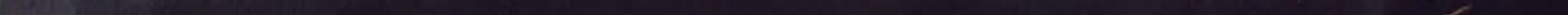
THE GUIDE TO PERSPECTIVE



A GUIDE

TO

PICTORIAL PERSPECTIVE.

With numerous Illustrations.

BY

BENJAMIN R. GREEN,

AUTHOR OF "ILLUSTRATIONS OF PERSPECTIVE;" THE "FOLDING DRAWING MODELS," (CONJOINTLY WITH MR. JAMES FAHEY);
AND MEMBER OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

The Student in Painting needs far more broad and general rules to guide him in delineating the boundaries of objects, than particular ones for their details; rules applicable to the whole may be easily applied to the parts.

PRICE ONE SHILLING.

LONDON:
PUBLISHED BY GEORGE ROWNEY AND CO.,
51, RATHBONE PLACE.
1851.

BIRMINGHAM:
PRINTED BY E. C. OSBORNE, BENNETT'S HILL.

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DIRECTIONS TO BINDER.

ERRATA.

Page 11, line 6, *for* fig. 2, Pl. 2, *read* fig. 3, Pl. 3.
" 14, " 2, *for* Pl. 2, *read* Pl. 1.
" 16, " 2, *for* Pl. 2, *read* Pl. 3.

Note.—The "FOLDING DRAWING MODELS," from which a few of the illustrations which follow have been selected, are published in series at one, two, and three guineas each; and singly from 7s. 6d.

INTRODUCTION.

The following pages have been written with immediate reference to the wants of the amateur and the professional student. To the former, it is hoped, it will give a complete insight into the nature of Perspective, and its application to objects generally, as well as afford him additional facilities in sketching from nature, and of delineating from memory any simple form; to the latter, it will supply such a summary of the leading principles of the science, and their application, as shall prepare him at a future period of his studies for the better comprehension of the nature and laws of vision, and theory of intersecting planes, constituting the basis of perspective, and those details of practice essentially necessary to the completion of the studies of the painter.

Our first efforts at imitation are naturally directed to such objects as are immediately around us; but it not unfrequently happens that the diminutive size of these in-door objects, as compared with buildings in a landscape, causes their forms or boundary lines to vary with every movement of the eye whilst sketching them, and is consequently productive of great perplexity to the student. Hence the necessity of a treatise, pointing out the application of rules to such objects, as also to enable him, in

the numerous cases where definite rules will not apply, to test the general truth of his outline by a knowledge of the laws governing the appearances of all bodies.

It unfortunately happens that in most elementary treatises on perspective, designed for the *youthful* student, as well as the adult, it has been a custom with writers to introduce the subject either with a description of the perspective plane and theory of vanishing lines, the nature of which cannot at the outset be comprehended, or to encumber his subject with a multiplicity of geometrical terms and figures, of only a few of which he has any positive need in practice;—unmindful that the ardent temperament of the votary of the Fine Arts is least of all fitted for calm reflection or patient investigation.

In the outline of the science which follows, the perspective plane is altogether omitted, as well as all theoretical matter not absolutely essential for the comprehension of the rudiments of the science, from the writer's conviction that in the endeavour to elucidate a few simple truths by a too premature recourse to imaginary planes and systems of rays, the student wearies of the theme, and at length turns from it in distaste. On the system adopted in this treatise, mathematical accuracy in the application of the rules is not aimed at, for the simple reason that no advantage could possibly result from its observance; for the painter, whilst sketching, can no more keep his eye rigidly confined to one spot, than he can the eye of the spectator who views his performance. Hence the futility of the artist in seeking to discover the angle of inclination of a building, the distance of what is termed the *picture*, and the precise situatino of remote vanishing points. His compasses should

be in his eye, and if the intelligent spectator recognizes the truth of his representation, the end is accomplished. With the architect the case is far otherwise; his combinations exist only in his plans and elevations; every consideration becomes to him of paramount importance; he has no alternative but to avail himself of all the resources of this elegant art, to give to the creations of his fancy all the truth and reality of a drawing from the actual object.

The plane of the picture, and the theory of vanishing lines, will be found fully described in the "Illustrations of Perspective,"* by the author of these pages, a work expressly adapted for the painter, and in which every subject needful for the student (not contained in this "Guide") will be found fully treated of. Technicalities, as far as practicable, have been studiously avoided; and such objects selected for illustration as are to be met with in every dwelling, so that reference can be had to nature on the spot; and the student cannot be too early and too frequently urged to examine, compare, and judge for himself.

* Published by Messrs. Rowney and Co.

Chapter I.

APPEARANCES of OBJECTS.

On viewing any object except a sphere, we find its appearance not only differing from the actual form, but varying with every change of position. Thus we have a variety of objects represented in the following plates, in which we observe lines in them *seemingly* tending upwards, downwards, or sideways, which we know in reality to be perfectly level, others apparently converging towards certain points, though parallel; again, surfaces equi-distant in nature, approaching each other and diminishing as their distance from us encreases, and circular forms appearing as ellipses or merging into right lines; but so familiar are their appearances as there represented, that we recognize in each one the object intended. Now the chief end of drawing is to give such a representation of an object that it may convey to the eye as nearly as possible the same appearance as that of the object itself. Accustomed, however, as we are from childhood to the exercise of our sense of sight, so intuitive may be said to be its results, that we are rarely led to enquire into the differences subsisting between the forms and appearances of objects, or to acquaint ourselves with the causes of such changes. This

investigation, nevertheless, constitutes the basis of all correct drawing, since we are thereby enabled to deduce the rules for our guidance in the pictorial representation of objects. We shall, therefore, after a brief summary of the principal definitions, proceed to consider the circumstances under which objects are seen.

Chapter II.

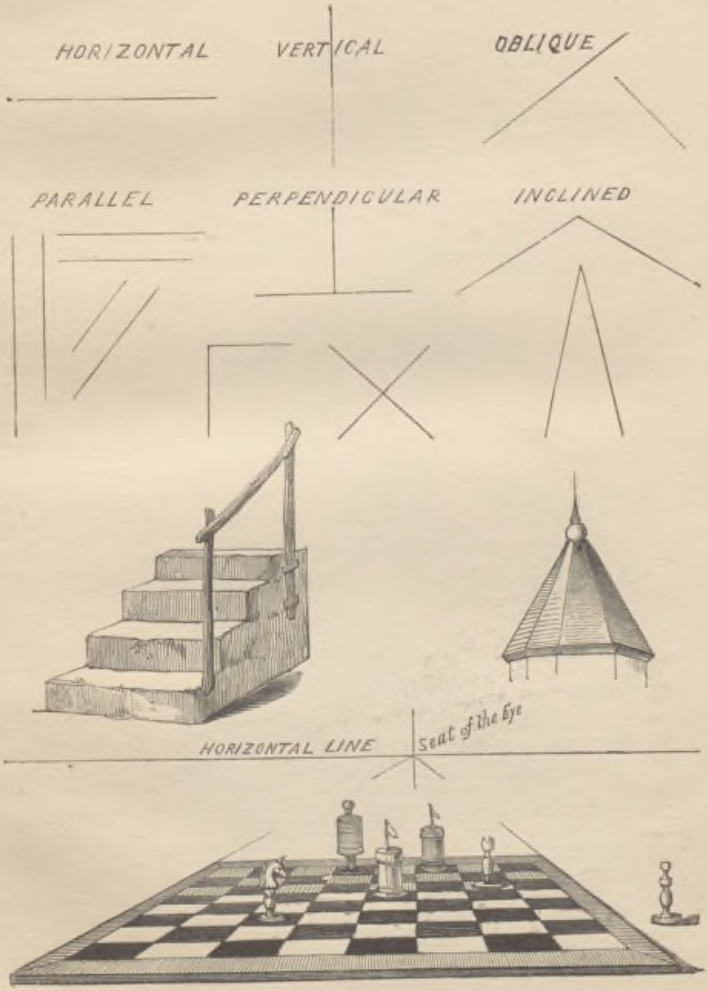
DEFINITIONS.

Frequent misconceptions having arisen in treatises on perspective, from the incompleteness of a few definitions relative to lines and angles, from the conventional terms and figures applied to them, we shall briefly enumerate, in this place the most essential points to be observed in connection with them.

The positions of lines abstractedly considered are three: viz., *Horizontal, Vertical,* and *Oblique,* as shewn in *plate* 1. But their positions to each other, also three in number, are distinguished by the terms, *Parallel, Perpendicular,* and *Inclined,*—terms, it will be seen, different in their

signification from the former three, though too often confounded with them.

PARALLEL LINES are such as are equi-distant from each other in every part, whether they be horizontal, vertical, or oblique. Lines are said to be PERPENDICULAR to each other when they meet or intersect so that the angles on either side are equal to each other, and these angles being right angles, the lines are also said to be at *right angles* to each other: it will be seen by the illustration that the perpendicularity of the lines is mutual, and that an oblique line may be perpendicular to another oblique line. Lines INCLINED to each other are those which meet or intersect at an angle greater or less than a right angle. In illustration of the above terms, the front edges of the flight of steps in the same plate would, in nature, be parallel to each other, but at right angles to the *upright* edges, in the same manner that the treads of each step are *parallel* to each other, but perpendicular or at right angles to the sides and fronts. The walls of an apartment are at right angles to the floor. In the pyramidal roof, all the lines or edges as well as the surfaces are oblique to each other. Mention being frequently made in perspective works of the position of lines and surfaces *to the eye* or *to the spectator*, to which the above terms of Parallel, Perpendicular, and Inclined, could not strictly apply (especially in reference to the former,—seeing that the eye is considered as a point,) a classification analogous to the above may be adopted in its stead. Thus, a line or surface may be said to be *square* to the spectator, in lieu of parallel when seen of its *full* size, and so situated as to preserve its true shape and


HORIZONTAL
VERTICAL
OBLIQUE
PARALLEL
PERPENDICULAR
INCLINED
HORIZONTAL LINE
Seat of the Eye

proportions; it need not, however, to this end be directly fronting us. Again, a line or surface is said to go *direct* from the spectator, or be at right angles to us, when not inclined to the horizon, or to either side. Of this description, consequently, are all *level* surfaces, as the Chessboard and *fig.* 2 in *plate* 2; also the fronts of the buildings in the "Street View" and the walls of the "Interior," which only *apparently* incline towards each other, they being in nature parallel. If we stand with our back against one side of a room of the ordinary form, the side opposite would be *square* to us, the floor, ceiling and two remaining sides going off *direct*.

The walls of the "Observatory" exhibit the most familiar example of surfaces oblique to the spectator; next to these may be instanced roofs, which are also inclined to the horizon.

Horizontal Line.

The Horizontal Line is a level line crossing the drawing from side to side, the exact height of the eye, and corresponding with our horizon or line of distance, and in a marine view with the junction of sky and ocean. The height of it on the drawing will depend upon the nature of the view to be represented.

Prime Vertical Line.

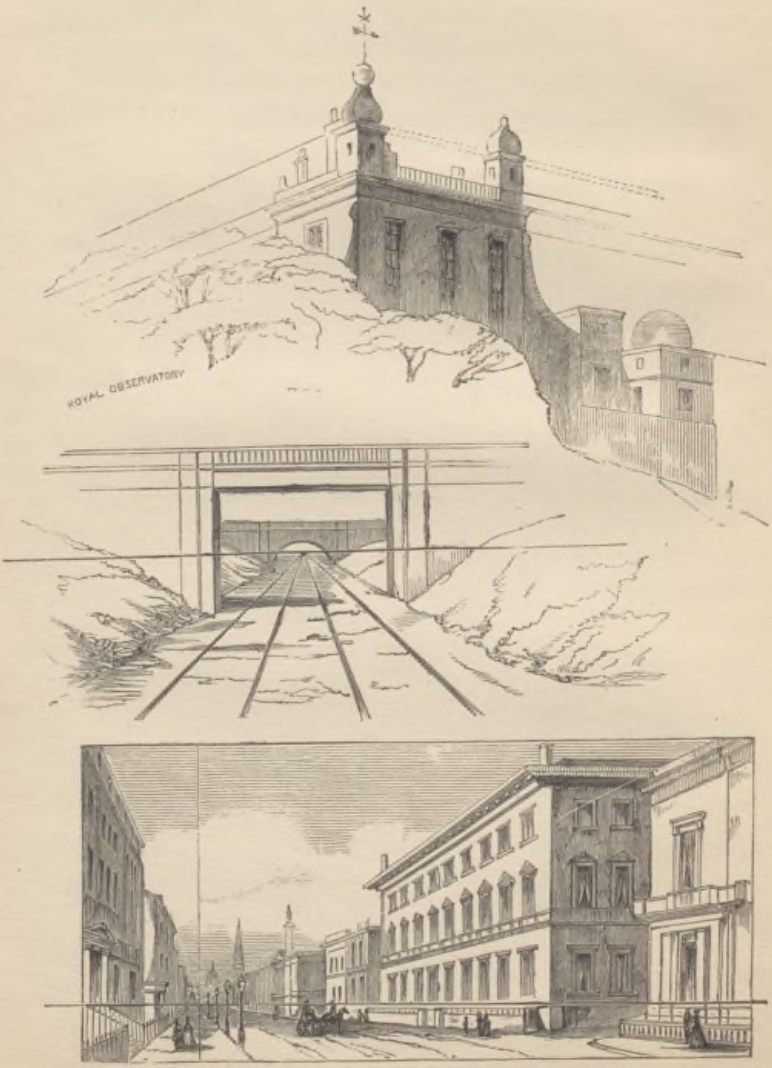
The Prime Vertical Line, occasionally used, is a line at right angles to the horizontal line, crossing it immediately in front of the eye.

Seat of the Eye.

The Seat of the Eye is a point formed upon the drawing by the intersection of the above lines, and is commonly but erroneously called the "*Point of Sight.*" In theory this "Point" is designated the *Centre of the Picture,* whilst the "Point of Sight" is the term applied to the eye of the sketcher; it is a point, therefore, at some distance out of the drawing.

Vanishing Point.

A vanishing point is a point on a drawing towards which any line tends, or into which two or more lines converge.


ROYAL OBSERVATORY

Chapter III.

RELATIVE SITUATION of the SPECTATOR and the OBJECT to be DRAWN FROM.

1.—Height etc. of the Eye with relation to the Object—Vanishing Lines.

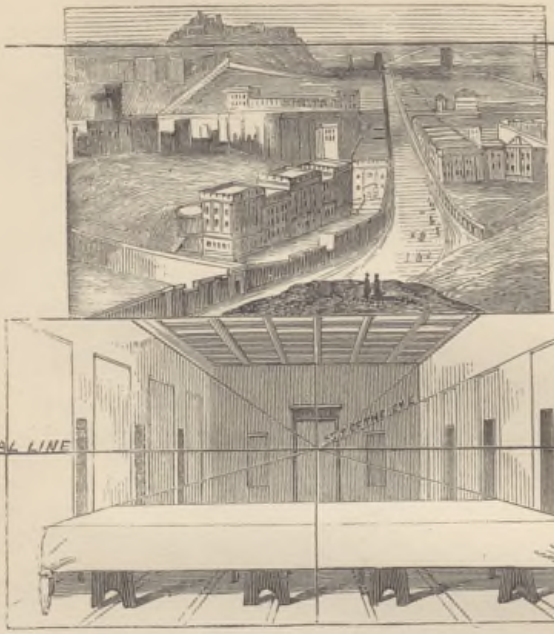
By the above title is understood whether the object viewed is above, below, in front, or on either side of us, all of these conditions may be comprised; as in the case of an Interior (*plate* 3); but they will apply generally to buildings in a landscape, furniture and miscellaneous articles. Let us then suppose ourselves stationed upon level ground, or at a moderate elevation, and the object before us to be one of considerable height, as the view of the Royal Observatory, (*plate* 2), and we find the upper lines of the building tending *downwards* towards the horizon; if, on the other hand, the subject be one lying below the eye, as the lines of a railway, we shall find the lines, equally the representative of horizontal lines with the former, tending *upwards* in the drawing towards a point on the horizontal line or level of the eye, called their vanishing point. It will be seen that these lines, unlike the above, tend to the same point on the horizontal line; for the reason that lines parallel to each other have a common point of convergence

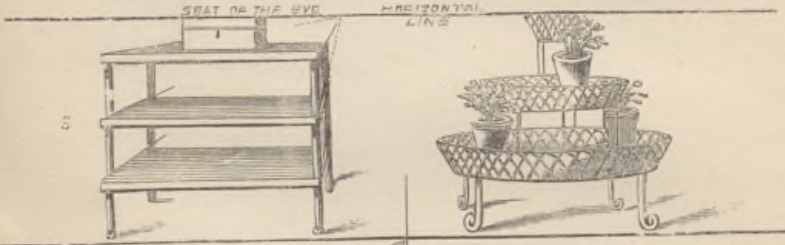
or vanishing point. This important principle is most striking on viewing the Chess-board, (*plate* 2) which has a number of lines running parallel to each other; and as this article is usually seen upon a table, the lines going off from the spectator will, apparently, incline upwards, and meet in the same point, on the horizontal line. Again, on looking down a long straight street, (see *figure* 3), we see the upper lines of the houses apparently descending, and their bottom lines ascending, according to their situation above or below the eye; the lines here being at the sides of the drawing.

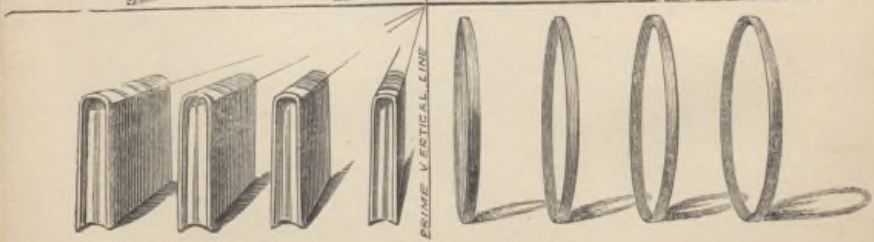
In all the above cases we have limited ourselves to the consideration of *horizontal* lines in buildings going off direct (or at right angles) and oblique to the spectator, being those which chiefly concern the painter; but retiring lines in objects, however situate in respect of us, have the property of invariably seeming *to tend in the direction towards which the eye is bent.*

The view of Edinburgh from the Calton Hill furnishes a striking illustration of this truth, differing from the preceding from the fact of our looking on the city from an eminence, thereby causing the horizontal line to be situate high up in the drawing: this line being invariably found on a level with the eye, when we *ascend* it appears to rise with us. As the upper lines of the Observatory seemed to descend, from the circumstance of our being on level ground, so in the present case the corresponding lines of the buildings appear to ascend.

It will be observed that in the Street View the obliquity of the lines is governed by their proximity to the horizontal line, the inclination becoming less and less as they ap-


HORIZONTAL LINE


SEAT OF THE EYE
HORIZONTAL LINE


PRIME VERTICAL LINE

proach it: this brings us to the consideration of Vanishing Lines.

Vanishing Lines

are the lines on which the vanishing points alluded to are situate, hence the necessity for them on the drawing; but they are also highly important to the student, as governing the appearances of surfaces.

Having spoken only of *lines* in buildings, our attention has now to be directed to the *surfaces* on which these lines appear, which, as will doubtless have been surmised, are subjected to similar changes in their appearance, and seeming tendency in the direction towards which the spectator is looking, as the lines themselves. Thus in the Street View, the fronts of the houses seem to approach each other as they recede, tending inwards towards the prime vertical line, whilst the ground appears to rise upwards towards the horizontal line. This tendency of the ground to incline apparently upwards in the drawing is very remarkable in the view of Edinburgh, owing to the great elevation given to the horizon; but Interiors exhibit the most complete elucidation of the principle, the ceilings presenting in addition a level surface *above* the eye, which has the semblance of inclining downwards; (for instance, the Interior in *plate* 3, from Da Vinci's celebrated picture of the "Last Supper.") It will be here observed, by the way, that the upper and lower side lines, uniting the walls with the floor and ceiling in this example, going off *direct* from the eye, are common to both surfaces.

If we now select any objects nearly level with the eye,

and having a number of flat surfaces of correspondent size at various distances, (see *figure* 3 *plate* 2), it will be seen that as these surfaces approach the horizontal line their depths apparently contract, becoming narrower and narrower, so that when a surface is even with the eye, (in other words coincides with the horizontal line), as the top of the desk in the same figure, it disappears, or as it is termed, *vanishes*, leaving only its edge visible; hence the horizontal line is said to be the vanishing line of level surfaces, seeing that as they approach it they gradually seem to lessen, and finally disappear therein. There is one important circumstance to be remarked consequent upon the above variation in the appearance of these surfaces, viz., that the inclination or obliquity of their edges (when not parallel to the horizon) necessarily varies with the height of the surface. Thus in *fig.* 3 it will be seen that the inclination of the sides of the shelves is greatest when they are farthest removed from the horizon, and *vice versa*. An effect analogous to what we have just described, in reference to surfaces bounded by right lines, will be observed to take place with the Flower-stand, where we have a succession of circles situated horizontally; viz., the several ellipses which represent them will be seen to contract as they approach the horizon, the lowest one being fullest and roundest, the middle one materially less so, whilst the curvature of the uppermost one, from its being even with the eye, is entirely lost.

Having determined the situation of objects in reference to the horizontal line, we have next to determine their situation in reference to the prime vertical line, and thereby fix their place in respect of the seat of the eye, or

point formed by their intersection. For this purpose the attention of the student is called to the representation of a Book and a Hoop, (see *plate* 3), at different distances from the eye, and he will remark the analogy which they bear to *figures* 3 and 4 in the preceding plate; the prime vertical line in this case being the vanishing line for upright surfaces at right angles to the spectator, as the horizontal line in the former for level surfaces. This will be rendered manifest if, while looking at the example in question, we turn the book *half round*, so that the prime vertical line is brought into the horizontal position. These two vanishing lines, having fixed places upon the drawing, will suffice for all the ordinary purposes of the sketcher, indeed they govern all others, and are the only ones introduced into the plates; for, owing to the predominance of level surfaces in artificial objects, and next to them of upright ones, surfaces oblique to the eye, as the roofs of buildings, are never met with but in connection with one or other of the above, consequently the lines bounding them are common to both, and will have the same vanishing points.

2.—Distance of the Object from the Eye.

Daily experience has familiarised us with the fact that all objects appear to diminish according to their remoteness from the spectator; hence the smallness of the further edge of the Chess-board, and of the distant arch of the railway, and the far side of the apartment (*plate* 3). Such are amongst the most obvious effects of the above principle

as regards lines and surfaces square with the eye. But, once admitted, its consequences take place in every degree of distance; and to its operation is to be traced every variation in the form of a surface inclining off from the spectator, the lessening of the parts as they recede necessarily causing the lines to tend towards each other. The Chess-board is a remarkable illustration: here we have a number of compartments perfectly uniform in size and figure in the real object, and not only do the several transverse rows of squares diminish as they recede, from the closing in of their side lines, but each separate square exhibits variations in form corresponding with that of the board.

3.—Positions of the Sides of the Object to the Spectator.

Lastly, we have to consider the positions of the sides of the object in reference to the spectator. It will, however, be necessary previously to take into account the ordinary forms of buildings and other objects. These may be classed into, 1st, buildings, &c. of the ordinary square form, having their sides at right angles to each other; 2ndly, objects having more than four sides; 3rdly, curved-lined objects. It is scarcely necessary to observe that by far the greater number of objects fall under the first of these divisions, and as it will be seen in the sequel that the correct delineation of the objects comprised under the second division may be most easily effected by referring

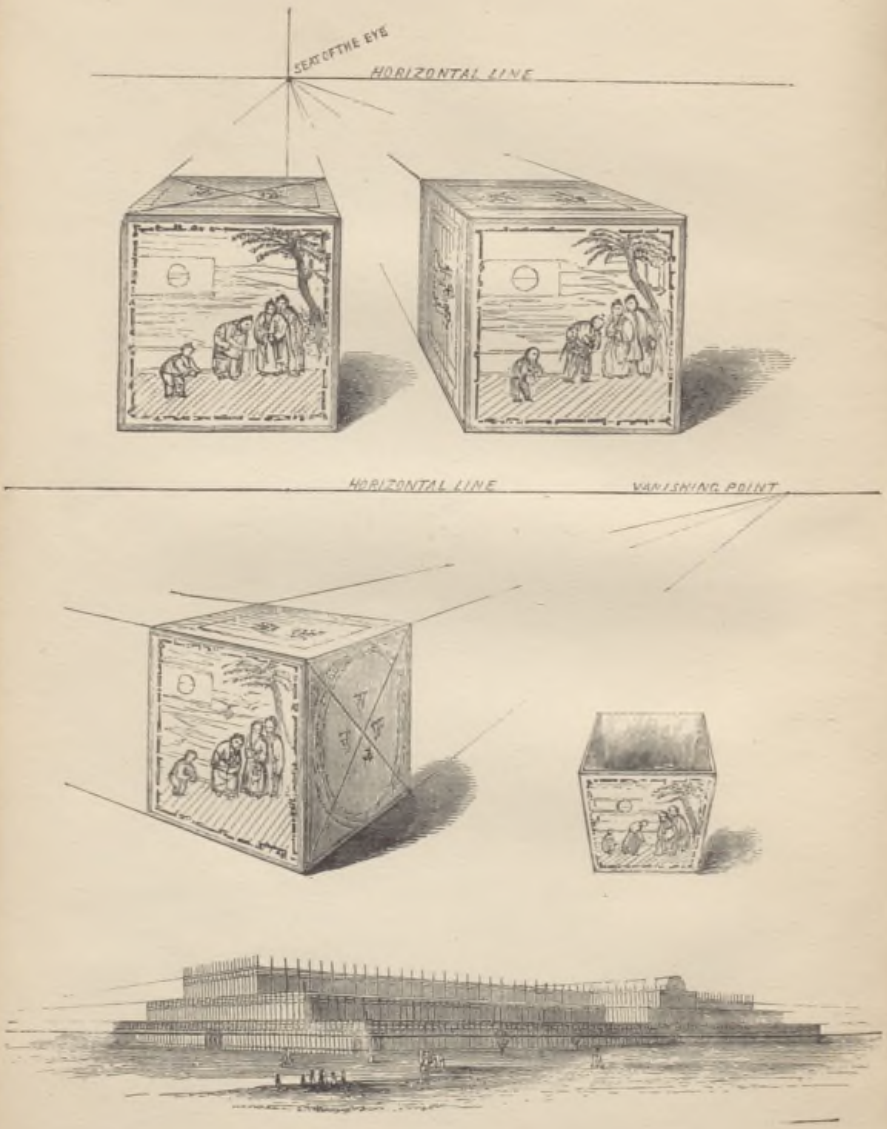
them to the square form, it is to that class our attention will be chiefly directed. It will be readily admitted that the position of an object to the eye may be varied almost to infinity, yet there are but two positions which can be considered as distinct in kind from each other. Thus, in *plate* 4 are represented different views of the same small object: in the two upper views, one side is *square* to the spectator, preserving its true form and proportions; and the adjoining side, being at right angles to the former, goes off *direct* from the spectator. In the lower view, an angle or corner is towards us, and both sides are *oblique* to the spectator. To one or other of these two positions every object we can conceive (bounded by right lines) may be referred; either one side will be *square* to, or both sides *oblique* to the spectator.

The former position of the object is termed the PARALLEL VIEW, its level lines in the near side retaining their parallel position to each other and to the horizon; while the other position is denominated the OBLIQUE VIEW, all the lines (not upright) being oblique. The Chess-board, the Interior and the Street View are all examples of objects in the *Parallel view;* the Observatory, of one in the *Oblique view.* Before selecting different varieties of objects singly and combined comprehended under one or other of these two classes, it will be desirable to compare them with each other, in order to exhibit more prominently the characteristics of each.

Chapter IV.

The PARALLEL and OBLIQUE VIEWS CONSIDERED.

The Tea-chest selected for the special illustration of the two positions of objects described in the preceding section is of the cubic form—the form chiefly characteristic of buildings and other right-line objects, which have for the most part their lines and surfaces at right angles to each other; and however irregular the external forms of many objects, they are more or less referable to this simple geometrical solid. The length merely of the lines can obviously be of no moment, for if the form of the object be extended vertically, by placing one cube over another, or laterally, by placing them side by side, the relative positions of their boundary lines remain unaltered. The parallel view is distinguished from the oblique view from the circumstance of there being only *one* vanishing point, and that point the seat of the eye; whereas in the oblique view there are always *two* vanishing points; again, by the direction of the sides of the object to the spectator. Thus the parallel view includes two out of the three positions of surfaces to the spectator enumerated in Chapter ii., viz., those *square* to the eye, and those going *direct* from it; in the former case the surface retains its true form and


SEAT OF THE EYE
HORIZONTAL LINE
HORIZONTAL LINE
VANISHING POINT

proportions (and hence it is oftentimes designated the geometrical view); in the latter, being seen sideways, it appears greatly foreshortened. In *plate* 4, two representations of the Chest are given in the parallel view, shewing that it is by no means necessary that the object should be opposite to or facing us; it may be situate at either side, as when other objects occupy the central space in the drawing. It is essentially necessary to be clear on this head. In the front row of squares in the Chess-board (*plate* 1) each square, taken separately, is in the parallel view no less than the board itself; yet they differ most materially in appearance solely from difference of situation, some of them fronting us, others being at the sides.

Turning now our attention to the lower view of the Chest, it will be seen that in consequence of that side going off from the eye which in the preceding figure was square to it, the top and bottom lines previously represented as horizontal now become oblique, converging to a point upon the horizontal line at some distance out of the drawing; and consequent upon this change in the position of the object, the retiring lines of the shaded side converge to a second vanishing point to the right of the seat of the eye, which last point is not now required.

The student will be careful to note that the lower retiring lines in all three of the views are considerably more oblique than the upper ones, being more remote from the horizontal line.

The true direction of the retiring lines having been found, it only remains to determine the depths of the retiring sides, in order to the completion of the form of the object; but unfortunately the rules of perspective for

marking off distances on receding lines are inapplicable in sketching from nature, and the student must depend for his guide on comparing the *apparent* width of the receding side with the width of the side square to the eye, bearing in mind that by giving too great a depth to the upper surface, the appearance of flatness will be destroyed.

The view of the building in Hyde-Park, introduced at the bottom of the plate, offers a familiar example of the oblique view. Vast as is the scale of this structure, and multitudinous as are its parts, there are no more than two vanishing points required for the direction of its lines. The three tiers of walls exhibit very forcibly the convergence of the side lines to their respective points.

Chapter V.

PARALLEL VIEW.

On glancing over the objects represented in *plate 5*, it will be perceived that the rules laid down in the preceding chapter for delineating the simple form of the tea-chest, in the parallel view, apply equally for the representation of the main form or body of each of them, as these consist for the most part of horizontal or vertical lines, the difference being in the addition of certain portions sloping to the horizon; and as in out-door objects, such parts are chiefly to be met with in the roofs of buildings, we shall proceed to consider what may be termed

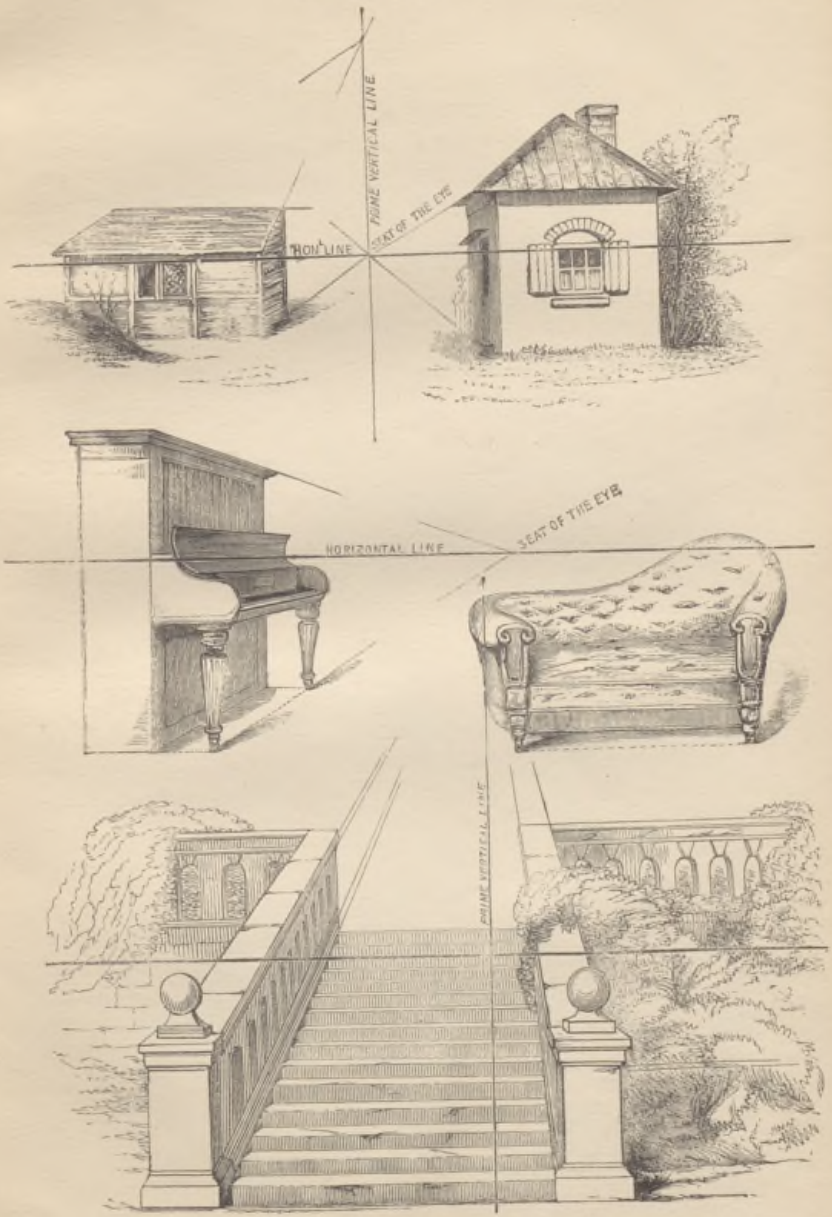
Roof Lines.

These parts of a building are often a matter of much perplexity to the student, but if he will only be careful to note, in the first place, the position of the body of the building to the eye, (whether in the Parallel or Oblique view) and in the second place, remember that the lines which are parallel to each other must ever have the same vanishing point or point of convergence, the difficulty will cease. In the first and second illustrations at the head of the plate, two ordi-

nary forms of roofs are given, and the buildings being in the parallel view, the point of convergence in the slanting lines will be on the prime vertical line. Produce, therefore, the near side until it intersects this line, and make the off side (*a*) tend to the same point, or simply draw the line (*a*) tending inwards towards the other one, the inclination increasing with that of the roof itself. In the other cottage, the row of lines in the roof will, by the same principle, converge to a point on the prime vertical line, and the apex be situate upon the central one. It is seldom necessary actually to mark this point upon the drawing; their true place being kept in view, the hand will soon acquire the power of drawing such lines, taking the true course. The articles of furniture introduced in this place are examples that, notwithstanding the irregularities in their outlines, (of constant occurrence with such objects) the observant eye will quickly perceive, that the same principles we have described are in operation for the bearing of the different points or general tendency of the lines, and for the diminution of the receding parts. The dotted lines in both examples shew the method of finding the place of the feet, such imaginary lines materially assisting the eye in determining such points. The Terrace steps, in so far as it regards the oblique lines, is but another variety of the two first examples in the plate, their vanishing point being situate in the prime vertical line, and the same principle applies to ascents generally when in the Parallel view.

Having shewn the application of the principles of perspective to the representation of single objects, it will be necessary in the next place to consider forms in combination.

PARALLEL VIEW.




PRIME VERTICAL LINE
HORIZONTAL LINE
VANISHING POINT

The Oblique view is generally preferred to the Parallel for buildings in a landscape, especially if detached, not only from the circumstance of the lines presenting a more pleasing contrast to the eye, but as exhibiting the proportions and the dispositions of their parts to greater advantage. When, however, the buildings are principal, and extend to the sides or front of the drawing, as in *plate* 6, the Parallel view is best adapted.

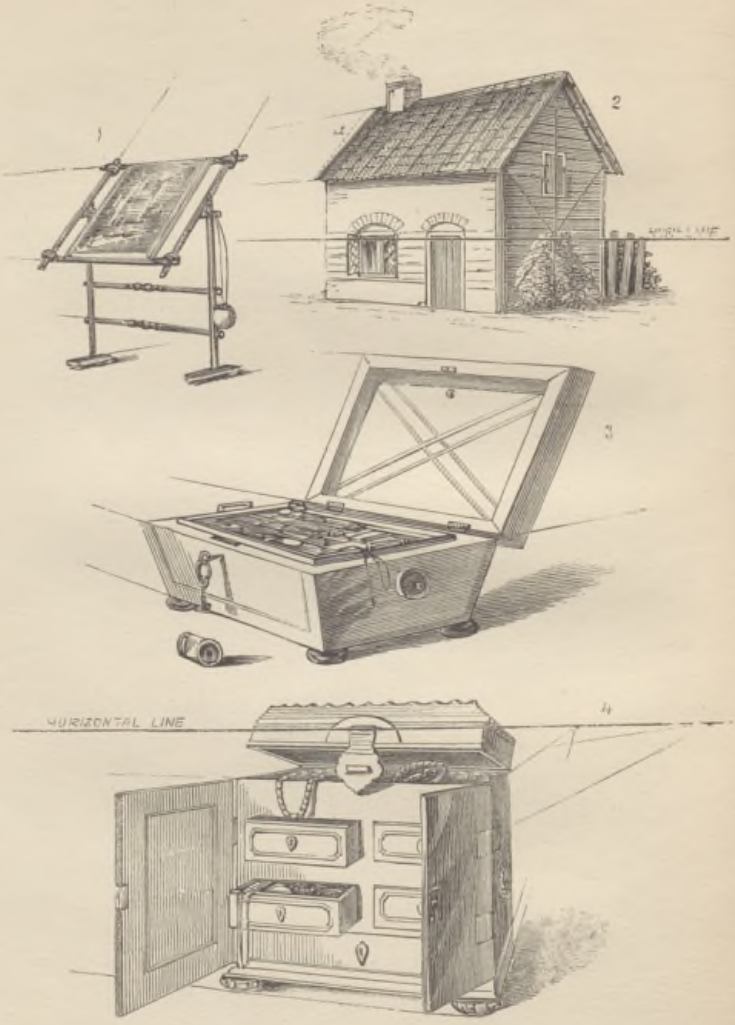
We have seen that when any number of lines in an object are parallel to each other, they converge to the same point; this fact is so manifest, when (as in the Chess-board, *plate* 1) the lines lie near to each other,—that the merest tyro in the art can scarcely fail to observe it, no less than with the lines of the mouldings and windows &c. in the facades of the houses in the "Street View," (*plate* 2.) With the Tea-chest however, where the lines parallel to each other, as the above ones, are at some distance apart, their true direction would be less apparent. But when the lines of which we have been speaking are actually at opposite sides of the drawing, as we find them to be in *figure* 1, *plate* 6, the apparent course they take would be as difficult for the untutored eye to discover, as their actual position to each other. But the mere fact that the buildings are all in the parallel view, relieves us at once of our difficulty, since the retiring lines must all tend to the seat of the eye; as for instance, the lines of the wall to the left of the pavement in front, and of the ballustrade, in common with the lines seen within the archway. The Terrace steps furnish an example of a *descent* or lines in a drawing inclining downwards, the treatment of which would correspond to that observed with the ascending steps in the preceding

plate, only that the point to which the slanting lines would incline on the prime vertical line would be *below* the horizon.

Interiors.

In interiors preference is always given to the Parallel view, especially where, as in historical subjects, the background is of secondary interest, and variety in the lines is less called for. In the Cartoons of Raffaelle we find the expression of the subject heightened by the simple character of the architecture; the lines of the buildings consisting for the most part of horizontal and vertical lines.

In the class of domestic subjects, and portraiture, it is seldom that (besides the floor) more than a portion of the end of a room and of one side are introduced, rarely the ceiling: hence, as in the plate, the Seat of the Eye is the vanishing point for lines in the floor, for carpet patterns and articles of furniture against the sides, or otherwise in the parallel view.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HORIZONTAL LINE

Chapter VI.

OBLIQUE VIEW.

The appearance of the simple cottage-roof in the Oblique view is shewn in *plate* 7, the course of the lines corresponding with those in the moveable part of the Embroidery-frame and the lid of the Work-box. An open writing-desk, a swing dressing-glass, and a music-stand furnish other familiar examples, the principle being the same whatever the inclination of the surface; the top and bottom lines tending to one of the two vanishing points upon the horizontal line, and the others to a point at some distance *directly over it*. It has not been judged necessary to introduce in the drawing the lines in which such points would be situated, as it would necessitate the introduction of new vanishing lines solely for them; but if the student will, as directed with *figures* 1 and 2 in the preceding plate, make the off-edge (*a*) slightly incline towards the other one, the representation will be true to the appearance in nature. The row of tiles in the cottage-roof, running parallel to each other in nature, would in the same manner require to be made slightly converging as they ascend towards the ridge.

In order to determine the true situation for the ridge of the roof, *diagonals* may be advantageously resorted to.

The use of these lines in finding the apparent centre of a surface of the ordinary square form, preparatory to drawing the middle line, is shewn in the Tea-chest, (*plate* 4); and on the same principle, in the example before us, it will be seen that the place for the line passing down the middle of the end of the Cottage is obtained, upon which the point of the gable will always be found. To insure accuracy, the end of the Cottage should be completed without the roof, as from its projection it will necessarily hide from view the nearest sloping lines. The sides of the Work-box inclining inwards, the corners could not be represented by upright lines, but each of them will have a different inclination, which must be drawn by hand;—for the lid, proceed as for the cottage-roof; the lines forming the partitions would be drawn to the vanishing points on the horizontal line with the top and bottom lines. The top of the small Cabinet being only partially open, gives a case of a *descending* surface, like the off-side of the cottage-roof; the lines of the sides would in consequence converge to a point below the Horizontal line, directly *under the vanishing point*. The top and bottom line of the doors of the cabinet being level, would tend to points on the horizontal line, to be determined by producing the lower ones until they intersect it: these lower lines should be carefully drawn in by the eye, and then the upper ones, tending to the point found as above. The same method would be adopted in representing the open doors of an apartment, as also a folding screen.

Plate 8 represents two views of the same building, a Village Church, taken from the "Folding Drawing Models,"*

* Sold by Messrs. Rowney and Co.

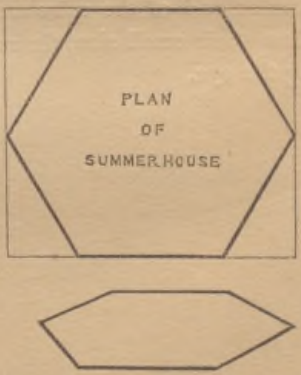

HORIZONTAL LINE
HORIZONTAL LINE

and is one of the class of subjects so frequently selected by the amateur. The upper one exhibits the main features of the building as a preparatory sketch, without buttresses, spire and accompaniments; and hence it is better adapted for exhibiting the course of the oblique lines. Although this portion of the building consists of three or more parts, the inclined lines, with the exception of the roof-lines, tend only to two points in the horizontal line, like the lines in the oblique view of the Tea-chest, (*plate* 4); indeed the lower ones can seldom be traced, being concealed by the broken ground, weeds, &c. The roof-lines present the chief difficulty, but if the instructions given in the foregoing page have been clearly comprehended, the operation of the principle for the double roof and the *roof of the porch* will be easily traced: it may suffice to observe, that the two vanishing points for these lines lie immediately over the vanishing point for the side of the building. In the lower view, the sloping surfaces of the corner buttresses and of the spire are oblique to the spectator, but, from their small size, their forms may be safely drawn in by the eye.

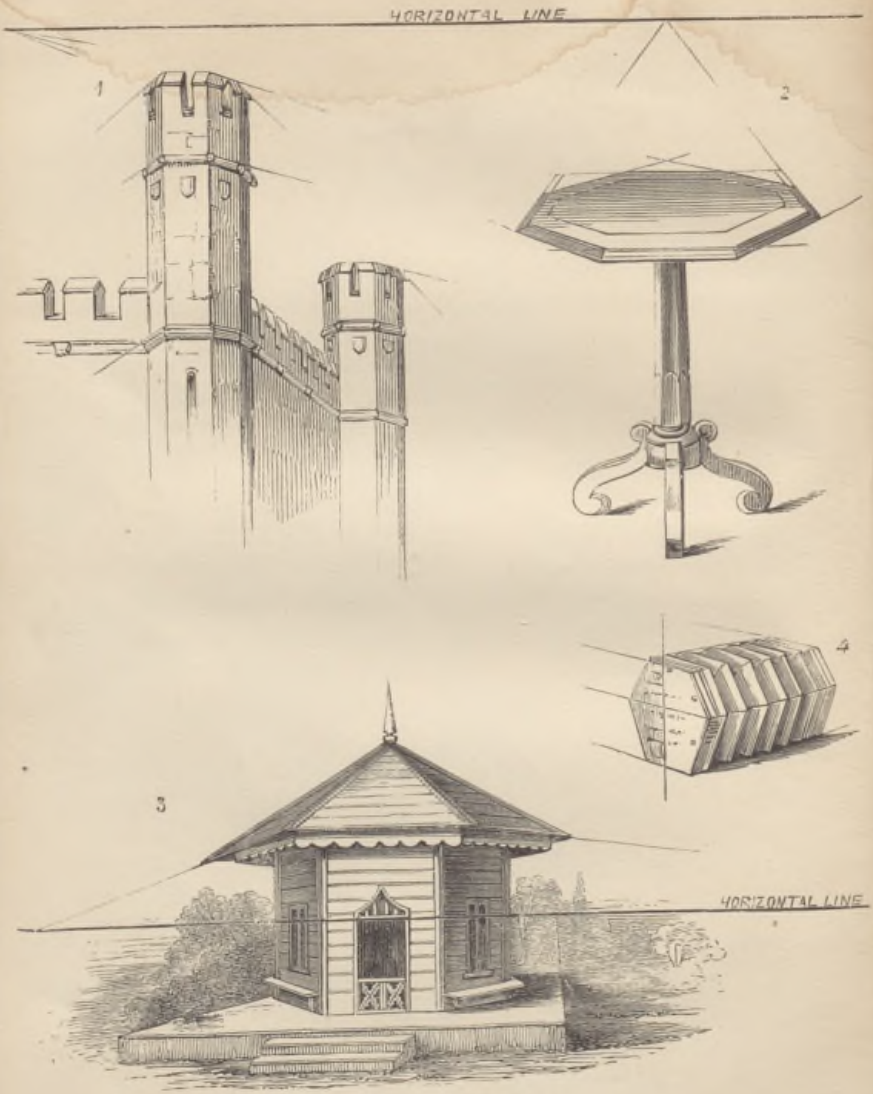
Chapter VII.

OBJECTS HAVING MORE THAN FOUR SIDES.

In out-door objects, these consist for the most part of the towers of castles, those flanking gateways of the tudor period, church-spires, and the light ornamental structures in pleasure grounds, as summer-houses, alcoves, &c. The number of their sides generally vary from six to eight; and it has been customary in delineating them to resolve them into four-sided figures, by producing two or more of their sides, as in the following diagram;



then proceeding as before.


HORIZONTAL LINE
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HORIZONTAL LINE

But in free-hand drawing this practice may be dispensed with; it will be advantageous, however, (with the former especially) to keep in view the analogy between them and the square, as it will be seen that there are many lines common to both figures to which the same rules apply.

The parallel view is usually preferred to the oblique view for single objects of this class, as offering more contrast in the lines, with greater simplicity; also as rendering their form more evident to the eye. On examining the first of the above diagrams, disposed towards the spectator as figures 1 and 2 (*plate* 9), it will be seen that there would be three vanishing points, one being the seat of the eye, viz., that for the lines in the dark side of the Towers and edges to right and left of the Table, whilst two of the oblique sides, being opposite and parallel to the other two, would form vanishing points on the horizontal line; also these sides being *equally* inclined in nature to the spectator, the points of convergence would be *equally* distant from the seat of the eye. In *figure* 2, one of these vanishing points for the sides of the table (oblique to the spectator) comes into the plate at the left-hand corner, the other one being situated at the same distance from the seat of the eye at the opposite side, and therefore easily found, if required for greater accuracy. The castellated building (*figure* 1) being situated considerably to the left of the spectator, and representing only a portion of the entire subject, the seat of the eye does not come within the plate.

The Summer-house, another illustration selected from the "Folding Drawing Models," is an example of a six-sided building, and as on referring to the diagram there are no sides at right angles, or going direct from the spec-

tator, the seat of the eye is not wanted in drawing the roof and sides of the building, but only for the lower portion or platform which is square. The lines of the receding sides would tend to points on either side of the seat of the eye, and as in the former case be equally distant therefrom.

The above forms often meet the eye in the oblique view when in connection with buildings so situated, in which case some of the sides will have the same vanishing points as the building itself. The "Concertina" is in the oblique view, so that the row of parallel lines contained in it would, so situated, gradually lessen as they recede from the eye, together with the line forming the end of the object, thereby causing the diminution observable in the off side of it.

Chapter VIII.

CURVED-LINED OBJECTS.

The appearance of curved lines has been already alluded to in Chapter I., where it was shewn that they have, equally with right lines, the property of seeming in nature to tend towards the point to which the eye of the spectator is bent; and thus, if situated horizontally to, incline towards the horizontal line, or if vertically (and at right angles to the spectator) towards the prime vertical line. But there is another property necessarily resulting from the above one, viz., *inequality of curvature;* the same curved line appearing in one point of view round and full, at another nearly straight.

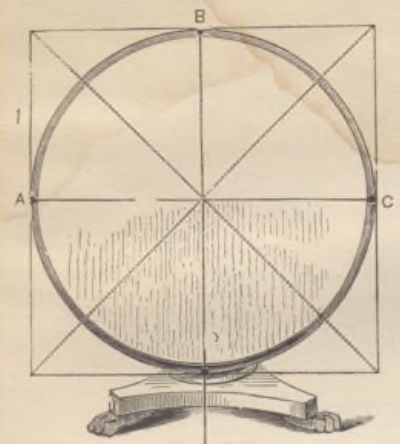
The curved lines we have to consider are chiefly those of the circle in the horizontal position, the sections of it occurring in arches, and the pointed arch, forming a distinct class of curved lines.

As the rules of perspective do not apply to the delineation of curved lines as of right ones, the student has been usually directed, when representing a circle in perspective, to enclose it within a square; then to draw the diagonals and other lines, so as to form a number of intersections upon the circumference, commonly to the number of eight. *Fig.* 1, *pl.* 10, shews the method of finding four of these points,

a, *b*, *c* and *d*, for the top of the Table; afterwards by drawing this square figure as it would appear when horizontal, the curve of the ellipsis may be described passing through the corresponding points of intersection. This method, however, is too circuitous to be put often in practice by the amateur, or even the artist; but the knowledge of the simple fact that *every circle viewed perspectively is an ellipsis*, at once suggests a method of assisting the eye in correcting any manifest inaccuracy in the figure: as, for instance, drawing a horizontal line midway between the near and off edge of the Table, and the figure being a regular one, the curves on each side will be precisely similar; in the same manner also a vertical line being drawn through the middle of the former one would divide it in the opposite direction, when the two sides would perfectly coincide.

The Table (*figure* 1) being at some distance below the eye, a considerable portion of its surface comes into view, giving to the further end the appearance of rising in the drawing, after the manner of the Chess-board (*plate* 1.) The upper circle of the Dumb-waiter, (*plate* 11), exhibits the appearance the top of the table would assume when brought near the level of the eye, its width contracting, and the curvature of the ellipsis at the near and distant parts approximating to straight lines.

The Bird-cage being an object usually seen at some elevation would present an appearance the reverse to that of the Table, the under side coming into view whilst the three ellipses, formed by this portion and the circles above, will be observed to get fuller and rounder as they are further removed from the level of the eye. The Round



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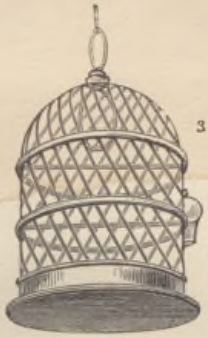

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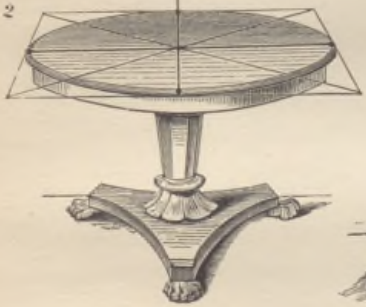

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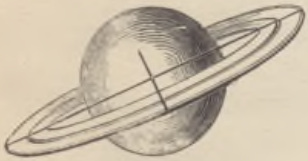

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Tower furnishes an example of circular lines situate both above and below the horizontal line, the curvature of which we find gradually disappearing as they approach, and becoming rounder and fuller as they recede from it. In round towers, where no roof is visible, it is of importance to keep in view that the upper corners, representing portions of an ellipsis, must always appear rounded, never angular.

The common representation of the ring of the planet Saturn shews the appearance of circles situated one within the other in the same plane, and having one common centre. The space between the circles will always appear greatest at the extremes of the ellipsis, the diameters at this part undergoing scarcely any diminution, whereas the other diameters vary with every change in the place of the object, as shewn in the Dumb-waiter. The above effect is always observable with the rims of wheels viewed sideways; but one of the most pleasing illustrations of the principle is to be seen in the windings of a stream or pathway.

Arches.

In representing arches forming any part of a circle we are drawing the ellipsis *upright* instead of *horizontal*, as will be evident from the close similarity between the curved lines in the Dumb-waiter (*plate* 11) and those forming the arches of the Bridge beneath; it is, therefore, only necessary to divide, as before, each arch into two equal parts by means of upright lines, then to make the curve of the off side correspond with that of the near one. When the arches are

semicircular, by completing the ellipsis we have at once the reflection of them in the water, as they would be similar forms reversed. But in delineating arches by the above method, there is one circumstance requiring particular attention, viz., finding the centres of the arches for the place of the key-stones. This is ordinarily effected by enclosing each semicircle within part of a square, then drawing the diagonals, and through their intersection an upright line, as shewn in the arch of the Bridge in outline, to the right; thus giving us the perspective centre by a process similar to that for the end of the Cottage (*plate* 7.) But this circuitous method can be readily dispensed with, considering how small is the variation between the *actual* centre of the ellipsis and the *apparent* centre of the arches in the case before us, since it is only necessary to set off points a little to the left of each of the upright lines and we have the places of the respective centres. On examining the arch of the Bridge in outline it will be perceived that, besides the difference in size between the two halves, as indicated by the dotted lines, there is also a variation in their curvature, the nearest half being *fuller* and *rounder* than the other, from its including a larger portion of the ellipsis. This variation is very trifling when the figure is near the eye, as in the example, but becomes considerable when the arch is much elevated and seen sideways. The fan-light of a door, shewn in the outline (*fig.* 3) to the right of the Bridge, presents a familiar illustration of this effect of the arch; the dotted line designating, as in the former case, the middle line, and with the other one shewing that notwithstanding the semicircle appears considerably distorted, it still forms a portion of the ellipsis.

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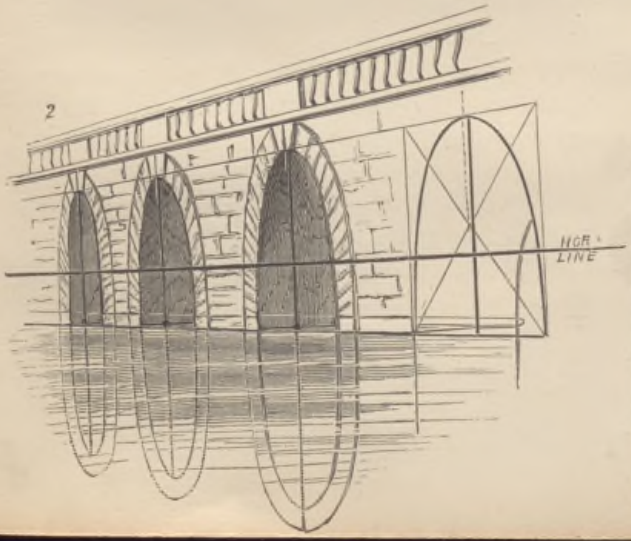

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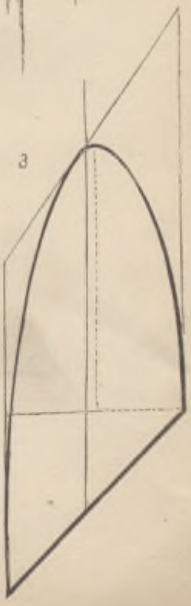


Pointed arches, so frequently to be met with in the beautiful remains of this country, offer excellent studies for the pencil, but are among the most difficult of execution, owing to their exquisite symmetry of form. For these arches however, no aid can be derived from the figure of the ellipsis; the eye only can be assisted in delineating the curvature of their sides by drawing vertical lines from the summits. For the diminution of the arches as they recede, draw lines passing through the summits and bases of the two nearest converging to a point in the horizontal line.

CONCLUDING REMARKS.

THE extent of subject which may be comprised within the limits of the paper is determined by what the eye can take in with ease, when looking in one direction. On commencing the sketch of a building or other object in the parallel view, draw first the side square with the eye; next set off the height of the horizontal line, and draw the retiring lines furthest removed from it; lastly, mark the depth of the side: but, if the object be in the oblique view, draw first the nearest upright line of the building, upon which set off the height of the eye; then proceed as before.

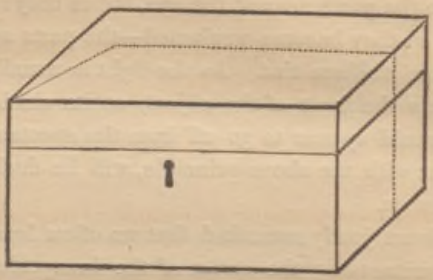
The rules for the proportioning of figures in a scene, and those relating to shadows thrown from objects, are seldom needed by the painter; indeed the few occasions in which they could be advantageously applied would be scarcely commensurate to the time so consumed. In the distribution of the light and shade on objects, principles only can guide the student, since no rules can define the precise amount of shade to be given to the different parts, but the following general rules may be found serviceable.

The idea of projection is chiefly conveyed by giving

sharpness and precision of touch to the near parts, and tenderness to those remote. Thus, throughout the illustrations, it will be observed that the darkest touches are applied to the parts nearest the eye, but as they recede and diminish, so they become weakened—the parts approximating to one uniform tint. As the light is usually made to fall towards the front of the object, so its shadow on the ground would appear to go off from the spectator, and in agreement with the above principle, will be darkest where it commences.

It has been justly remarked that we often learn what is right by witnessing the errors of the inexperienced; we shall therefore conclude this brief essay by adverting to such as are almost invariably committed in the first efforts to sketch from nature. It will be remembered that in every instance we have to ascertain first the course or direction of the lines; secondly, their terminations, or in other words, the depths of the retiring sides: for the former of these, the rules we have given suffice; for the second, the pupil must mainly depend on his eye. Unfortunately however, there is so much difficulty with the untutored eye to see that lines converge when the mind is conscious that they are parallel in nature, and that a certain space upon the drawing may really represent a space of twice or thrice its extent, that it is absolutely necessary from the very outset that a knowledge of the principles of perspective should go hand in hand with the pupil's powers of vision, so that they may mutually assist each other. A very little practice in drawing lines in the various positions pointed out in *plate* 1 would enable the merest tyro to give a tolerable outline of any simple object placed before him, say, for

example, a small square box: but, depending on his eye alone, he will probably produce a sketch somewhat resembling the one beneath.



The true place of the retiring lines is shewn by the dotted lines, the false direction given resulting from what has been stated above, viz., the pupil drawing the lines as *he sees* them, without reflecting that his eye being uncultivated, he cannot see them rightly. Through a disregard of one of the simplest rules of perspective, the farther side of the box is actually represented wider than the near one; whilst from the excess of depth given to the top of the box, the character of flatness is entirely lost. The few precepts contained in this Guide, if carefully studied, will effectually prevent the repetition of these or similar inaccuracies, for, in fact, they are the sources of all others.

SUMMARY OF PRINCIPLES CONTAINED IN THIS GUIDE.

Objects alter in appearance by change of position.

The boundary lines of objects oblique to the spectator invariably appear to tend in the direction towards which the eye of the spectator is bent.

Lines *square* to the eye do not alter their course, but are represented parallel to the original lines; they, however, diminish in size as their distance increases.

Lines going *direct* from or at right angles to the spectator converge to the seat of the eye.

Lines *oblique* to the spectator, if horizontal in nature, will converge to points in the horizontal line, but if oblique, to points above or below that line.

Lines parallel to each other and not square to the eye converge to the same point on the drawing.

Every circle, viewed either sideways or obliquely, takes the form of an ellipsis.

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Burnt Roman Ochre	Raw Umber	Blue Verditer
Red Lead or Orange Mineral	Burnt ditto	Emerald Green
Orange Orpiment	Raw Sienna	Verdigris
Chrome, 1, 2, 3, 4	Burnt ditto	Olive Green
King's Yellow	Vandyke Brown	Hooker's Green, 1 and 2
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