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# WATER-COLOR PAINTING.

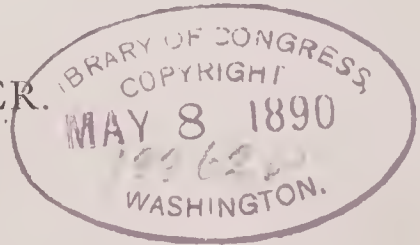


A COMPLETE EXPOSITION OF THE PRINCIPLES  
AND TECHNIQUE AT THE PRESENT  
ADVANCED STATE OF THE  
ART, WITH A TREATISE ON HARMONY,  
APPLIED TO PAINTING.

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BY

ALFONS PELZER.



SALEM, OHIO.

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## INTRODUCTION.

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During the last decennium Water-Color Painting has gained, because of its perfected technique, so important a position in Art, that in certain respects, and when applied to certain ends, it will compare favorably with Oil Painting. In England, especially, it has developed into a charming blossom. The English have essentially contributed towards this, by their perfecting the technical auxiliary materials. The English pigments are, to the present day, unexcelled.

The reason that Water-Color Painting has attained so high a degree of perfection in England, may perhaps be attributed to the natural position of the country. Surrounded by the ocean, clothed with the richest vegetation upon the most diverse formations of earth, England has developed in her people a warm and

decided appreciation of the beauties of landscape. Her poets are almost without exception, great landscape painters. They dwell long and lovingly upon their country's scenery; they enter minutely into descriptions of her different aspects produced by the atmosphere, formation of clouds, ect., etc. In this precisely, lies the great charm of Water-Color Painting.

Air, light, and soft lustre are peculiar to it, far more so, than they are to painting in Oil. England is a foggy and cloudy country, and this may be the reason too, that the English have so sedulously and successfully cultivated the art of Water-Color Painting.

The chief requirement of Landscape Painting is perspective of air and brilliancy. These can be produced with great facility in Water-Color: hence its technique is best adapted to Landscape.

It is also an excellent medium for Portrait and Genre Painting. It is certainly the best of means for Flower Painting—since splendor of color, lustre and light are the principal requirements of this Art.



Success in producing a clear and brilliant sky depends very much upon the paper used: the surface of the paper must have a certain grain. In al Fresco Painting the brilliancy of light is produced, because of the rough lime-ground. In Oil-Painting the light is never so brilliant. In Water-Color Painting the color receives more transparency and vapor on the granulated paper and the impression of surface is destroyed. There are many technical advantages in Water-Color, when compared with Oil-Painting. For example, rapidity of labor. We can resume our work after short intervals, and even finish it without delay. In Oil-Painting however, we are at times obliged, to wait several days for the necessary drying out of the colors, before we can proceed further.

Another advantage lies in the fewness and lightness of the necessary material in painting from nature. A camp-stool and a common umbrella, with cane to which it may be fastened, are all that is necessary our knees may serve as rest for the portfolio.

The essential advantage of painting in Water-

Color consists in the facility with which we can heighten, warm or subdue the tone of large parts of the picture. This is effected by applying thin and broad washes of color. The drawing is not injured by it. By frequently washing off with clear water, we obtain that immateriality of impression and color which is peculiar to Water-Color. It must be borne in mind, however, that there are difficulties, which can be overcome only by cautiousness and skill. For example in the treatment of a very cloudy sky. In Oil-Painting large alterations are easily and frequently made without detriment to the canvas. In Water-Color they are often impossible, on account of the delicate surface of the paper. The sponge is in many cases a very good friend, but it is of no avail when the texture of the paper has been injured, by too frequent and sharp rubbing. It is therefore, of the first importance, that the artist should know just what he is to do, and accordingly, work after a well defined plan.

## MATERIALS.

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The production of a work of Art, being hard enough in itself, it is very essential, to make a proper selection of materials, from the large mass, offered for sale.

Of the greatest importance is the selection of the paper. Papers especially to be recommended for Water-Color Painting are:

- 1 Whatman double elephant, extra thick.
- 2       “               “               “       the thinner sort.
- 3 Harding paper, thick and thinner. The latter, having a milder texture, invests, on account of this quality, the tones of the sky with a mild lustre. This paper is warm yellowish tinted, in opposition to Whatman's paper.
- 4 Creswick paper, a yellowish paper with a strong but a softer grain than Whatman's papers. It is adapted for pictures of large size.

5 Griffin paper from Winsor & Newton, the best, but the most expensive of all Water-Color papers.

The Color best adapted for use, are the Moist Water-Colors, in little pans, prepared by Winsor & Newton, of London. They dissolve at the slightest touch of the brush. The most used and tested as to durability are :

- |                   |                    |
|-------------------|--------------------|
| 1 Yellow Ochre.   | 14 Burnt Sienna.   |
| 2 Indian Yellow.  | 15 Vandyke Brown.  |
| 3 Mars Yellow.    | 16 Sepia.          |
| 4 Cadmium Yellow. | 17 Brown Pink.     |
| 5 Gamboge.        | 18 Ivory Black or  |
| 6 Raw Sienna.     | [Lamp Black.       |
| 7 Rose Madder.    | 19 Olive Green.    |
| 8 Brown Madder.   | 20 Emerald Green.  |
| 9 Light Red.      | 21 Minium or Rouge |
| 10 Indian Red.    | [de Saturne.       |
| 11 Cobalt.        | 22 Permanent Chin- |
| 12 French Blue.   | [ese White,        |
| 13 Indigo.        |                    |

the latter, in tubes prepared by Winsor & Newton, of London, England.

We must always avoid the following unfortu-

nately very usual colors :

1. Prussian Blue, darkens in a short time and swallows the colors mixed with it.

2. Carmine, Crimson Lake, and Purple Lake, fade in a short time.

3. Gallstone, Dragon Blood, Hooker's Green, Italian Pink and Scarlet.

The best sort of brushes for Water-Color Painting are the round sable brushes in quills, and Camel-Hair brushes from Winsor & Newton. Next in order are the brown marten brushes, enclosed in tin plate. They are distinguished by greater elasticity and are very serviceable.



## MANIPULATION.

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In order to work with comfort and cleanliness, the paper must be stretched on a board. The best is made of heavy paste-board. It does not warp, and can be easily carried.

As for the brush, it must be pointed, when moistened with the mouth, and keep its point when passed over the paper.

In putting on the color, we must guide the brush in only one direction, not hither and thither, but from left to right, and from above to below, sloping the board at an angle of about 45 degrees, so that a sufficient tendency may be given to the color to flow downwards.

In putting on the colors, it is always best to use a large brush.

In order to avoid making sharp edges in putting on large washes, we must put them on quickly,

keep the lower margin always wet, the brush well filled with color, replenish before more is actually required, and apply the brush again, where the color is still wet.

Should the brush be too full of color, place it gently upon a damp sponge, which will absorb the superfluous moisture; blotting-paper will answer almost as well and even better, when the quantity is small.

It is very essential that we use the colors very liquid and thin, and gradually increase the tone by repeated washes, to the desired strength. Through this gradual strengthening of the tone we obtain the ethereal effect in the sky, the pores of the paper become better filled, and we insure great clearness and purity. Besides this, we can very easily modify the tone to our liking.

The gradual increasing of the tone from the light to the dark is effected as follows: The first wash, we put on, must be very broad and its lower edge slowly decrease, the next less broad, and each succeeding one, becoming narrower and narrower and the lower edge, of each one, gradually decreasing.

The following example may explain, how a tone is to be gradually lessened: Suppose a wash we have put on in the background of a landscape, has to be lessened towards the foreground. Then take a brush with two ends, one of which is filled with color, and the other one moistened with water. After having put on the color, turn the brush and pass over the lower edge of the wash with the half-dry water brush, and let the tone gradually become fainter, as it were melting away into the white paper. Thus we can also soften dark and light tones into one another.





## PART I.

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# PRINCIPLES.

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When the student does not obtain the desired effect in his picture, he often thinks the lack of success is owing to imperfectly applied technique. In most cases however, the indistinct grasp of the impression of Nature is the cause of the technical means remaining inefficient. The technique must always spring from the artistic idea, and must be subordinated to it, just as in music the melody must never be smothered by the accompanying voices. We do not mean to say that a dexterous and skillful handling of the brush is entirely a secondary matter, it rather essentially contributes to invest the artistic idea, with a better expression, never

however should the artist show his work, instead of the idea. Rembrandt and Van Dyck, certainly, were great men of technique, but their masterly technique served but to express strongly the artistic idea. Genius lies not in the fingers, but in the head.

Since the aim of these pages is to instruct the student, how to produce a finished and deeply felt picture, it is essential, that, before making attempts at producing objects in color, he should have the necessary practice in drawing, and a thorough knowledge of the forms of those objects, for form and color are inseparable to the painter. With color he designs the form, not only according to the outline of the objects, but also according to the bent and direction of their local-tones, that is to say, the form must also be equally developed in the spaces between the outlines.

All drawing and painting have originated from copying Nature, and this is their direct aim. Therefore, Nature must be our principal teacher. After the student has properly cultivated his asthetic sense, and assimilated a knowledge

of the treatment of color, by copying from printed excellent studies, he should station himself out doors and, with color-box in hand, endeavor to imitate Nature as well as he can. The first studies from Nature should be limited to one subject; and gradually, after the student has obtained a knowlege of the different hues and tones, by studying its particular parts, he may venture upon more extensive practice. In studying from Nature, we obtain a practical knowledge of tone, after tone, we observe the effect of light upon air, clouds and earth, and the constant change of colors and tones under its varying influence. Furthermore, in a far extended sky, we watch the change of tones, lights and shadows, according to their distance. All this must be closely studied and noted down with color, for thereby we enrich our imagination and gain a treasure, that will supply us with the necessary material for our finished work at home.

If the artist is to produce a finished picture from Nature, the gradual process of the work will be the same as that at home. This process will be explained in the following pages. But

as a rule, the artist goes out doors to make studies for the production of finished works. In this case, his aim is but to give the impression of Nature, that is the characteristic tones and values as distinctly and quickly as possible, and must therefore abstain from the higher and clearer execution, essential to finished works of Art.

If we would produce a sky, for instance, rich in colors, by repetition of thin washes, as is done in a finished work of Art, the existing effect would have vanished before the different washes could dry. Therefore, in sketching from Nature, it is necessary to work with mixed tones of colors, to wash them together, and into one another.

This will always give a sufficient result to build an independent work upon. This colored sketch, then, should always be the guide to an artist for all his finished works. In embellishing his subject, he should never travel too far from what was originally dictated to him by Nature, for thereby only will he invest his work with the charm of freshness, credibility and convincing reality, which we find in all important works of Art, painted from Nature.

# COLOR.

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ITS THEORETICAL AND PRACTICAL MEANING,  
WITH REMARKS ON IDEA, FORM,  
HARMONY AND CONTRASTS.

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In every painting we distinguish Idea, Form and Color, as its principal parts.

The Poetry, the Idea is the animating, glorifying soul of Art, and without it, no work of Art is possible. The painter must idealize what he sees, or in other words, he must paint, not only what he sees before him, but also what he sees within himself.

Color and Form are often named together, as though they were essentially different, separable and equally valued parts of painting. This is not the case in reality, for all that we see is color.

It is possible to see Color without Form. When we are standing on the top of a mountain, for instance, and looking into the clear, not yet starred evening-sky, or when we put our faces with closed eyes under the influence of the beams of the sun. In the first case we see formless blue, in the second, formless orange. As soon as some more or less marked colors, lights or shades become visible, we have Form. We mean by this, however, but the bounds of the proportions of color in space. Accordingly, Color is original, Form added. The Color is felt, the Form will be understood; it is, as it were, a product of intelligence. Color is almost as necessary to man as light, warmth and food. Our daily life is woven of Color impressions. Every body knows what Color is, and yet, we are not able to explain its conception.

Physics can not sufficiently explain it. It can only tell us how Colors originate. It explains the qualities of Colors, for instance the swiftness of the colored ray of light, or the higher or lower temperature of the colors, to which painting is indifferent. Painting only takes in-

to consideration, how far Color affects the eye or minds-feeling, whether agreeably or unpleasantly, harmoniously or discordantly.

The Colors we use in painting, do not possess the purity of those, with which physics works, for the Colors of the latter, brought together by an optical instrument, the so called Spectrum, will produce the white ray, whilst the pigments of painting, mixed together in right proportions will give, at the most, a light grey. They are sufficiently pure and vivid, however, to answer all requirements.

The theory of Color in painting is simple, clear and complete. It recognizes three primary or ground-colors, viz : Yellow, Blue and Red. The difference of these from the other colors is, that they cannot be produced by mixture, whilst all others can be obtained by mixture of the ground-colors.

After these follow the secondary colors :

Violet—Blue and Red.

Orange—Red and Yellow.

Green—Yellow and Blue,

which can be modified into



Yellow-Orange,  
 Red-Orange,  
 Red-Violet,  
 Blue-Violet,  
 Blue-Green,  
 Yellow-Green.

These are followed by the twice mixed or tertiary-colors, which, on account of their indistinctness can hardly be named. The following names may correspond with their character :

Moss-Yellow—Green and Orange.

Brown-Red—Orange and Violet.

Steel-Blue—Green and Violet.

The colors arising from the mixture of the latter, have already a rather neutral tone. They could be named as :

Neutral-Orange—Moss Yellow and Brown-Red.

Neutral-Green—Moss-Yellow and Steel-Blue.

Neutral-Violet—Brown Red and Steel-Blue.

The mixture of the three ground-colors produces the neutral Grey.

Each one of the three ground-colors is the natural contrast of the two others, or the com-



plementary color of them. A complementary color is one, which, when mixed with others, will give the three-toned Red, Blue and Yellow-Neutral. Every color therefore, mixed with its complementary color will produce Grey.

The complement to Yellow is Violet, (Blue and Red.)

The complement to Red is Green, (Yellow and Blue.)

The complement to Blue is Orange, (Yellow and Red.)

The extremes of the Neutral are Black and White, full light and complete darkness.

It is of great interest to the artist to seek the qualities by which the works of the great masters are distinguished from all others, and to derive principles from these qualities, which must be more or less common to all.

It would be a mistake to suppose that the use of especially vivid colors would be sufficient, to produce brilliant and impressive coloring. It would rather appear variegated and characterless, if these strong colors are not brought into harmony, and do not have the proper contrast,

for thereby colors receive value, just as the light becomes visible, only by the joining shade.

It is, therefore, principally contrasts, upon which the effect of a picture depends.

Besides the complementary contrasts are the general ones, as: light and dark, colored and colorless, transparent and opaque, moving and still, near and far, distinct and vague, material and immaterial, etc.

Contrasts of this description we find in the simplest object of painting, as for instance in a figure or portrait, in which we distinguish flesh, cloth, attire and background.

All contrasts must join and support one another, in order to invest the work with clearness, motive, variety and richness.

In especial regard to contrasts of color, the first requirement must be harmony. Nature often obtains a softening of color contrasts in a charming way, by certain illuminations, for instance in sunset or sunrise, before or after a thunder-storm. Then we have the impression of looking upon the world through a red-blue-and-yellow-stained glass.

Harmony is obtained in the first place by mixture of Red, Yellow and Blue, in nearly equal proportions, no matter whether we apply these colors separately or in mixture. This composition is increased by the application of the Neutrals Black, White and Grey.

The proportions of the colors to one another in regard to harmony, can scarcely be fixed by rules, nor can any rule be given for the proportions of their equivalents. Harmony dispenses with a special character, it is simply agreeable to the eye without producing any disquietude.

Harmony is a luxurious monotone, produced by many elements of color and form, and varying to a warmer or colder, lighter or darker general tone.

The requirements of harmony were excellently understood by the masters of the Orient.

Their carpets and shawls, though produced with the most glowing colors, have the general impression of extraordinary mildness and delicacy. Besides this, we must admire the rich imagination of the masters of the East. We seldom find two or more of their carpets or

shawls, equal in colors and forms. When we glance from one to another, we are pleasantly surprised by the change of their colored ground tones. The forms also are so classic and manifold, that it is almost impossible to invent new ones, to equal them. Moreover, their patterns and figures never stand out from the surface. This is very essential for floor-coverings; for the floor is intended for comfortable walking and therefore, even the shadow of relief should be avoided. How disturbing and discordant from this effect the modern english carpets. Who would like to walk upon their natural shaped and colored flower-bouquets the plastic appearance of which is most disagreeable to us?

Another very essential principle in painting is the avoidance of the so called simultaneous effects, those disagreeable ones which arise, when two ground-colors of equal strength in light and intensity are brought together. The impression produced upon the eye, is an irritating and disquieting one. This impression is considerably subdued however, if the intense colors are separated from each other, by a neut-

ral color, and very near to them, a third color appears, completing the three ground-color tones, but more so, if the light and intensity of one of the two vivid colors are subdued.

The subdual of the strength of the light and intensity of the colors, and also the neutral tones, are the most effective means, because of contrasts, to obtain an expressive and pleasing coloring. Through their aid the strongest contrasts are forced into pleasing harmony. The neutral tones, intervening at the right place, enable the eye, which can not bear a superfluity of color, to enjoy the lustre of the other ones. The neutral tones are as bread to foods rich in spices. Its mild taste helps us to enjoy their savor.

An essential item in painting is, furthermore, the observation of the difference in the local-colors, that is, in the colors which are peculiar to objects. Black velvet, for instance is darker than any black cloth ; gold is darker than silver, etc. The lights of a dark stuff must be sufficiently darkly accented, for thereby we obtain not only richness and freshness of color, but also

a proper realistic background, upon which we may display the charm of Poetry.



## PART II.

### PRACTICE.

The most essential element of Landscape-Painting is Perspective, the rules of which must be expressed in lines, shadows and colors.

It must be supposed that the student has made himself acquainted with the principles of Perspective and the practical application of them, before he endeavors to express them in color. This last shall be the object of the following explanations.

In Landscape-Painting it is mostly the

AIR,

which attracts our attention, for instance in the representation of the ocean, meadow-grounds,



moors, etc. It is to us the image of infinity. In it and its changes, our soul meets corresponding echos from the greatest serenity to the deepest melancholy. Because of its immateriality, the air forms the strongest contrast to the solid earth and her tangible productions. The air therefore, no matter how cloudy it may be, requires, on account of its incorporeal nature, to be treated differently from solid bodies. It must always be soft and vapory, even in its strongest contrasts.

In a cloudless sky the transformation from one tone into another is not discernible. Light haze passes through the air in apparent arbitrariness, and seems to melt away into the ether : the shadows of the clouds are interwoven with lights and half-lights, which softly fade into them. Here the artist must be on his guard against sharplessness, whilst endeavoring to avoid sharpness. No matter how weak the clouds may appear, their forms and outlines must be closely watched, and so designed in the very beginning that the eye may distinctly discern them. It is the task of the artist to be



distinct in indistinctness. Unsurpassed in this respect are Claude de Lorraine, Rottmann and Stange. In their pictures, the Air-Perspective is carefully observed, their skies wave in brilliancy and vapor, and yet the outline of the thinnest and most delicate cloud can be discerned.

In order to obtain this effect in Water-Color Painting, it is essential, that we use the colors for the air very liquid and thin, and that we repeat these thin washes, until we get the tone of the desired strength. By this gradual strengthening of the tones, we obtain most easily the necessary transparent ethereal breadth.

An example may more clearly explain the gradual process in producing a clear sky.

## PROBLEM I.

### THE PRODUCTION OF A CLEAR BLUE DAY-SKY.

First mix a very thin tone of Yellow-Ochre and Brown Madder, and pass it over the whole paper. This tone increases the transparency of the sky.

After this first wash is quite dry, put on a very thin wash of pure Blue, Cobalt or Cobalt with a little Ultramarine, or Cobalt with a little Indigo, according to the clearness of the sky, and let it slowly grow fainter, adding clear water as it approaches the horizon.

After this wash is quite dry, it must be gone over with clear water, using a large soft brush, which will take away all impurities and all color not firmly fixed to the paper. After the paper is dry again, increase the tone by repeated washes, perhaps three or four, to the desired strength, so that it receives a gradation from the top towards the horizon; where it must entirely vanish. When the blue tone is produced faultless in its whole gradation, turn the board, slope it a little from above to below, so that the color may run better, and put on with a large brush a thin wash of Yellow Ochre at the horizon and let it slowly grow fainter towards the zenith. If necessary, increase the tone by repeated thin washes and go over the whole paper with clear water between washes.

Now mix a thin tone of Light Red and Rose

Madder, put it on at the horizon and wash it down towards the middle ground of the sky. Use another tone of pure Rose Madder, very thin at the zenith and let it slowly soften downwards.

When all this has been effected without blurs, the sky will still look blue, but it has obtained the sunny breath of Nature, lost the impression of surface and gained that of convexity.

According to the time of the day the Blue must gain or lose in power, and dimensions. At noon when it is the most intense, the yellow and red tones will be of the utmost delicacy. On the contrary, towards evening these latter will increase in strength and the blue will become fainter and fainter.

It would be a foolish attempt to paint the uncovered sun in a clear sky, for what we cannot see without feeling pain in the eye we cannot represent with colors. The whole scale of colors, however becomes visible when the sun is covered with clouds, masses of vapor or mist. Then we see the effect upon ether, clouds and earth, and we only imagine the brightest point

behind the clouds. Such scenes can be effectually imitated, and we can say that they are the perfection of beauty and splendor, Nature presents. But to give their full effect, will be the hardest task, even for the most skillful and most talented artist.

It is an easy thing to sketch all effects of Nature, so that we can see what it means, but to reproduce a sunset or a sunrise with their splendor and sublimity requires the highest degree of exertion of the artistic power.

Directions for the technical reproduction of such scenes will always be inadequate. In a very plain subject we can explain the general directions for a painting of a sunset.

## PROBLEM II.

TO PRODUCE A CLEAR EVENING SKY, THE SUN  
OUTSIDE THE PICTURE, SHORTLY  
BEFORE SUNSET.

Mix a light tone of Yellow-Ochre and Rose Madder or Brown-Madder, and wash it over the whole surface of the paper. Should the

Yellow-Ochre not be sufficiently bright, add a little Cadmium Yellow, a color of great value in sunset pictures. After this first wash has been put on, turn the board, and apply a thin wash of Brown-Madder from the horizon to a third of the sky, and let it gradually decrease in strength. Then turn the board again, prepare two tones of color, one of pure Yellow Ochre and the other one of Yellow Ochre and Light Red. Then put on clear water from the zenith to the middle-ground of the sky, set into it the tone of Yellow Ochre, and into this, approaching the horizon, the tone of Yellow Ochre and Light Red, using this tone entirely at the horizon. Then put on pure Cobalt over the upper part of the sky, and let it slowly soften towards the middle-ground, increase it, however towards the top with Rose Madder. To the lower part of the sky, we give more depth and vapor, by a wash of Rose Madder and a little Chinese White.

We must here again dwell upon the necessity of using clear water after each wash of color. for it is by this only, that we obtain the ethereal breath of the sky.

The most luminous part of the sky is the middle-ground. It consists of a weak yellow, and occupies but a very small space. The gradations from the middle-ground to the horizon are as follows: The pale Yellow of the middle-ground, Yellow, Orange, deep Orange and Red. From the middle-ground towards the zenith: the pale Yellow changing into a Sea Green, then into a broken Blue and Grey. In such a sky, the upper part contains no Red, but becomes colder and more colorless, as it reaches the zenith. Shortly after sunset the lower part of the sky becomes more opaque. In order to obtain this effect, put on over lowest part of the sky, a tone of Cobalt with Rose Madder or Brown Madder, according to necessity, mixed with a little White, and let it slowly decrease in strength towards the middle-ground.

### PROBLEM III.

TO PRODUCE A MISTY EVENING SKY, TOWARDS  
THE WEST. THE SUN IN THE THIRD  
PART OF THE SKY FROM ABOVE.

Apply a wash of Yellow over the whole surface of the paper, commencing at the top with

Indian Yellow, very thin and gradually increasing this tone downwards with a mixture of Indian Yellow and Yellow Ochre. Then draw the disk of the Sun, with pencil very lightly : prepare a very light tone of Mennige and Rose Madder, draw with water a finger thick circle around the Sun and put on the prepared tone over the whole paper, but so that it gradually softens into the water circle around the Sun.

Now put on a wash of Brown Madder, from the horizon to the vicinity of the Sun, where it must slowly decrease. Then strengthen the two upper ends of the paper with a thin tone of Cobalt and let it vanish around the Sun and downwards where the tone of Brown Madder ended, so that a small space is left. After this has been done, put on at the horizon a wash of Cobalt, Rose Madder and a little White and let it decrease towards the zenith. By this tone, we obtain the opaque impression, peculiar to the lower part of the sky.

In order to obtain effect, rub the Yellow out of the disk of the Sun with a sharp knife, so that it becomes entirely white, but so that



the light beams into the tone of the mist. This will produce a striking, but not disturbing effect. By light rubbing over the surrounding of the Sun with a soft leather or with pumice powder, the effect will gain delicacy.

As for gray skies the principal colors will be Cobalt, Indigo, Sepia and Brown Madder in different proportions.

#### CLOUDS.

As yet we have spoken of clear skies only, and seen how the colored tones change according to the position of the Sun. In the following we will examine the influence of the Sun upon the clouds.

Clouds, being an accumulation of vapor, the forms and outlines of which constantly change according to their density, height and distance or force of wind, it is very useful to draw the characteristic outlines with pencil, before applying any color.

Clouds are not to be regarded as surface; but as many retiring portions of the picture. Some appear as large solid masses with broad lights of



multitudinous forms in the particular parts. They are sometimes of such a softness, that their shadowed parts seem to melt away into the air behind. Others, very light clouds, as they especially appear in hot weather, in the upper part of the sky, have no shadow.

All these kinds and their effects must be closely studied, and narrowly watched. Especially must the change of the tones in lights and shadows of clouds, as they recede into the distance, be closely observed. They change entirely according to the distance. Whilst the clouds in the very foreground possess cold lights and warm shadows, the lights become warmer, according to their distance, until their tones increase, in the extreme distance, to Red. On the contrary, the shadows lose warmth in the same proportion, and pass over into a grey tone.

#### PROBLEM Ib.

If we were to bring some clouds into a clear day-sky as described in Problem 1, then we would proceed as follows. Mix first a tone of Yellow and Brown Madder, and put it on over

the whole paper. This tone not only increases the transparency of the air, but also softens the rawness and sharpness of the white lights in the clouds. After the outlines of the clouds have been lightly but carefully drawn, it is best to finish the blue first in its whole gradation. Then mix a thin tone of Cobalt and Light Red or Cobalt, Brown-Madder and Yellow-Ochre, and model the clouds with it, tinting at the same time their shadows. In some places, the tone must slowly decrease into the light. After this mix a second tone of Cobalt and Rose-Madder, or Cobalt, and Brown Madder or Cobalt, Brown-Madder and Sepia, for the deepest parts of the shadows, according to their appearance, whether cold or warm.

#### PROBLEM IIb.

If clouds are intended in a clear evening sky, the execution of which latter has been described in problem 2, it is not hard to bring them in, if they should be distinguished by a darker tone in all their parts, from the remainder. In this case for the tones of the light, the following

will serve according to their distance :

Yellow Ochre,

Yellow Ochre and Indian Yellow,

Yellow Ochre and Light Red,

Indian Yellow and Light Red,

Light Red,

Light Red and Rose Madder.

A little permanent Chinese White may be added to the colors for the shadows of the clouds in order to give them a soft and vapory appearance.

If the lights of the clouds are brighter than the ether behind them ; if there are very thin and light clouds in the upper part of the sky, they must be produced by washing out. For this we take a piece of thin paper, the best tracing paper, out of which we have cut a piece in the form of the light clouds, we put it on that part of the picture, in which we wish to have the light, and rub cautiously with a damp sponge over the open place in the paper. The light places, produced in this way have to be colored with a corresponding tint. These bright lights can also be produced in an other way.

We draw them with clear water, dry the wet places with blotting-paper, and pass over them boldly and sharply, with a silk handkerchief or washleather.

In the execution of the clouds, the first wash must be very broad, the second less broad and each succeeding one narrower and narrower. Thereby we obtain the effect of vapor in clouds. When the clouds have to be very indistinct, it is best to put on water first over the whole ether, and whilst still damp, pass over it the tone for the clouds, which can then be decreased to the utmost softness. The tones for the shadows are best applied when the paper is dry again.

Should any large or small tone be too dark, then we pass water over it, take up the moisture with blotting-paper, and rub gently with bread-crumbs. This will take away all superfluities, and at the same time produce an effect of grainulation. Washing off with clear water after each application of color, is generally sufficient to obtain this effect, but if a stronger grainulation is desired, bread-crumbs or very

fine powdered and sifted pumice-stone may be rubbed over the sky with the fingers. This will produce a fine aerial effect and entirely remove the impression that what we see is but mere washes. This method when carefully applied is one of the best to obtain the ethereal expression in a dark and very clouded sky.

The sponge also can be applied with great advantage when used carefully and with skill. Before applying it, however, the whole part to be worked upon must be passed over with a large brush, charged with clear water, then the sponge must be used lightly in all directions, so that the color will not be taken off unequally. We must here again point out the necessity of using very thin washes of color in painting skies and especially clouds, for this alone insures clearness, purity, brilliancy and vapor.

To obtain these effects, it is often advisable to use the colors separately, instead of mixed. Thereby we are more able to give any desired effect, to increase or subdue it as we wish, and to make the whole tone more transparent.

The task will be the hardest when the even-

ing sky is covered with many clouds, light and dark, which separate themselves from the ether. To give here definite directions how such a sky should be executed is hardly possible, as it depends too much on the comprehension and feeling of the artist for Nature. The best way in such cases will be to finish the blue of the sky first with repeated thin washes of Cobalt or Indigo before applying any other color.

Grey skies are produced the most easily with Cobalt or Indigo, Sepia and Brown-Madder in different proportions. The lights of the clouds appear in pure White, that is in the tone of the paper. Lower waving clouds will have to be given again with a tone of Indigo, Sepia and Brown-Madder, and their shadows with Brown-Madder and Cobalt. The warmer tones at the horizon will have to be brought out with Yellow Ochre, Light Red and Indian Red.

Grey and white skies form the most harmonious contrast to the manifold graduated green of a Landscape, and they are therefore of great importance in Landscape-Painting. Accordingly this contrast of Green and Grey has been

used by some renowned artists in the most successful manner. They made use of Grey in the finest combinations, to invest the Green of the landscape and the strongly colored objects of the fore-ground with the highest lustre of reality.

It remains yet to mention landscape in moonlight. Its nature is sentiment and on that account, moonlight as an artistic object stands very high. The conception depends of course entirely upon the peculiar sense and feeling of the artist.

Regarding the technical execution it is advisable, in order to obtain the necessary depth of the air to use Indigo and Ivory Black, instead of Cobalt. Thin washes of French Blue will counteract the greenish appearance of Indigo.

Finely conceived moon-light landscapes are often without effect, because of making the general tone of the air too dark in comparison with the solid objects of the foreground. The lack of effect can also be attributed to making the silvery edges of the clouds too bright. In



such cases the student does not take into consideration, that the disk of the moon has far brighter light than the brightest cloud. In painting moon-lights, we must be as economical of light as of depth. It will always be a practical rule to put on first over the whole picture, except the disk of the moon and its surrounding, a neutral tone equal in strength to the lights of the brightest cloud. Into this put the tone of the ether with a thin wash of Indigo, excepting the places for the lights of the clouds. Streaks of vapor stand out light against the ether ; their shadows possess a warmer tone than the ether ; the clouds closest to the foreground have bright lights which decrease from a warmer middle-tone into the deepest dark-grey shade. Sepia with Brown Madder and Indigo can be successfully used. For the deepest places add a little French Blue. The ether must be gradually strengthened with Indigo, Ivory Black and French Blue.

It is of the greatest importance for the force of light in a moonlight-landscape that the brightness of the lights in the clouds should



gradually decrease towards the distance, that is farthest from the moon and that the shadows should become gradually lighter in the same ratio, so that in the extreme distance lights and shadows can scarcely be separated.

### DISTANCE.

In the treatment of the distance we must first note the difference of the material on the earth from the ethereal of the sky and the vapor of the clouds.

The distance and the air stand in close connection with each other. The distance often seems to melt away into the air.

In order to obtain the ethereal effect of the distance we must apply the same colors we used for the air, we thus obtain the best harmony. Cobalt, Rose Madder, Yellow Ochre, Light Red or Indian Red, instead of Rose Madder are almost always adequate.

When the distance has a darker tone in general than the sky, it is always best to pass the tones of the sky over the distance first, or rather let the tones of the sky decrease into the dis-

tance of the landscape ; then put into this tone the lightest tone of the distance and on this the shadows.

Just as the shadows of the clouds become warmer towards the distance, until they receive an entire natural tone farthest off, so the shadows of a landscape are coldest in the distance and become warmest towards the foreground.

In order to give to the shadows in the distance the necessary vapory effect, it is well to mix a little White with the tone of Cobalt and Light Red, or Cobalt and Rose Madder, or Cobalt and Indian Red. Washing off the lower part of the sky and the distance is very essential towards obtaining a soft and vapory effect.

There are two golden rules in Water-Color Painting : 1st to use the tones for sky and distance as thin and broad as possible, and 2d to pass them over every object that is darker than themselves, for the under-tones assist the upper ones and not only impart air to them but also serve to break their brilliancy and rawness.

## THE MIDDLE GROUND

Is to be treated in the same way as the distance. Here however we may use thicker color with advantage. Since the middle-ground already shows middle-tones, which become more varied, as they approach the foreground, it will be best to put on the lights of the objects first, and afterwards the shadows. A little White may be added to the tone for the latter, as they otherwise would appear too heavy and material. In painting the middle-ground, it is better not to pay attention to very small lights; they should be produced afterwards, by taking off the color. The light places, made in this way, must then be painted over with a corresponding tone. By taking off the color we often obtain a better effect than by simple washes, for texture and qualities are gained, and the papery appearance is entirely done away with.

## FOREGROUND.

If for painting the sky, distance and often for the middle-ground of a landscape an animated feeling for Nature is sufficient, so is a

thorough knowledge of the forms of the objects we are to paint, the principal requirement for the execution of the foreground. The greater our knowledge of the forms of the objects is, the more boldly we can paint them. The accomplished artist shows himself at his best in the execution of the foreground. Every object must be plastic, organic, tangible.

Just as the forms of the clouds become more and more indistinct as they recede towards the distance, so the forms of the objects of a landscape become gradually more distinct as they approach the foreground and appear as if we could take hold of them. The transition, however from the universal to the particular must not be noticeable. In the foreground every object must receive its proper local-tone, that is the color which is peculiar to it.

The peculiar charm of the fore-ground consists in brilliancy and force of colors without crudity and violent contrasts, and furthermore in the contrast which its plastic reality forms to the indistinctness and softness of the distance.

In order to produce objects according to the

quality of their surface, the brush must be used in another way than in painting the smooth, compact tones of the distance; the tones must be more porous, at the same time more uneven.

A stony surrounding for instance, appears in the distance as a smooth compact tone, in the middle-ground we discern its coarseness, and in the immediate foreground the particular stones of which it is composed; in order to obtain this material effect in mass, we use the brush rather dry: we place it sideways upon the paper and drag it lightly over it. The accidental forms which arise from this action must be somewhat shaded and the bare places filled out. Some lights which are not bright enough must be taken out with the sponge, handkerchief or knife and then printed over with a corresponding tone. In doing this we must be careful to express the rules of perspective, namely that the dimensions of objects must become gradually larger according to their vicinity to the foreground. Masonry, old wood, large stones, trunks of trees, ect., which have more or less a coarse surface, must be produced in the same

way, and can thus be brought to express utmost reality.

Herbage in general can also be advantageously treated with the side of the brush. We must first wash on the local-tones as broad as possible and without regard to the particular form, then give the shadows as broad as possible. After this place the brush sideways upon the paper and draw it lightly over it; then put in particular parts and take out the sharp lights of grass, runners and others. The taking out of the latter can be done best in the following way : draw with clear water, using a very pointed brush the light places of the grass, palms, etc., absorb the moisture with blotting-paper and rub the damp places boldly with a soft handkerchief or washleather. Where the light is not bright enough repeat this process and afterwards go over these places with a rubber. The lights so produced are then fit to receive any desired color.

Indian Yellow and Indigo,  
 Gamboge and Indigo or Cobalt  
 Yellow Ochre and Indigo or Cobalt,

Brown Pink and Indigo,

Raw Sienna and Indigo give a more or less light Green.

Emerald Green is a very vivid one.

Vandyke Brown and Indigo,

Vandyke Brown and Gamboge give a broken Green.

Gamboge, Burnt Sienna and Indigo, Indian Yellow, Burnt Sienna and Indigo give a warm Green.

Cobalt and Naples Yellow,

Cobalt and Naples Yellow and a little Emerald Green give a cold Green.

Further combinations for herbage in general are :

Indian Yellow, Vandyke Brown and Indigo,

Indian Yellow, Sepia and Indigo,

Gamboge and Brown Madder,

Olive Green,

Olive Green, Burnt Sienna or Indigo,

Gamboge and Sepia,

Brown Madder and Cobalt or Brown Pink.



## TREES.

One of the most essential features which invest a landscape with richness, charm and sentiment is the tree in its various stages of growth. A strong foliage, water and a view into the distance, are elements which afford endless series of impressive compositions. The exterior of the various kinds of trees has its peculiar effect upon the feeling and mind. The manly, bold and powerful appearance of the oak-tree; the oak-like, but less grand impression of the elm-tree with its singularly varied peculiarity; the graceful pliability of the ash-tree, with its slender, smooth and perpendicular shaft; the slender growth of the alder; and the common willow-tree's clumsy, uneven, knotty shape; the melancholy appearance of the willow; the light-green foliage of the pliable birch-tree with its variegated stem, have all a strengthening influence upon the sentiment of a landscape. All the peculiarities, as the trunk with its limbs, branches and thorns; the form, position and the groups of the foliage are characteristically different for every class of trees.



Out of the more or less rectilinear, straight or crooked and uneven growth of the branches, (the skeleton of the trees) the foliage, (the muscles of the trees) spring forth characteristic, sometimes in compact masses, sometimes in delicate ends, and sometimes in bunches, broken through by the light. In the front parts of the foliage, we sometimes observe the peculiar shape of the leaves. In very far standing parts, in those which lie in the shade, these peculiarities will vanish more and more, and broad tones will appear instead. The plastic force of the tree is assisted by illumination, perspective and the characteristic outline. All the different kinds of trees and their characteristic mark must be well studied from Nature, and noted down on paper with pencil and color. This will repay us for our trouble, for we can draw from our treasure of sketches the necessary material for finished pictures in the atelier.

Regarding technique, trees and foliage in general are most easily produced in the following way: Draw first lightly but accurately the principal parts of the foliage, the shaft and the

limbs, then wash on the general tone for the lights over the whole tree, but so that the outer parts, which are lighted through by the air are characteristically expressed from the very beginning. Then mark the trunks and branches with a light Grey-Brown tone of Sepia and Cobalt, and go over to the middle-tone. The latter is rather warmer and more transparent than the tone of the lights. A light tone of Olive-Green and Indigo, for instance, would harmonize with a middle-tone of pure Olive-Green. With this tone, model the light places in the same way, and cover with it the middle-tones as well as the shadows. Then strengthen the limbs with a deeper tone. The third tone for the proper shadows must be far more neutral than the middle-tone; perhaps Ivory Black or Indigo with Indian Red or Light Red with Cobalt. The reflections on the shaded side of the tree, which are proportionally colder, are produced by washing out and the light places, thus caused are painted over with a neutral tone, either Indigo or Cobalt with a small addition of a warm color; this is the gradual process in painting trees.

When all these manipulations are made with knowledge of the forms, the tree, when seen from a distance, must already give a plastic impression. But there is still much to be done before it receives a perfectly plastic appearance. All the particular parts must be worked over and finished. Here however we must be careful not to display too richly the peculiar form of the leafs, especially if the tree is not placed in the immediate foreground. We must give only the general impression of the foliage upon the eye. For this it is best to treat the outer-form of the tree with the side of the brush, especially when the leafs appear thin, distributed and indistinct. In order to give the tree a loose appearance, the groups of leafs and especially the margin must be more finished in the details by shading and taking out some lights. The delicate lustre on the light parts will have to be produced by washing out with a sponge. Over these light places the tone of the air must be placed. Lastly all sharp edges must be softened with the moistened water-brush, so that the light gradually decreases

into shade, for thus the deepest places of the shades will gain strength. This latter must be produced with a dark Sap-Green, for trees in the foreground. The green may be strengthened in the deeper places with a brown tone; Brown Madder or Vandyke Brown.

Indian Yellow with Indigo gives a fresh green, an addition of Burnt Sienna makes it warmer. Brighter yet is Gamboge with Indigo.

It is self-evident that the colors of the trees must become less intense according to their distance. In painting trees it is very essential that we pay much attention to the trunk and limbs; the former especially requires close study if we would make it appear natural and plastic.

#### WATER.

Nothing can heighten more the interesting beauty of a landscape than water. Through its movement and its quality of reflecting, it forms the natural contrast to the stiffness of solid objects. According to its situation, surroundings and condition, water is an object of the highest artistic and romantic effect. The

poetical conception of course must be left to the artist's feeling for Nature. Some practical rules however, can be given regarding technical execution.

A colorless, very still water reflects the objects with perfect accuracy in form, color and tone. Though reflection of this description is possible in Nature, it is not adapted to artistic effect, because through its perfect identity with the object it takes away from the main idea.

When water has a darker local-tone, however, the reflection will be subordinated to the object and it will not strive for equal rank. If the water is a little disturbed, it will not cease reflecting, but the sharpness of the reflections becomes moderated, the outlines appear in a tremulous movement, running into one another, and woven with lights, which receive more or less the tones of the air, the lights and outlines lead over the surface of the water in a rather oblique direction, perspectively shortened. This gives the impression of space, the principal mean of effect in landscape-painting, and it shows the proper nature of the water, namely its liquidity.

A water, lightly disturbed by the wind should be executed as follows : first draw carefully with pencil the principal outlines of the reflected objects, according to the rules of perspective. The perspectively shortened lines of the reflections, which always show a rather oblique direction, must have the greatest dimensions in the foreground and must diminish more and more towards the distance. Then put on the local tone of the water, but lightly, making it gradually darker towards the foreground according to the weather, local tones for water are :

Raw Sienna with Cobalt.

Yellow Ochre with Cobalt and Vandyke Brown.

Yellow Ochre with Cobalt and Rose-Madder.

Vandyke Brown with Indigo.

Cobalt, Indigo with Brown Madder.

Cobalt, Sepia with Brown Madder.

Then give the reflected objects their proper color, which must be a little more subdued than the tone of the objects and indicate at the same time the tremulous movement of the water; after this put on the middle-tones and shades of the

reflections, gradually strengthening them towards their beginning, so that the nearer they are to the object the more they resemble it, but do not attain the force and color of the object itself.

When the lightly moved reflection is produced in this way, the lights have to be taken out and these painted over with the corresponding tone of the sky. The lights are often very bright and sharp and often slowly decreased into the ground tone. The more the water is disturbed the more the reflections disappear and instead of having the objects reflected we will have the air reflected.

In fast running water the lights have the form and direction of waves, pushing one another forwards. The character of their forms depends then upon the current of the water, namely whether the water is flowing downwards or sideways. These kinds of waves especially, must be closely studied, if we would imitate them satisfactorily.

In painting greatly disturbed water or cascades which form masses of foam, it will be best to



mark out the principal form of the latter and soften, improve or finish the outlines afterwards with a sponge, leather or knife.

The perfectly still sea reflects the objects, like every still water, with perfect accuracy. A light wind produces light streaks which take the tones and colors of the higher parts of the sky. We often see the still sea with one or several dark streaks at the horizon, which resemble the tone of the zenith, a sign that the wind must be quite strong on that part of the sea. If in such a case the sun is situated in or above the picture, then these moving streaks will appear very bright, that is white. This is called in the art of painting the silvery glance of the sea. According to the force of the wind, the whole scale of colors from the horizon to the zenith can be reflected in the moving streaks of the sea. Under a clear day-sky and with a light wind, the water appears blue; the stronger the wind, the darker will be the color of the water.



THE GRADUAL PROCESS OF THE  
WORK IN A WATER-COLOR  
PAINTING.

After this exposition of the particular parts of a landscape and their technical treatment, we will describe the gradual process of the work in painting a landscape in Water-Colors.

The means furnished by our palette being so far inferior to those which Nature employs, it is necessary to use them with circumspection, that is, we must work from the very beginning after a definite plan.

As we have previously mentioned, it is very essential to success in painting a far extended landscape or sky, that we go over the paper with clear water after each wash of color. It is for this reason, that we must finish the sky and extreme distance first; for, if we were to begin with foreground objects which project into the sky, as trees, houses, etc., their thick color would dissolve at the necessary washing off of the sky and distance and it would cause

impurity of the sky-tones. This would cause our throwing away the whole picture, for the delicate paper does not admit of large alterations.

After the outline of the landscape has been carefully drawn with pencil,\* put on first the usual first wash of Yellow Ochre and Brown Madder, but lightly.

This tone is put on over the whole paper, except the white lights of the foreground, for these are in all cases positively lighter than the brightest lights of the clouds. When this has

\*It contribute very much to the effect of a picture if we fix the vanishing-point, and consequently the horizon too, in the third or fourth part of the height of the picture. It is also essential that we place ourselves at a proper distance from the object to be drawn, namely not too close to it and not too far off. A too close point of view widens the perspective proportions too much, and a too distant point of view narrows them too much; a medium distance would be the right one. A certain measure for this distance in all cases can not be given. It is a rule however that if there is only one object to be presented in a picture, our place should be distant three times the height of the object. It is wrong for instance, to take our stand so close to a large house, which is to be drawn that its height is greater than its distance from our point of view. If there are several objects to be represented in a picture, then this rule is applied to the object, that stands closest to the foreground. It is supposed however, that this object is a prominent one; it must measure at least three or five feet in length. All insignificant objects around it are not to be regarded, and they must accomodate themselves to it.

Ample Drawing Instructions will be found in a Compendium for Drawing, which we shall publish in a few months.

been done begin first with the clouds and sky and finish them as well as possible, after this put on over the whole ground, except the brightest lights of the objects in the foreground, a light tone of Cobalt, Sepia and Light Red in half the strength of the ground-lights. Thereby we obtain distinction between earth and sky. Then put on the shadows of the objects with a neutral tone of Cobalt and Light Red in half the strength of reality, to make them out first of all as objects. If there are shadows of clouds on the ground of the landscape, wash them on with the same tone.

By these few washes of color the earth is distinguished from the sky; the etherial from the material; the dark mass from the light. Now begins the exact coloring of the particular parts of the landscape. Every object must receive its local-tone, the trees their middle-tones and the darkest shades, the water, the corresponding tone of the sky and the reflections of objects. When all this has been done we can see whether the sky is plastic enough or whether its blue or the shadows of the clouds have to be

strengthened. The last part of the work will be the proper finishing; the smoothing of the sharp edges of colors with a moist water-brush; the taking out of sharp lights and the putting on of deep shadows, etc.

The principle of this gradual process of the work is to keep all parts of the picture in equal state of finishing, and not to weaken the total impression by premature perfection of particulars. We are to keep in view the total effect, and we will thus avoid mechanical painting.

Suppose the problem is to be the execution of a flat surrounding, partly green and partly covered with heath; in the farther middle-ground the border of a forest draws along the right side, its last trees standing separated and affording a view into the distance; in the foreground is a pond, at the border of which some herons are playing. The sun has just set, heavy vapors are lying in the distance; the earth receives no longer any beam of light, though day-light reigns upon her yet; the sky however glitters with the warmest colors. Such scenes are of affecting grandeur. In such moments that feel-

ing of elegy and melancholy, which goes with the transition from day to night enters deeply into our souls.

At no time of the day are the contrasts between earth and sky so strongly expressed as before sunrise and after sunset. The whole effect then rests upon the dreamy and mysterious harmony of large contrasts.

The gradual process of the work in this problem will be the same as that previously given. Above all the contrast between earth and sky must be forcibly expressed. After having washed the first tones into the sky, put on a violet-grey tone of Cobalt, Brown Madder and Sepia over all of the ground, beginning at the horizon and making it weaker towards foreground by gradually adding clear water to it. This tone will give permanence to the deeper colors which we may apply over it, and it only serves to insure the proper proportion of darkness between earth and sky.

After this tone has been put on, finish the sky, give all parts of the ground their local tones which must become more and more neutral-

violet, according to the distance. Only in the immediate foreground do the colors appear in full reality. To the water give the corresponding tone of the sky and where it is disturbed, the tones of the higher part of the sky.

The forest in the middle-ground must have a still deeper tone than the ground. This latter receives some reflections from the sky. The deepest shadows in the foreground must be given with the warmest and fullest Brown.

Vandyke Brown,

Burnt Sienna,

Brown Pink,

Purple Madder as shades, to lights of

Indian Yellow with Indigo,

Indian Yellow with Burnt Sienna,

Indian Yellow with Light Red.

Regarding the degree of force which is to be given to the colors in a Water-Color Painting, we can not be too careful. It is a practical rule to begin in the distance with very thin tones and gradually to increase them towards the foreground by repeated washes until we bring them to the desired strength. We must always keep



in mind the strength we need, in order to give the earthly objects the appearance of solid and material nature. The greatest strength must be reserved for a few well pondered places. The darkest shadow must possess one point that will be darker than all the rest.

If we have dark places that are too large, they will appear as spots rather than as color.

As the dark colors often do not appear deep enough when dry, we should gently rub with the finger a little linseed-oil over the darkest place and diffuse it about. It is not advisable to use gum-water instead of oil, for it causes glossy spots which have no transition to the other colors; moreover it spoils the harmony of the picture.

Lastly some remarks may be made here on the use of Chinese White in Water-Color Painting. This pigment is rather frequently employed and it is of great effect, when used in the right place.

We have already seen in some instances that White is used in mixture with other colors. Here however the quantity we use must always



be very small. It can also be used as an opaque color with great advantage, and it is when used in the right place of great effect, especially for the perfectly white places, those of a white local-tone in the very foreground. When furthermore in Herbage, for instance, in the very foreground the brightest lights do not appear prominent enough, we can draw them boldly and sharply with Chinese White and afterwards when it is perfectly dry we can put on a light Yellow or Green-tone, according to the local-tone of the object. But this must be done lightly and quickly, as otherwise the Chinese White would dissolve.

The most suitable color for such lights is Gamboge, either pure or brownish, mixed with Burnt Sienna, or greenish, mixed with Emerald Green or Indigo. Raw Sienna will also answer this purpose.

END.



## ERRATA !

Page 20—"Textiary colors" should read "tertiary colors."

Page 46—The sentence "Just as the shadows of the clouds become warmer towards the distance, until they receive an entire natural tone, ect.," should read, Just as the shadows of the clouds become colder towards the distance, until they receive an entire neutral tone, ect.

Page 49—Should read "painted over" instead of "printed over."

Page 58—There should be a full stop after the word "foreground," the word According beginning a new sentence.



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