evenness of surface with fine lines. The Emerald moss must be treated in the same manner; and, indeed, all the fine tints throughout the drawing. To enumerate the whole of the gradations of tone would be an endless task, as, indeed, it would also be useless, inasmuch as none but a somewhat experienced amateur would undertake so finished and elaborate a work.

Whatever may be wanting in the background of foliage had better be finished by repeated touchings, either of the Citron tint, or the deep and cool green of the ivy. A fine brush must be used for this. The deepest shades of the ivy are to be of Brown Pink, Burnt Sienna, and French Blue. For the darkest part of the beech-stem take Brown Pink, Rose Madder, and Cobalt. The subdued green moss at the bottom of the large trunk is principally of the Oxide of Chromium, worked into with Gamboge and Emerald Green. The whole of this lower part has to be finely finished by more or less stippling, avoiding too great a sameness and consequent opacity. Transparency of colour is the one thing to be aimed at. The deep markings of the mosses are to be done with Brown Pink, the forms of which must be distinct and correct. No touches are to appear as such; but must simply express the intended meaning. Look well over the reflections on the shadows, and improve where requisite, by adding a little Chinese White and Cadmium Yellow to the Neutral Orange, omitting the White in some places. To the markings of the bark give the full force, seeing that each line is sharp and well defined. Although there is considerable softness of effect, yet no line is softened off,—all are decided and clear; the great charm being in the gradation caused by repeated touching.

However deep the shadow, the eye must be enabled to see into it and find transparency. Avoid too much Blue, as it will tend to opacity. Give to the branches their last touches, adding the correct tone to each. Examine every part of the stems separately, imparting such hues as may be needed, and fill in every superfluous light, that the eye may not be disturbed in recognizing the most prominent and effective parts. *Finish*, if it destroys *breadth*, is much to be condemned. It is only valuable so *long* as it preserves character and heightens the resemblance to nature. Prettiness of execution is to be avoided, especially if made attractive for itself. The *executive* is but a means to an end, and should give the result without intrusion. We are to represent the stems, the stones, the moss, the foliage, the sky—the whole, without being reminded of the colour, the touches, or their handling.

The drawing is now supposed to be completed save the numerous flickering lights at the edges of the bark, &c. For this purpose rub up some Chinese White upon a flat palette, let it be of some thickness, and with a small flat sable, touch in each light with decision and sharpness. As this is rather a fascinating process, be careful not to be too lavish of it, otherwise a spottiness of effect will be produced. Study each touch, and make yourself acquainted with its purpose. The two or three sparkling yellow lights at the foot of the foliage are first put on with the Chinese White, and, when dry, glazed with Gamboge. These will complete the work.

It is no easy matter to explain the several progressive stages of such a drawing as this; but regardless of time, I have endeavoured to go through the whole as minutely as pen can describe it; leaving nothing unnoticed that can in any way afford instruction. Many, perhaps, will think the description too elaborate; but such will not be the feeling of the amateur, who is only too anxious to be guided in every particular, and willing to be taught, that he may put into practice all he learns. To such I sincerely hope the foregoing remarks, or, rather analysis, will be both welcome and beneficial; stirring him up to future exertions from lessons to be received from that best of mistresses—Nature herself.

PLATE 24

WOODLAND SCENERY.

PLATE 24.

Scene in the Warren at Taliaris Park, near Llandilo, South Wales, looking towards the Brecon Mountains.

Never was I in a more beautifully sylvan locality than this. Whichever way I turned, fresh subjects presented themselves; the difficulty was how to select any position, when so many others were equally good. When Nature is so prolific in exquisite pictures, it is almost impossible to settle down and commence sketching; and when we have so done, we have frequent cause for regret that we had not fixed upon other spots that were still more lovely. I confess that I lost much time in this respect, so enchanted was I with every group and every phase of the group. The present subject has been selected for illustration for its variety of character, colour, and construction; combining, as it does, every material that can be favourable for instruction in foliage.

The warm citron and varied tones of the old sycamore, with its bare and whitened limbs in bold relief, form a beautiful centre, possessing every other shade of green that will be found scattered over the whole picture. The citron tone is spread over the entire mass of fern foreground, and still further diffused by the bush and beech to the right, and by the oak at the left corner below. Contrasting with these are the tall and stately firs, canopied with foliage of a cool and refreshing green, out of which their red stems are seen to stand forth in gaiety as if revelling in the sunshine. The cool and softly transparent green of the firs is repeated behind the exposed limbs of the sycamore-tree, and its clump of foliage to the left; while the oaks in the middle distance, erect in their prime, are made up of every description of foliage colour, both warm and cold, intermingled with the deep-blue haze and mystery of shade. The pure blue of the sky, from its elevated position, serves to neutralize the horizontal and passing clouds, partly under the influence of the sun's warm gleams, from which they graduate into soft and aerial tints, until, melting into the mountain-grey, they form a background of quiet repose. The central eminence between the extreme distance and trees below acts as a medium from grey to green, receiving additional strength by a sudden outburst of light sweeping along its surface. Adjoining is a straight table-land, being part of an extensive Roman encampment, and perhaps one of the most perfect remains to be found in Great Britain.

Throughout the whole scene the disposition and bearing of the lines are most beautiful, and might lead many to suppose them altered so that they should compose better. This, however, is not the case. The grouping of the several masses of foliage is in every way calculated to please by its elegance of outline, while it becomes still more imposing from the graceful undulations of the ground from which they severally spring.

Sky	*Mix*	Cobalt. Chinese White (a little).
Clouds and mountains	„	Cobalt. Light Red. Rose Madder.

Green tone on mountains	*Mix*	Yellow Ochre. Cobalt. Brown Pink.
Red tint		Rose Madder.
Fir trees, first tint	*Mix*	Oxide of Chromium. Indigo. Gamboge (a little).
Ditto, second tint	,,	Gamboge. Lake. Indigo.
Ditto, third tint	,,	Brown Pink. Oxide of Chromium. French Blue.
Stems	,,	Light Red. Rose Madder.
Yellow Glazing		Yellow Ochre.
Bright Red		Vermilion.
Shadow	*Mix*	Cobalt. Rose Madder. Burnt Sienna (more or less).
Sycamore and Beech trees	,,	Gamboge. Brown Pink.
Ditto ditto	,,	Gamboge. Brown Pink. Burnt Sienna.
Ditto ditto	,,	Gamboge. Brown Pink. Indigo. Prussian Blue (very little, to brighten the Indigo).
Trees in middle distance	,,	Yellow Ochre. Cobalt.
Ditto ditto	,,	Yellow Ochre. Brown Pink. Cobalt. Rose Madder (a little).
Ditto ditto	,,	Rose Madder. French Blue.
Oak-tree to the left corner	,,	Gamboge. Burnt Sienna. Brown Pink. Indigo (a little, for the shadows).
The ferns in foreground, first tint	,,	Gamboge. Yellow Ochre.
Ditto ditto second tint	,,	Gamboge. Cobalt. Brown Pink.
Ditto ditto Citron tints	,,	Gamboge. Burnt Sienna. Brown Pink.

The Ferns in foreground, fresh greens ...	*Mix*	Oxide of Chromium. Emerald Green (little).
Ditto ditto deepest touches........		Brown Pink.
Figures		Chinese White (thick, to give a white ground).
Bay Horse	*Mix*	Burnt Sienna. Gamboge (a little).
Brown Colt, with mane and tail of the Bay	„	Burnt Sienna. Lake. Indigo.

Damp the paper well, and without blotting off, allow the water to be absorbed until all appearance of it has passed away; then lay in a full tint of Cobalt, with a little Chinese White, for the blue sky. A *full* tint, because it will presently require sponging. Let the forms of the clouds be accurately expressed. Now mix both a warm and cool tint of Cobalt, Light Red, and Rose Madder, and commence the lightest side of the clouds with the former, gradually changing to the cool on approaching to the darker tones. It is almost needless to say the several lights are to be carefully preserved, because their value should be well understood by this time; yet, lest they might escape notice, it is necessary to claim attention to them, in order to prevent disappointment.

The cool tint is to be passed over the mountains and middle distance, adding Yellow Ochre on the trees below. When dry, repeat the wash on the clouds for their first shadows, running pure Cobalt, with a little Chinese White, into the bluer portions, where the sky is seen through the clouds. With this, pass over the mountains, not regarding the lighter parts. Allow time for drying, and gently wash over the whole with a large brush and clean water to remove any superfluous colour. The right or light side is to be slightly sponged, to give the delicate gradation of tone. Again, pass the deepest shades on the clouds, which are to be much narrower than the two former. Flatness of wash is very desirable, to effect which the tint should be liquid, and the brush well supplied. The same is to be employed for the mountain shadows. Where the sky is pure in colour, it is invariably the best practice to get it in, as much as possible, before meddling with those that are of a foreign nature. Any washings that may be required can be accomplished without fear of injury, whereas if the trees were introduced, the process would be attended with considerable difficulty and danger. As the prevailing tone of the foliage is warm, that is, of a Citron cast, it will be prudent to introduce the cool and deep green of the firs, in order to prepare the eye to judge of the true character of the more general colour. Commence, then, at the top of the fir (not going quite up to the finished outline) with a compound of the Oxide of Chromium, Indigo, and a little Gamboge; pass over the whole with an even tint, leaving the stems in clear outline. The sycamore-tree will next have its first tones, not heeding the bare limbs above. For this the following colours must be placed side by side :

Gamboge. Brown Pink. Burnt Sienna. Indigo. Prussian Blue.

Take a tint of Gamboge and Brown Pink, and commence at the top to the right, extending *it* downwards as far as the lower part of the second branch or mass of foliage; then, by adding Burnt Sienna, go over the top and central clump, changing into Gamboge, Brown Pink, Indigo, and a little Prussian Blue for the mass behind the limbs; and again, take the citron of Gamboge and Brown Pink for the warmer tint at the side and entire circle of foliage above the trunk, which is to be left white. The seered and red leaves are touched on afterwards with Gamboge and Rose

Madder, so that the Brown Pink and Gamboge will be washed over them at first in one common tint with the rest. The beech-tree and bush to the right of the firs will be laid on with the same colours, which are Gamboge, Brown Pink, and Burnt Sienna, adding a little Indigo below. After these are in, prepare some Yellow Ochre and Cobalt, and with a tint of some solidity wash over the oak-trees in the middle distance, using more Cobalt near the ground and not leaving the light seen through them. The whole mass of foreground is now to be washed over with Yellow Ochre and Gamboge, to give a warm yellow foundation. When dry, take Light Red slightly altered with Rose Madder for the Red stems of the fir and sycamore, leaving a White light at the right edge. After this lay on a tint of Gamboge and Burnt Sienna over the top of the oak-tree below, adding Brown Pink for the shadow. Every part of the drawing being covered, we must introduce all the first shadows of the several trees, beginning with the firs. For this, mix Gamboge, Lake, and Indigo, the Lake being for the purpose of subduing the otherwise crude Green. The shadows here spoken of are those that express the broad forms of foliage in light, or, in other words, those that separate the light from the shadow. The more intermediate shades are called half-tones, and occupy certain portions of the space according to circumstances. With the above mixture, therefore, give all the principal divisions of shadow; and, when dry, put in the dark parts of the stems with Cobalt, Rose Madder, and Burnt Sienna, more or less of the last to suit the tint. The sycamore-tree is to be treated in the same manner, excepting the clumps of foliage at the right and top, which will have to be generalized by flat washes of a deeper tone preparatory to receiving the finishing touches. The other portions that constitute so many divisions in the branches are to be touched in firmly to their exact shapes. Too much attention cannot be paid to the expression of character, which in all cases is dependent upon correctness of outline, whether exterior or interior. The colour for such purposes is mostly full, that is, sufficiently dark to show a decided distinction of tone. The brush also is to be well supplied, but not too much so, lest it should impart a series of blots and blurs. The beech-tree and bush to the left are to be treated in a similar manner, and the whole are to be done with the colours employed for the first washes. A tint of Cobalt and Yellow Ochre, rather thick and pulpy, is now to be laid over the subdued green tone of the middle distance. This must not be applied in the liquid or washy state, if so the effect will be both too thin and too weak. Now give all the shadows of the oak-trees below, the forms of which are circular and graceful. Use Yellow Ochre, Brown Pink, and Cobalt for the upper part, and French Blue and Rose Madder for the grey at their base. After this apply the first general broad washes of half-tint over the fern foreground, leaving such portions only as are in high light, with Gamboge, Brown Pink, and Cobalt, with little of the first. Improve the tones of the clouds by glazing with a little Yellow Ochre and Neutral Orange on the lightest parts; and Neutral Orange, Rose Madder, and a very little Cobalt for the warm cloud to the left. This colour will have to be diffused over the dark line of cloud above the mountains, as well as over the mountains themselves; but as it is so much warmer than the general tone, so must the washes be exceedingly faint. As soon as this is dry, the crimson tones of Rose Madder may be put on, confined, however, to their respective positions.

The next thing to be done will be to take out the whole of the whitened limbs of the sycamore-tree by putting on plain water to their forms with a finely-pointed brush, and wiping off with a soft silk handkerchief, or bread, and a piece of India-rubber for those portions that are quite removed. Of course great care must be taken to prevent the water spreading beyond the actual size of the branch required. Generally speaking, this process is clumsily done, whereas it should be extremely neat in execution. The intermediate tones of colour are now to be touched on by small washes; these occupy more or less the light portions of the trees, but on no account whatever are they to be passed over the highest lights. The term *touched* on by small washes has been used to convey the idea of their being applied, after the manner of touches, by the brush being lifted from the paper at each stroke. Indeed, this handling is to be employed at all times in tree-painting after the first washes are in. The foliage throughout has to receive these gradations of tone, by using the colours named in the several tables of compound tints made expressly for this drawing. The outside forms are also to be finished with full and crisp touches of their correct tones. In like manner are the several outer undulations of the lines of fern to be given, the dark and divisional markings being reserved for the last. The delicate tints upon the limbs of the sycamore-trees are to be introduced with Rose Madder, Cobalt, Vermilion, Yellow Ochre, and Chinese White, with a touch or two of the Oxide of Chromium, all being varied to suit the tint. There is great diversity given to produce transparency, so that the difficulty will be great, if not carefully dealt with. The fir-stems may also receive the glazings suitable to the colour wished. The oak-trees in the middle distance had better be washed towards the lower part with a soft brush and plain water, to remove all hardness: this must be done gently. When dry, take out the light below by the stem, and work in the blue shades by repeated touches; improve the colours of the branches (foliage) in light with Gamboge, Brown Pink, and Burnt Sienna; and where the part is of a fresh cool green, use some thin Oxide of Chromium.

If there is one part of a picture more than another wherein amateurs show a want of knowledge and power, it is in the middle distance. In the endeavour to produce depth, they lose atmosphere; and, on the contrary, if they endeavour to give atmosphere, they fall into insipidity and weakness. Now the great secret lies in the absence of crude harsh colours and lines, although there must always be decision of form to everything, however faintly that may be given. So far as colour is concerned, it *must* be more or less broken and mixed up with the tone of the prevailing atmosphere, whether in light or in shadow. Single washes will seldom effect this; but recourse must be had to frequent glazings in order to give depth and transparency. Where light diminishes, transparency increases; this fact seems to be overlooked.

The whole of the trees are now to receive their finishing touches or dark markings with the same colours as before, only in greater intensity, and nearly all Brown Pink where of a deep Citron hue. Decision and quickness of handling are requisite for this purpose. A faltering and hesitating hand will never accomplish clearness of touch. The purport must be studied and well understood before it can be applied with truth. After all these are in, and the character of each tree fully established, some thin glazings of colour are to be quickly laid on, with Gamboge and Burnt Sienna for the Citron tints, Gamboge for the Yellows, Gamboge and Rose Madder for the Reds, Gamboge and Brown Pink for the warm shadows, Gamboge and Prussian Blue for the transparent cool Green behind the exposed branches and limbs of the sycamore, Gamboge and the Oxide of Chromium for the firs, and an occasional touch of Emerald Green and Gamboge, Brown Pink and Burnt Sienna for the oak-trees of the middle distance. All the deep touchings and markings of the ferns are to be given with Brown Pink of some power; but in doing them spottiness of effect will have to be guarded against, lest the foreground should become too attractive, and the more prominent features of the work be made to suffer. The task to be accomplished in the foreground is to produce breadth, with repeated changes of colour and multiplicity of form. I would, therefore, strongly advise that the general effect should be aimed at, and the few deep touches or markings be left to the last, to produce vigour and power. With the exception of a very few in front, and immediately under the trees, *none* of these touches are equal in strength to the dark shadows of the foliage, and for this reason it is that the eye passes mildly over them, and becomes fully impressed with the importance of the leading and principal parts of the picture; in *fact*, with those objects that are to rivet the attention of the spectator, and for which the sketch was originally taken. The broken path to the right will be of Burnt Sienna, Rose Madder, and a little Cobalt.

The figures and horses are to be put in with Chinese White, to obtain a White ground, on which to colour. This will be far better than removing the paint. The object of the figures is to extend the high light by the firs, as well as to repeat their upright forms, contrasting with the ground. The horses convey an interest of action, while they bring colour and intensity of shadow that throw the distance and trees into a hazy mist. The high lights give depth to the Grey tones, and the positive darks of the mane and tail of the bay mare and colt impart an impression of atmosphere. Burnt Sienna and a little Gamboge for the bay mare, and Burnt Sienna, Indigo, and Lake for the mane and tail, as well as for the shadow on the colt. Of course these colours must be lightly handled, so as not to disturb the White ground on which they are laid. For the Red cape of the girl use Vermilion, and glaze with Rose Madder. The sketcher and attendant are Burnt Sienna, a little altered for the lights, and Burnt Sienna, Lake, and Indigo for the darks.

Now put in the few finishing lines of demarcation on the lower edges of the clouds, the formation of the mountains, and middle distance. Ultramarine, with a very slight portion of Chinese White, is by far the best for this; but, wanting the Ultramarine, Cobalt is to be employed. See that none of these are too conspicuous, and that they simply give the character they are intended to give. After this, lay on some delicate tints of the Rose Madder, or Yellow Ochre and Cobalt, if any are required; and lastly introduce the bright White cottages, with which this district abounds, with a touch of Chinese White. Examine well the expressive and deep markings of every part, judiciously adding such as are necessary. See that none of the branches and limbs have an undue proportion of light, and that each is imbued with its proper tone. Take out all intruding darks, and subdue everything that injures the general breadth of effect. To judge of this correctly, the drawing should be looked at from a distance, when the more minute details become lost, and the work is seen in its entirety.

The instruction given for this subject has necessarily been extended to some length, inasmuch as it constitutes every treatment of colour pertaining to foliage.

As this class of woodland scenery is exceedingly beautiful, and there is scarcely any county that does not in some measure possess it, so do I hope the present illustration may prove both interesting and useful to those amateurs who may be induced to copy it; and not only so, but that it will impart an earnest desire to go and draw the like from Nature.

PLATE 26

LAKE SCENERY.

PLATE 25.

Loch Awe, Argyleshire, from Cladich, under the effect of an evening glow.

All descriptive remarks upon this truly magnificent locality have been reserved for the last, and the colours required for its production immediately considered.

First tints of the sky, mountains, and water	*Mix*	Cobalt. Vermilion. Yellow Ochre. Rose Madder.
Yellow tone on mountain		Raw Sienna.
Red tones on mountains	*Mix*	Vermilion. Rose Madder.
Deep blue shadows		Ultramarine, or Cobalt.
The wood at the mountain's base, also the islands	*Mix*	Rose Madder. Raw Sienna. Ultramarine, or Cobalt.
First wash over the water	,,	Cobalt. Yellow Ochre.
Second wash over the water	,,	Cobalt. Emerald Green.
A few lines on parts of the water		Vermilion.
The blue shades on the water		Ultramarine.
The last washes over the water, very thinly applied, and that three or four times	*Mix*	Cobalt. Gamboge.
First washes on the foreground	,,	Raw Sienna. Vermilion.
First shadows of stones, &c.	,,	Raw Umber. Vermilion.
Markings of all the forms, used thickly		Brown Pink.
Light tints on the bank	*Mix*	Gamboge. Raw Sienna.
Pure and delicate tints on the stones	,,	Ultramarine. Rose Madder.
Figures	,,	Rose Madder. Vermilion. Ultramarine. Raw Umber. Raw Sienna.
First wash over the trees		Raw Sienna.
Second wash over the dark tree	*Mix*	Brown Pink. French Blue. Burnt Sienna.

The two light trees in different proportions	*Mix*	Gamboge. Burnt Sienna. Brown Pink. French Blue.
A few touches on the lightest tree		Vermilion.
To finish all the trees more or less dark as required	*Mix*	Gamboge. Burnt Umber. Brown Pink. French Blue.

Let the paper be wetted well over, and immediately commence blotting in the first tints, which is done by running one colour into the other while in the wet state, and having reference to position only, and not to the exact forms. Thus, for the cloud at the right, take Cobalt and Vermilion, changing into Yellow Ochre towards the light, then into Cobalt and a little Rose Madder to the left, with occasional patches of Cobalt alone. Along the tops of the mountains add Vermilion and Rose Madder, with Yellow Ochre over the mass of light, and again adding Vermilion and Cobalt, and then Cobalt by itself to the left. Continue down the water with Cobalt and Yellow Ochre, and over the bank with Raw Sienna and Vermilion. After these tints are dry, wash the whole over again with plain water, and strengthen with the same colours, attending more to the shape of the several forms than in the previous tints. For the water, take Cobalt and Emerald Green, instead of Cobalt and Yellow Ochre, as before.

Allow these second tints to dry thoroughly, that they may receive a washing with plain water, to remove every excrescence and unevenness of colour. Now rub up some pure Ultramarine, and while the paper is damp (damp only), wash a light tint of it over the shadows of the mountains, extending them even into some of the half-tones. It is necessary that this should be done, to prepare the ground for deeper shadows. In doing this, the position and meaning of every part must be well considered and understood, otherwise the result will be a failure. The next shadows (those of a deeper hue) are to be added at this stage, all of which will require the full skill of the artist. Although there is an apparent blending throughout to produce distance, yet, upon examination, it will be found to abound in individual detail.

As far as my ability has permitted, I have sought to produce refinement of tone with an aërial effect, to do which successfully there must be many tints and many washings before there can be a proper blending and harmony of colour. Indeed, the chief difficulty in this drawing lies in the numerous half-tones, many of these being scarcely distinguishable. Each, nevertheless, has its particular form and office, yielding its share of help in the construction of the whole.

In this subject the colours employed are so few, and their treatment so simple, that I do not deem it necessary to enlarge upon a more definite description, inasmuch as the several manipulative processes have been so fully explained in the earlier pages of this work. It is better that the student should exert himself in their application, and endeavour to work them out judiciously. I shall, therefore, speak in general terms only, and that chiefly as to the composition.

The trees are to be faintly washed in at the first, and afterwards made out into breadth of light and shadow, upon which the detail and finish are to be given. The high lights are to be removed with water and bread, and tinted with the proper colours. As great softness, accompanied by variety and force, is to be preserved, it is recommended that much care be taken in the manipulation, lest insipidity and woolliness should be the result. Whenever trees of this size rise up before the sky, and occupy the conspicuous position they do in the present subject, it is of the greatest importance that their forms should be of the best character, either by being exceedingly striking from stateliness of growth, or else that they should assume those more elegant and refined groupings which are calculated to convey a poetical impression. It is this latter feeling that I have endeavoured to portray, to correspond with and carry out the beauty of the background, and the still expanse of the loch. Whatever there may be of shadow on the mountains, and tone upon the water, these are overpowered and rendered aërial by the dark and principal tree, which in its turn has the light so insinuated into it that it possesses considerable variety and gradation. The half-tones on the mountain are repeated by the tender colour of the central tree, and this also prepares for a concentration of warm light on the third, diffusing the sunny gleam of the background into this upper portion of the drawing. For this same reason is the foreground warm and light in character, which calls attention to it, and prevents the distant gleam from being isolated. The purpose of the smoke is to introduce White into the composition, as, by so doing, the surrounding colours, which are exceedingly delicate, are made to acquire much strength from its colourless presence. This White is repeated and carried on by the mist at the mountain's base, the bits of rock, and the small White sail on the loch. The sky is broad, delicate, and effective, its lightest portion being brought into contact with the dark cloud and rays to the right. To mingle the mountain forms with this, and give an air of mystery to the scene, the descending light diffuses its soft gleams with hazy indistinctness upon all within its influence, and is again caught up in a stronger degree by fleeting and hovering mists, playing round the several masses in fantastic shapes. The deep Blue of the shadows on the mountain side is repeated by the tint of the water over the smoke, as well as by the small dark eminence above, while the soft Green tones on the other side contrast most desirably with the warm glow upon the mountains. The lower part of the water is kept light, and continued without any decided break through the foreground, thus assimilating itself with the light of the sky and background, and encircling the principal portion of the drawing. It will be seen that the ground at the left side is scarcely perceptible from the smoke, the smoke from the water, the water from the mountain, and the mountain from the clouds. By this device the eye is directed to every object of interest. The figures convey life to the scene, and yet keep up the idea of repose, while from being placed before the colourless smoke, too lazy to ascend, they tell as so many dark and telling points, and produce the semblance of air to all else. In no loch with which I am acquainted do the small islands overgrown with trees assume a more beautiful appearance than they do here, being reflected by continuous lengthening of line at the turn of each succeeding ripple. When the wind is hushed, and the warm glow of heat pervades the scene,—when every detail above is repeated in the water's glassy surface below, and the plaintive note of the heron falls upon the ear,—then I can scarcely imagine a more lovely spot than Loch Awe. There is so much of dignity in the stupendous mountain forms, fringed at their base with a belt of variegated foliage,—and so much interest conveyed by the stately ruins of the castle of Kilchurn, at the foot of the lake,—that the mind becomes charmed and riveted in silent admiration. Surely, when the elements are united and smile peacefully o'er the face of Nature, this world of ours is both lovely and beautiful! On the other hand,—when the wind rises to tempestuous height,—when the elements are at war, and thickening clouds gain strength as they sweep along,—then does the same mind become impressed with serious and deep solemnity, acknowledging that it has been rightly named Loch Awe.

THE FRONTISPIECE.

A Mountain Scene.

This drawing is introduced merely as a frontispiece; nevertheless, as it has been my object throughout the work to afford every possible assistance to the amateur, I have devoted some time to the subject, that it might prove a valuable copy, as well as a desirable exercise for the several descriptive lessons.

I have deemed it expedient to substitute this character of scenery for "The Mountain Torrent," given in the first edition, believing it to be a style of drawing more generally practised by the amateur, and therefore of greater service. I refrain from making any remarks respecting its progressive stages, other than that the same colours employed for the other examples in this work may with confidence be adopted for this; and not only so, but the manner of treatment may be similar in every respect.

The subject is both simple and broad in effect, representing an Italian Lake at Eventide.

ON FIGURES.

As this work has been exclusively confined to colour and colouring, it would be beyond the original intention to treat of composition as a separate study. So far, therefore, and so far only, has it been interwoven with the practice of Water-Colour Art as was thought desirable to impart some little knowledge of the construction of a picture with reference to the general effect, but more especially as regards the harmony, contrast, position, and repetition of colour.

Attention has been directed to these several heads, in order that the student may be enabled to form a correct judgment of them when he has learnt the reason of the *why*, *when*, and where they should be employed to work out his purpose.

There is, however, one feature in composition to which it is as well to refer, and that is the introduction of figures. Life and action are entirely dependent upon them, and by a judicious arrangement of them, and their suitability to the subject, a landscape, otherwise void of interest, is frequently made to assume a most beautiful and attractive character.

As everything in Nature is more or less broken in colour, and consequently subdued, so is it essential to the brilliancy and effect of a picture that *absolute* colour should be introduced to give power and concentration to the whole, and in no other manner can this be so well effected as by figures draped in every variety of colour and tint, but so chosen as to give increasing beauty to the work.

Each class of scene should have that description of *figure* best adapted to it, and each time of day should have a corresponding occupation, such as going to labour, labouring, and returning from labour; all will have to tell a particular tale, and convey additional interest.

Size and dimension are also given by the introduction of figures; they serve as a standard of comparison whereby every other object can be measured.

Some scenery will require a numerous assemblage, while others would be unsuited to more than one figure, and that *one* contemplative. It matters little how many or how few there are, provided they are well adapted to the subject, and so placed that the general effect is enhanced by them.

To give anything like a table of colours for drapery would be useless, because all may be employed with advantage, whether they are pure or broken. The chief requirement is the proper selection of those colours that are suited to the general tone of the landscape, as well as that they should be placed in those positions where power and concentration are needed.

To obtain an insight into the manner in which figures are treated with success, a careful examination of the works of men of acknowledged ability is recommended. In looking at these works the student should place the hand or fingers over certain figures, and see what the effect would be without them; and then, by removing the hand, think of the reason why they were so introduced, whether as regards their position or their colour. Such practice as this must have a beneficial result, and be the means of increased pleasure in looking at really fine pictures, inasmuch as the why and the wherefore of the artist will be fully understood and duly appreciated. I can confidently assert that this method of analyzing the works of others has been the direct road of acquiring the like knowledge myself.

CONCLUDING REMARKS.

As minute details have already been given of the practice of Water-Colour Painting, in the explanations appended to the several illustrations of this work, it would be needless to say anything further. It may, however, be profitable to recapitulate the leading topics referred to in these explanations, so that the student may be furnished with a summary of the whole, and may thus take in the entire subject at a glance.

1.—Be careful to select paper best suited to the style and subject of the drawing. See that the surface is free from any imperfections.

2.—To strain the paper, both sides should be well sponged, and rolled up, so as to allow the moisture to be equally imbibed. It is to remain thus about ten minutes, and then unrolled very carefully upon the board on which it is to be strained. The edges of the paper are to be glued all round and fastened to the back of the board. When it is dry, the paper will be perfectly flat, and the grain thoroughly acted upon. It is impossible to draw satisfactorily, or even pleasantly, if the paper is not well strained.

3.—Never commence with colour until the outline is correctly drawn.

4.—Always damp the paper before washing on the first tints, and, should time be an object, remove the water with blotting-paper.

5.—All the early tints should be laid on as flatly as possible; for which purpose the brush must be kept well filled, and the drawing not inclined too much, lest the colour should settle in excess upon the lower part of the wash.

6.—Whenever it is practicable, let the first tints be taken over the whole work, after the manner of blotting-in; that is, by running one into the other while wet, and thus enabling the several tones to mingle with softness in their respective positions. Much beauty will result from this method.

7.—When once the colour is laid on, it should never be touched upon again until it is quite dry; and if it has been incorrectly applied, it is better to make the alteration afterwards. Many drawings are spoiled by endeavouring to improve the washes before they are dry.

8.—Finished works with an aërial effect require occasional washings with a soft brush and clean water, and on no account should a sponge be applied before the brush has done its duty in removing all it can.

9.—Finely powdered and sifted pumice-stone is of great service in producing an aërial effect upon skies and distances. A small quantity is to be sprinkled upon the drawing, and then rubbed round and round with the tops of the fingers. All inequalities are readily removed by this process.

10.—If power and depth of colour are required, they should be obtained by repeated washes or touches. Transparency is essential in the darkest shadows.

11.—Purity of tone and colour can only be produced by quick and free handling.

12.—Never sit too long without rising from the chair. This is absolutely requisite, in order that the eye may be enabled to take in the whole of the picture at a glance, and so judge correctly of the general effect. Neglect of this will result in spottiness, a prettiness of handling, and littleness of style.

13.—"The theory of colour" should be most carefully considered, when once the composition of the picture relating to form and light and shade are settled.

14.—Every drawing should possess both harmony and contrast, by a just blending and opposition of colours. The most exquisitely-handled work, even if combined with effective light and shade, will lose beauty and interest if this is not well studied and carried out.

15.—Avoid too great a repetition of similar objects of the same size and colour.

16.—Before proceeding to put in the finishing-touches, see that the ground-work is correct to receive them. If this is not right, let it be altered at once.

17.—A soft piece of flannel will be found of great utility in lightening skies after the sponge has been applied. It is of course to be used with plenty of water, and rubbed round and round. The effect it produces is very beautiful.

18.—Light and flying clouds, as well as reflections in water, can be taken out from a flat wash of colour by touching upon it, while wet, with blotting-paper. The colour is removed with much softness, and far more naturally than if the lights were left. Quickness is requisite, lest the colour should get too dry.

19.—Delicate lights must be removed (when the colour is dry) by touching upon them with a brush and clean water, then applying blotting-paper and rubbing gently with bread, which should not be too stale. Positive lights will require the application of india-rubber.

20.—If the light washes become dirtied or impure, the addition of a little Chinese White to the tints will regain them.

21.—Blue skies with a few fleecy clouds skimming over the surface should generally have a small portion of Chinese White introduced into the colours.

22.—Always endeavour to obtain brilliancy and power with colour, and colour only, and never have recourse to gum unless it is found impossible to do without it.

Lastly.—Aim at "breadth of effect;" and that this may be obtained successfully, look critically over the picture, and remove all superfluous high lights and deep touches. These are dangerous characteristics, and always prove ruinous to the picture.

MR. CARL HAAG'S FIXATIVE.

In order that nothing really valuable should be omitted in this exposition of Water-Colour Art, several visits have been made to the two Societies of Painters in Water-Colours, for the purpose of examining the various styles of painting, and their method of production. On looking minutely at the works of Mr. Carl Haag, I remarked a peculiarly-luminous surface that seemed to throw out the colours with considerable transparency and force. It was quite evident that this effect could not have been obtained by the use of gum-arabic on account of its extreme uniformity of character, so that it became my duty to ascertain the nature of the medium employed, its manner of application, and the supposed advantages to be gained from it. Under this impression I called upon that gentleman, stating that the object of my visit was to ask whether his method was or was not a secret process known only to himself. Mr. Carl Haag's generous reply was,—that he had no secrets in painting, and had given the receipt about which

I was inquiring to Messrs. Winsor & Newton, of Rathbone Place, to prepare and dispose of to any artist who might be desirous of giving it a trial.

Of course no time was lost in procuring the fixative, and in testing its merits. Its qualifications are twofold. First, by its use after the picture is finished (it is not to be worked with the colours) the paper is rendered impervious to damp, so much so as to permit of water being thrown over it without the slightest injury to the colours or paper. In this respect, therefore, the very deep-seated objection to paintings in Water-Colours that has hitherto existed is completely removed, from the fact of the surface being protected from any injury that might arise from a moistened state of the atmosphere. The second is, that it gives transparency to the colours, by imparting to them a luminous character which it is not possible to attain from any unassisted pigment. The most delicate tints, as well as the deepest shadow tones, alike receive all the brilliancy of oil-painting, combined with the tender sweetness of Water-Colours.

It is applied thus:—With a tolerably-sized flat brush wash the fixative over the whole drawing, continuing it until an equal distribution is effected, and rub well in with the tops of the fingers; after which, put it aside to dry, which will generally take about twenty-four hours. The Yellow tone the drawing assumed while wet will have passed away, and its original purity restored with an equally dull surface; but if power and transparency are sought, another coating should be given, and when dry the entire surface has to be rubbed very briskly with a clean nail or clothes brush until the required gloss is obtained, and the colours shine out in all their lustre.

When any body-colour has been used, the fixative should not be applied.

The fixative is composed of the purest White wax, dissolved in strong spirits of lavender.

From this additional and truly valuable information I am enabled to close the work with an increased confidence as to the permanency of Water-Colour Painting, and put it forth to an art-loving public with the most sincere wish that all that has been advanced in its pages may be received as being the result of long practice and an earnest and searching study in everything relating to the art, from the days of its weakness and infancy to the full power, energies, and comprehensiveness of its manhood in the year 1867.

THE END.

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