

A COURSE OF
SEPIA PAINTING

—*—
R. P. LEITCH

ND

2460

L53

1883

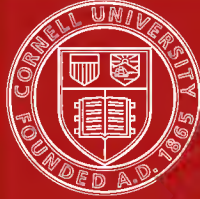
Cornell University Library
ND 2460.L53 1883

A course of sepia painting.



3 1924 008 658 571

dlr



Cornell University
Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

<http://www.archive.org/details/cu31924008658571>

A COURSE OF
SEPIA PAINTING.

WITH

TWENTY-FOUR PLATES,

FROM DESIGNS BY

Richard
Pettigrew
R. P. FLEITCH.

SECOND EDITION.

CASSELL, PETTER, GALPIN & CO.:

LONDON, PARIS & NEW YORK.

[1883]

Y

A COURSE OF SEPIA PAINTING.

GENERAL CONSIDERATIONS.

THE study of Painting as an Art is based on three considerations—Form, Light and Shade, and Colour.

The first is fully developed in the “Freehand Drawing Book,” in which are given careful studies of Landscape details, Figures, Shipping, Animals, &c. The second forms the subject of the present two volumes, in which the students are taught the use of the brush, the management, first, of a single colour, and subsequently, of an additional tint ; and are thus prepared, by carefully arranged gradations, to enter on a course of Water Colour painting, given in another book of this series.

At this stage, in commencing to wield the brush, the students acquire the power of producing bolder effects than they have hitherto done, and in a manner by far easier than was possible by the use of the black-lead pencil or crayon.

Before, however, entering on this practice, it must be strongly urged, that no amount of shading or colour can ever convert a bad outline into a good picture ; and that not only must a fair amount of proficiency in drawing be acquired before the present course is entered upon, but even afterwards correctness of form and accuracy in perspective delineation must be carefully attended to.

By this is not, however, meant, that the outlines of a building or other object are to be more prominently rendered than any other portions of the work ; for it must be borne in mind, that in nature, the edges are not any darker than the surfaces which they surround. But the point insisted upon is, that the lines which are to form the boundaries of the numerous tones of colour, giving the appearance of surfaces in different directions, must be correctly formed and placed.

Nor must the circumstance, that the building represented is a ruin, in any way interfere with correct drawing or perspective. The ruin was once an accurately-formed structure ; and although the effect of time may have been to destroy some of its architectural features, and to break the continuity of its outline, still the general form will, as far as the remaining portions are concerned, be equally amenable to the laws of perspective as was the perfect building.

In commencing to copy a finished drawing, the question “where to begin” naturally presents itself. The answer must, to a great extent, depend on the character of the picture ; but, as a rule, it is advisable in the first instance to rough out, by a few light touches of the pencil, the approximate situation of the leading objects, the general forms of which should subsequently be sketched. The most striking subject in the picture—generally one in the foreground—should next be more carefully outlined, and this process should subsequently be carried out over the whole. By this plan, the annoyance which students often experience, of finding some objects out of place, too large or too small, after they have proceeded with the work, will be avoided.

It must also be pointed out that details should, as far as possible, be avoided, especially in the first stages of the work ; and this refers especially to Sepia painting, the great beauty of which consists in the masses of light and shade, the result of which is breadth. The student must bear in mind that a picture represents the scene as a whole, as it would be

impressed on the mind at a glance ; and that, under such circumstances, no trifling details would be perceived, but that all the minor parts would be lost in the larger forms, which would again be blended into one harmonious whole, which would be disturbed were the details of any particular part rendered too prominent.

OF LIGHT AND SHADE.

WHETHER a drawing is to be made from nature or from a copy, the situation of the light must, from the first, form a most important consideration ; for, as will be easily understood, the various degrees of shade are the effects of the modification or entire obscuring of the light ; and the proper direction or force cannot be given to shadows, unless the exact position of the light by which they are caused is clearly understood.

In practising shading, only one light must be used, and the learner is advised to make several careful studies from a simple block of wood, so placed as to show the various effects of light under different circumstances. By this plan, he will not only learn to shade from nature, but will be able to interpret a copy from which he is working with greater intelligence than he would otherwise have been able to do.

Now, if a rectangular block be placed near the opposite side of the table, a candle or lamp being near the left side of the student, then the front and left side will be exposed to the rays of light, which will, however, be prevented falling on the right side and back of the object, and these will therefore be *shaded*.

But in addition to the solidity of the object preventing the light from falling on the sides which are not immediately opposite to it, it also obstructs the rays, which travel in straight lines, from reaching the table for a certain distance ; and the portion thus obscured is called the *shadow*.

The distinction, then, between these two terms is, that any part of the object which does not receive light is in shade, whilst any part of the ground (or of the surrounding objects) from which the light is thereby obscured is in shadow. It may be taken as a rule, that when the object and the surface on which it stands are of the same tone of colour, *shadows are darker than shades*.

Rays of light falling upon any surface are reflected from it according as the surface is more or less polished, and the reflection will be more or less intense as the reflecting surface is of a lighter or darker colour. Any surface, therefore, which is directed towards light, not only becomes itself illuminated, but casts a certain amount of light on objects opposite to it. Thus, supposing a cube is so placed that the light may fall on one side, whilst the other is in shade, then, if a sheet of drawing paper is held up at a little distance from the shaded side, so that the light may strike directly on it, the rays will be reflected, and the shaded side will be visibly lighter than it was before.

Shadows caused by an artificial light increase in size as they recede from the object by which they are cast. Shadows caused by the light of the sun or moon are of equal breadth throughout. That is to say, the shadow of a vertical post would be contained between two parallel lines ; this must, of course, be understood with proper allowance for the mode in which lights and shades are distributed, and the direction of the surfaces on which they fall.

The distinctness of the lights and shadows depend, of course, on the clearness of the atmosphere, the weather, and

the climate ; in fogs, owing to the dull medium through which they are seen, they merge into one colour, and neither shades nor shadows are visible.

Cylindrical or spherical objects, as columns, globes, &c., have strong reflected lights in the outer edge of the shaded side, the darkest part of the shadow being thus removed from the edge, and brought towards the middle of the object.

METHOD OF WORKING.

SEPIA painting is essentially a system of working in broad washes, and therefore it should not be attempted on paper which is merely attached to the board by means of drawing pins at the angles ; for not being held at equal tension all round, the wet paper rises more at some parts than at others, and does not subsequently dry flat.

For Sepia, and Water Colour painting generally, the paper should be stretched. One way to accomplish this is by means of a drawing board with a shifting panel. This consists of a frame, into which the drawing board fits rather loosely. The paper is to be well wetted, by passing a sponge over the back, and allowing it to soak for a few minutes. It is next placed over the board, which is then pressed into its place, and is secured by means of "rabbets" or ledges, which work in grooves in the inner edges of the frame. The edges of the paper, which have been folded round the board, are thus caught between it and the frame, and the surface when dry will be perfectly flat, and will become so after each wash of colour.

Another method is to mount the paper on the usual drawing board, which is done in the following manner :—A margin about half an inch wide is bent up on each of the edges of the paper, the sheet is then turned over, the back well wetted, and allowed to soak for a few moments, care being taken that it is kept equally moist all over. It is then to be turned again, so that the wet side may be next to the board. Strong paste must be applied to the edges, which are then to be rubbed down, the paper being at the same time drawn outward. The edges should be burnished with the handle of a knife, by which means the air is pressed out, and the proper adhesion is ensured. The board should be placed horizontally whilst the paper dries, during which time it should be occasionally looked at ; and if the blisters which naturally rise in consequence of the wetting do not seem to decrease, a few holes may be pricked in them with a needle, by which the air will escape.

Should this plan, however, not prove successful, a sponge must be passed over the whole surface, moistening the paper especially towards the edges. The student should practice this operation on small sheets, until the power of stretching large ones is acquired.

In commencing to rub the sepia, care should be taken that the slab is perfectly free from dust, which would otherwise mix with the colour, and cause it to be gritty. Some water must be dropped on the slab or saucer from one of the large brushes ; but the cake of colour must not on any account be dipped in the water glass, in which case the edges would become softened, and would crumble off in rubbing.

The paper to be used should be that called "plain"—that is, *not hot-pressed*; and this may be obtained in various degrees of roughness, and by different makers. Each kind has certain peculiarities by which it recommends itself to the

artist, and these are best discovered by trial. For large subjects the rougher surfaces are to be preferred, as they give greater boldness to the work ; but where fineness of detail is required, as on an elaborate piece of architecture, a medium paper should be chosen ; but, as already stated, fine finish and minute rendering of details are not sought for in Sepia painting.

A sufficient quantity of sepia for immediate use should be rubbed on a saucer, and this should be allowed to stand for a few moments, after which the colour is to be poured into another saucer or slab, by which means any minute particles which may have chipped off the cake during rubbing will be left behind, and the colour will be clear. If moist colour, either in pans or tubes, is used, it should be well mixed with a large brush, and having been sufficiently diluted, should be poured of in the same manner.

In order that the sepia may flow easily and cover the paper evenly, it should be thinly mixed. Should it not when dry be found dark enough, another wash may be carried over it ; but it is very difficult to lighten a tint which has been too heavily painted. This is, in fact, seldom accomplished without sacrificing some of the freshness and brightness of the picture.

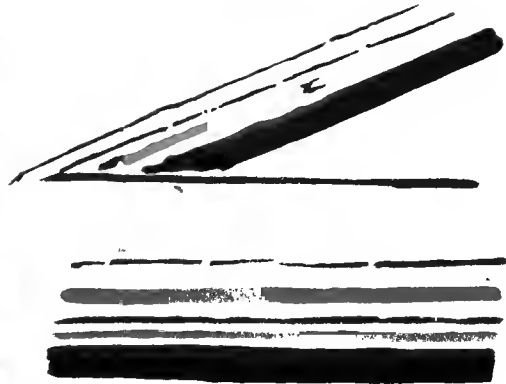
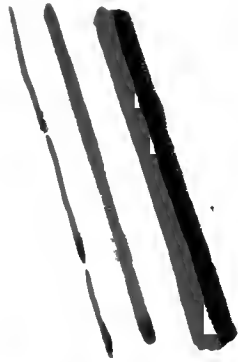
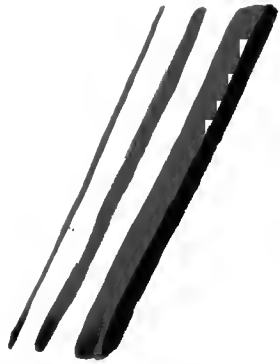
When the wash has been laid on, it should not be touched until it is dry ; any fault that may appear in it will only be made worse by the wet colour being stirred about, whilst the surface of the paper will probably be injured. Should any pale spot appear in it when dry, it may be separately tinted ; or a dark patch may be lightened by moistening, and rubbing it with india-rubber or stale bread ; after this, another wash may be passed over the whole.

Whenever it is possible, a large brush should be used in preference to a smaller one, as by that means it is infinitely easier to obtain a good flat wash free from streakiness than it would be if a small brush were used. Great care is, however, necessary in using a large brush, so that the correct forms may be preserved ; but this is a matter of practice, and large brushes

may be brought to a sufficiently fine point, whilst the body of colour they hold causes the touch to be full and rich, instead of thin and scratchy. Of course, this advice must be understood to apply within certain limits, and the student must not mistake careless slovenly work for boldness or artistic freedom.

In laying flat washes the brush should be full of thin colour, and being held nearly upright, should be passed boldly over the upper part of the picture, which should be placed rather slantingly. The colour should then be gradually brought down, being spread equally over the whole, working as rapidly as possible, in order to avoid any one part drying before the whole has been covered.

Further instructions will be given in connection with the following studies.



AP sketch

PLATE I.

It will, of course, be necessary to outline the separate studies before commencing to work with the brush.

The pencil used should be the B, the marks made by which may be easily removed by means of india-rubber. The sketch must, however, be made very lightly, and the whole of the lead must be rubbed or dusted off, so that the grit may not interfere with the smoothness and purity of the washes of colour.

The first line is to be drawn in three separate touches, the brush being held as nearly upright as possible. The others are to be done by working the brush continuously downwards, each line being of increased width.

The oblique lines are to be done in the same manner. The dark line, or cast shadow, on the right side of these should, in the first case, be done with the same colour as the adjoining lighter shade; and when dry, another and stronger wash is to be passed over the portion intended to be darker than the other. This plan is recommended in cases where a dark tint adjoins a lighter one; for when they are laid on singly, the student is apt to get too hard a line of separation between them.

The oblique lines forming a portion of a portico are to be drawn from the bottom upwards, the elbow being moved away from the side, and the whole hand being moved along, without the separate action of the fingers which was required in the last studies. The horizontal lines below this subject are to be painted in the same manner, the elbow being brought nearer the side, and both arm and hand being moved along.

The next two drawings represent the front and side of an attic window, and the last is a study of a chimney of a cottage. All these are to be painted in two stages—the first including the outline, and a broad wash over all the shades and shadows; and the second covering the darker parts only.

P L A T E II.

THE three studies in the upper line show the method to be pursued in painting a simple block of stone.

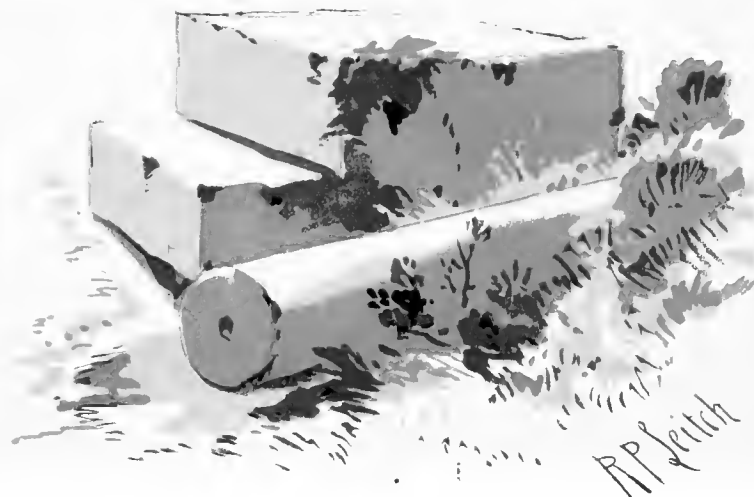
The first figure presents merely the front, which is to be covered with a flat wash.

In the second study, the side of the block is shown, and the wash is to be carried over this. When dry, another and rather darker wash is to be passed over the shaded side.

In the third view, the work is to be carried on as in the last ; the washes, however, passing over the cast shadow, and the second wash including the roughnesses or markings on the front. The cast shadow is subsequently to be darkened.

The two lower subjects are to be executed in precisely the same manner. It must, however, be pointed out, that these two groups are not supposed to be in the same picture, but are separate studies. The point of sight, and the point of light, being differently situated in each case.

The foliage is to be done with a full brush, and in bold touches. The dark plants springing up around the fallen column are to be done when the subject itself has been finished, and need not be previously painted with a lighter tint.



AP sketch



R.P. Leitch

PLATE III.

In this plate, the first study represents a rustic window, partly boarded up. This subject requires rather careful drawing, so that the proper perspective appearance may be given to each part; and the outline should, during the progress of the colouring, be occasionally "touched up," in order that no portion of it may be washed away. The tinting is to be done in three stages.

The second subject represents a portion of the gable side of a cottage. This, as well as the previous study, shows the effect of a few bold touches, with a tone of colour darker than has been employed in the washes. These give a spirited character to the drawing, not obtainable by any other means. The previous wash must, however, be perfectly dry before these touches are added, or they will sink into the general shade.

The third and fourth studies call for no special remark, being exercises worked in the same manner as the above.

In the fifth study in this plate, the tank is to be sketched first, then the tub, and lastly the dilapidated stile. The tinting is then to be proceeded with as in the previous studies. But there is an additional feature in the shape of a tub. In this object it will be seen that the light strikes on the most prominent part of the cylindrical surface, and causes a bright streak, which is also visible in the edge. The cast shadow may be done by different gradations of colour, or by a single application of dark colour.

P L A T E I V.

THE first example in this plate is a simple study, showing the manner of rendering shadows cast by accidental projections. In painting these, the student must remember that a shadow has no outline, and that it must not appear as if it had been cut out of dark paper, and pasted on ; the edges must therefore be just softened off with a moist brush. This refers also to the small buttress under the archway.

Before proceeding to the large arch, which forms the subject of the next study, elementary practice is given in the small semicircular arch below. The general outline having been completed, each separate stone forming the arch is to be tinted, white spaces being left between them for the joints. It must be remarked, that all these joints, if continued, should meet in the centre, from which the semicircle is struck.

The arched recess, which forms the larger study, is not semicircular, but segmental ; still, the joints should all meet at the same point. When the surfaces of the stones have been tinted, their soffits, or under sides, with their cast shadow, are to receive a wash, which in the latter is subsequently to be repeated with a darker tone of sepia.

The last study represents the trunk of a tree resting against a stone. This is to be done in two washes, with a few touches of darker colour in the markings.



RP Peitch



AP sketch

PLATE V.

THE first exercise given in this plate will require but little explanation, as it corresponds with the subject given in Plate II. In this case, however, the light comes from the left side of the spectator, and casts the shadows backward.

In the right-hand portion of the study, a slab of stone leans against a fallen column, and the shadow of the slab follows the direction of the cylindrical surface on which it is cast. This effect should be carefully noted by the student.

The angle pier and portion of a garden-wall, forming the next subject, should, in the first instance, be covered with a pale wash, excepting on the bright lights. The shades should follow, and then the shadows should be washed in with darker colour ; the markings being subsequently touched in.

The two arched doorways, window, and buttresses are further studies in pale, middle, and dark tints. In each case the outlines must be carefully done, so that they may be indicated with a few touches of the brush ; which, however few, must be strictly correct. The few broken lines in the triangular head of the window, and in the joints of the arch over the doorway, will serve as good examples of the indicative character of such lines.

P L A T E VI.

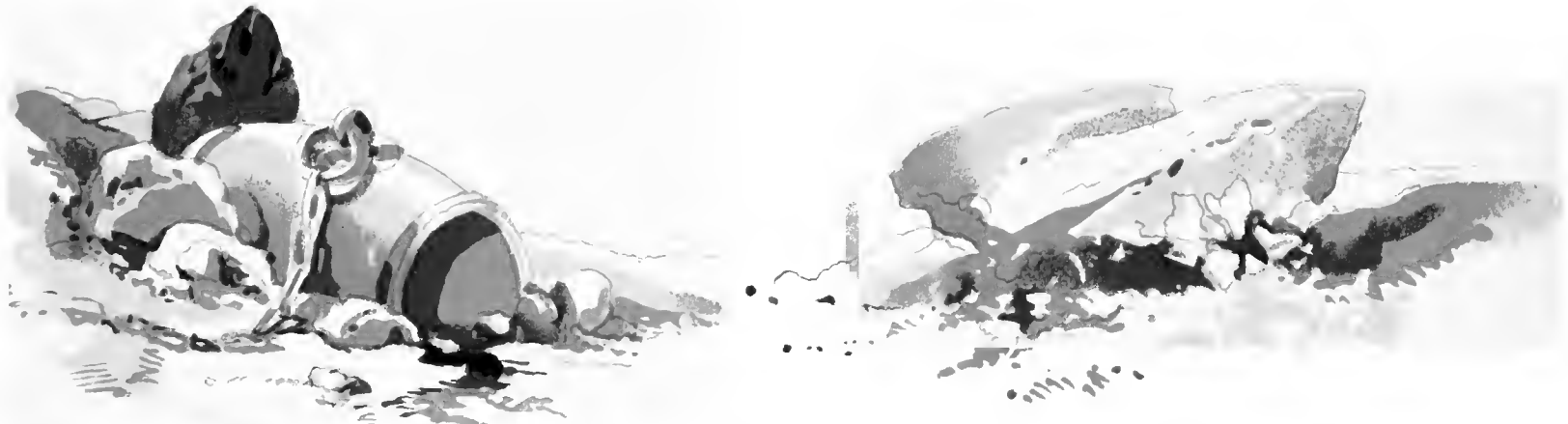
THE whole of the studies in this plate are intended to give practice in obtaining effect by means of a single wash.

The outlines must be clear and determined ; and the light and shade must consist of masses, with an utter absence of detail.

In the foreground, the tint may be made rather darker at certain points, by depositing a little more colour on them ; by which means distance is given to other parts.

The great object to be accomplished is to produce the desired result with a single touch of the brush, avoiding repetition and softening, by which a laboured and smooth appearance is given to the work, which should, as far as possible, be avoided.





AP sketch

PLATE VII.

THE studies here given form a continuation of those in the last plate, and are to be executed in two washes.

The outlines here are rather more complex than in the former series, and great care is necessary in correctly drawing the buoy, with its ring, chain, &c., in the first subject, and in keeping the correct proportions between the various irregular masses in the other studies.

In colouring, the lights are to be carefully left, or, as it is called, "spared up," but without any special outline surrounding them.

The student is advised to copy each of these exercises on a larger scale, which the size of the plates forbids in the originals.

P L A T E V I I I .

THE first study in this plate represents an earthenware pan placed obliquely, the light striking from the left hand, and from a point above the object ; hence the high light at the edge, and on the right side of the inner surface.

The rotundity is given by the full dark shade outside the pan, and by the reflected light.

The third and fourth studies are similar in character, and are to be done in three shades of colour. The edges of the dark shades must be softened down into the middle tint, and the reflected lights must be carefully preserved. In drawing the tubs, care must be taken that the joints between the staves of which each is composed are continuous lines, where they appear on each side of the hoops. To accomplish this, they should be sketched the whole length of the tub, and the hoops drawn across them. The lines crossing the hoops should, however, be omitted when the object is being outlined in sepia ; the lead pencil being erased with india-rubber before a wash is applied.



PP Perich



PLATE IX.

THE first study in this plate shows the method of painting the trunk of a tree in sepia.

After the trunk and branches have been sketched in pencil, and subsequently outlined in sepia, the subject is to be worked first in a general wash for the local colour, and next with a second and darker tone for the shading and shadows. The markings and roughnesses are then to be put in with a darker tint, the brush containing only very little colour.

In the study of foliage, the whole of the visible branches must be carefully sketched; care must be taken that they are not too prominent, but that the foliage shall hide them in parts.

The present study is to be worked in two washes, and a darker tone for the branches and shadows in the boughs. An exact external outline to the foliage must be avoided, so that the tree may not present a clipped appearance.

The small group of poplars will not require any special instructions. It should be painted with a brush tolerably full of colour; the markings being subsequently added.

P L A T E X.

THIS plate presents elementary studies of the elm, chesnut, Scotch fir, and lime trees.

In sketching trees, only the trunks and branches should be outlined, the general form of the masses being only indicated.

In painting trees where a certain amount of distinctness is to be observed in the foliage, the brush should contain only very little colour, as from a full brush the colour would flow too quickly, and the touches would flow into each other ; but, as a rule, trees are painted in masses, only the nearest portion being in detail.

In the chesnut more colour should be taken in the brush than in the previous studies, and the lime is to be executed entirely in washes.





PLATE XI.

IN the first study, care must be taken that the turreted buttress is perfectly vertical, and that the coping-stone of this, and of the wall, are correctly drawn.

Four tints will be employed—one for the very pale local colouring of the stone-work, another for the flat shade, a third for the shadows, and the fourth for the darker touches and markings.

The piece of Gothic architecture forming the second study will also be worked in four tints ; but care must be taken that the fourth is only used sparingly, in order to be effective.

The same remarks apply to the buttress and foliage in the third study.

P L A T E X I I .

THE pencil outlines of this marine sketch must be very lightly drawn, so that they may be entirely erased, as any hard touch in the rocks would interfere with the clear effect of the distance.

The sky is, in the first place, to be washed in, the white clouds being carefully spared up, and the tone of colour being brought very lightly downwards, washing over the rocks, castle, and horizon, and being broken up into high lights representing the surf. The sky must not be retouched, as it is intended to be executed in one wash only.

The rocks are next to receive a second wash, the lights being left as coloured by the sky-tint; and the second wash is also to be carried over the distant and middle portions of the water, being gradually lost as it approaches the front.

The beach and immediate foreground should next be tinted, and the boat and figures should receive their first washes.

The picture is then to be finished with the darkest tint, and this must be left to the taste and skill of the student.



R. M. Leitch

PLATE XIII.

THIS plate shows a landscape in the first stage of Sepia painting.

The pencilled outlines having been almost entirely erased, the lines are to be repeated with a brush containing very pale colour ; after which the india-rubber is to be used, in order that every particle of grit may be removed.

The sky is next to be washed in with the palest possible tint, and left to dry. Meanwhile the same tint may be used in the roadway. When this wash is quite dry, a stronger one is to be carried over the shaded portions of the cottage, trees, and fore-ground.

P L A T E X I V .

IN continuing the picture, a second wash is to be carried over the upper part of the sky, over the trees, and some of the darker shades and shadows of the cottage, road, &c.

When this tint has quite dried, the work is to be carried on by another wash, and is to be finished with touches in the darkest colour.



R. B. Deitch



W. H. Mitchell

PLATE XV.

THE first portion to be outlined in this picture is the building on the left side, and this is to be followed by the barn, the distant buildings, clumps of trees, church, cart, &c. The whole picture is then to be worked in its palest tint, the forms of the white clouds being carefully spared up.

It is, however, necessary to inform the student, that it is not always advisable to spare up the forms of the clouds and other high lights, but that the following method may be pursued.

Having spread a tint of the required depth over the whole sky, and having allowed this to become perfectly dry, paint the white clouds, or other required light, with pure water. After being allowed to remain for a few moments, dab it off with a soft cloth, and rub with india-rubber or crumbs of stale bread, by which the colour will be entirely removed. Any required tone of colour may then be passed over the lights, or the edges may be softened with a moist brush.

It is often found convenient to obtain very sharp lights in this way, to avoid the difficulty of sparing them up in the midst of a broad wash.

The picture is to be finished in two additional washes ; the sharp touches being subsequently put in.

P L A T E X V I.

Two principal effects are exhibited in this picture—the strong foreground, and the pale distance; the two being separated by the bridge, on which the great mass of light falls.

The eye is led gradually from the darker masses in the foreground, to the strong light and distance, by the smaller tree and the stone lying in front of the arch.

The sky having been washed in, the whole picture is to be worked through its first and second stages; the distant foliage receiving the first wash only.

The principal mass—the tree, bushes, and stones—is now to be proceeded with; the colour not being applied in washes, but in separate dabs or touches. In the tree these dabs should not in any manner be smoothened away, but should be allowed to dry; after which the work is to be continued in colour of various degrees of strength, until the desired effect is obtained.



RP Leitch



PLATE XVII.

THE range of cliffs should be the first portion sketched in this picture; the line separating the beach from the sea, and the line of the horizon, being accurately defined.

The vessel and figures should next be outlined, and then the loose pieces of rock in the foreground.

Scarcely any portion of this view can be said to be absolutely white, excepting the central cloud and the face of the chalk cliff.

A pale wash of sepia is therefore to be carried over the whole, excepting the parts indicated.

The whole work is then to be proceeded with in various shades; the foreground to be finished with touches of the darkest colour.

P L A T E X V I I I .

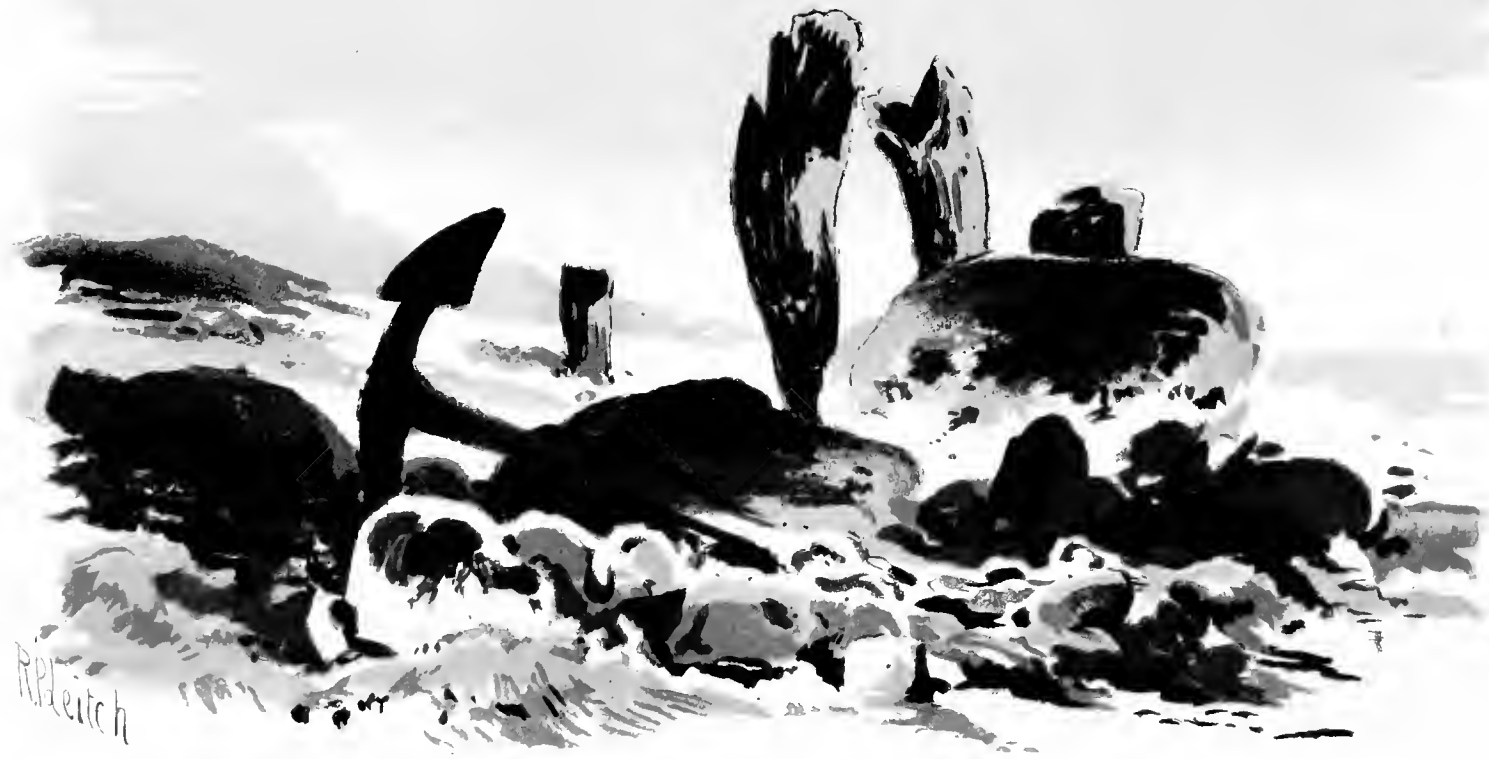
IN commencing to sketch this picture, the elevation, or mound across the middle, should be first indicated. The ruined tower is then to be sketched ; and when the exact position, size, and proportions of this striking feature have been decided upon, the remaining portions of the building are to be added.

The masses of rock in the foreground are now to be drawn, carrying the outline towards the right hand, and thus reaching the high bank, which is united to the central eminence by a small bridge. The trees and distant hills will then complete the general sketch.

A wash of pale colour is to be carried over the main portions of the picture, the high lights alone being spared up. The second wash will cover the shaded parts of the building, the trees, and darker side of the mound, &c. The third wash will be still more limited ; and the fourth will complete the picture, excepting the bright touches, which will be separately added.

The student should occasionally place his picture in an upright position, and by stepping back a little distance, he will be better able to judge of the effect than when lying horizontally in front of him.





R. Pleitch

PLATE XIX.

THE rocks left exposed by the low tide are to be sketched first, then the anchor, and lastly the trunks of trees worn away at their lower parts by the action of the water.

The distant rock is to be painted first, with a very pale tint, with which the coast is also to be coloured. This same tint may be carried over the whole of the rocks, &c. ; and when quite dry, the work is to be finished in two more tints, with a few darker touches.

The surf oozing up between the loose stones in the foreground should be done with the light colour, with considerable freedom.

P L A T E X X.

THE rough stone steps in this picture are to be drawn first ; then the wall, railings, figure, &c

The whole is to be executed in three washes, care being taken to keep the great mass of light on the left side clear and bright, and the dark shadow on the right well toned, in contrast to it.

It must be pointed out, that shades and shadows must not be considered merely as dark patches in the drawing, but that a certain amount of transparency must be allowed in all of them, showing that although certain parts of the object are obscured, they are not removed, but can be seen when looked for. When, therefore, the general shadow or shade has been painted, some of the most prominent markings should be added with a darker tint.

The attention of the student is called to the direction taken by the shadow of the streak falling on the steps.



RPleitch





PLATE XXI.

THE prominent upright piece of rock in this picture is to be sketched first, and then the minor parts of the projecting rock on which it stands.

The distant cliff is next to be sketched, then the rock in the foreground, and finally the wreck

The sky is to be painted first, in not too light a tint, in order to give a cloudy or stormy effect. The whole picture is then to be toned in with the same tint, which is afterwards to be darkened again and again, so as to obtain the numerous variations of colour.

The shadows in the water require some care in painting. They should in general form be like the objects which cast them, but they must have no hard outline ; and when dry, they must be crossed by a few sharp lights, which may either be put in with white or scratched with the point of a penknife ; the latter being the more desirable plan.

P L A T E X X I I .

THE first parts sketched in this picture should be the large mass of rock on the left side, which is met by another coming from a little above the middle of the height of the right side.

Over the central part of these rises the rock, surmounted by the castle, which should be sketched at first generally, then in detail.

The sky is, of course, to be first tinted in, the great body of light around the rock and castle, serving to render that mass all the more prominent.

The whole of the picture is now to be washed in with the palest tint, and gradually advanced with the darker ones. The darkest mass is in the right-hand corner of the foreground, and this should be finished with sharp touches in the deepest colour.



R. Pleitch



PLATE XXIII.

THE rustic stone-work forming the left wall of the bridge should be the first part to be drawn in this picture, and this is to be followed by the right side and the arch.

Next the tower is to be sketched, and then the tree and foliage.

The light clouds are to be tinted with very pale colour, and should be executed in a light and fleecy manner.

The distant hills and darker cloud should then be painted with the next shade, which may as a first wash be carried over the whole picture, the high lights of course excepted. The picture is then to be finished in two more washes. The figure may be painted last.

The great mass of light is in the horizon and the cloud above it, and the broadest shadow is in the tree and arch on the right side.

P L A T E X X I V .

THE ground, with the bank on the right side, united by a bridge, will be the first to occupy the attention of the student in sketching ; and this is to be followed by the tree, which forms so prominent a feature in the picture. The distant foliage, &c., will then follow.

The sky is next to be commenced, with a wash rather darker than the usual palest tint. This is to be carried along the top of the picture, and is to be gradually toned off with the water brush, until it is almost wholly lost.

When the sky is dry, the distant foliage, tree, bridge, and ground are to be washed over with a middle tint ; and the whole is then to be completed in the usual manner.

The subject is continued in another volume, a second colour being introduced in the skies, in order to prepare the student for the "Course of Water Colour Painting."



BOOKS ON PAINTING IN OILS AND WATER-COLOURS

Published by Cassell, Petter, Galpin & Co.

Landscape Painting in Oils. A Course of Lessons in. By
A. F. GRACE. With Eight Reproductions in Colour after Turner, Constable, De Wint, Müller, F. Walker, Mason, A. F. Grace, &c., and numerous examples engraved on Wood from well-known Pictures. Extra demy folio, cloth, gilt edges, price £2 2s.

Figure Painting in Water-Colours. With Sixteen
Coloured Plates from designs by BLANCHE MACARTHUR (Medallist, Royal Academy, 1877, for the best painting of a Head from Life) and JENNIE MOORE (Medallist for a Drawing from the Antique). With Full Instructions by the Painters. Crown 4to, cloth gilt, price 7s. 6d.

Flower Painting in Water-Colours. With Twenty
Coloured Plates by F. E. HULME, F.L.S., F.S.A., and Instructions by the Artist. Interleaved with Drawing Paper. Crown 4to, cloth, price 5s.

A Course of Water-Colour Painting. With 24
Coloured Plates from Designs by R. P. LEITCH. The Letterpress to each Plate contains Full Instructions to the Learner as to the Colours employed, and the manner of mixing and using them, the Plates showing the progress of the work through its different stages. Oblong 4to, cloth, price 5s.

A Course of Sepia Painting. With 24 Plates from Designs
by R. P. LEITCH. The Letterpress to each Plate contains Full Instructions to the Learner, and the Plates show the progress of the work through its different stages. Oblong 4to, cloth, price 5s.

A Course of Painting in Neutral Tint. With
24 Plates from Designs by R. P. LEITCH. The Letterpress to each Plate contains Full Instructions to the Learner, and the Plates show the progress of the work through its different stages. Oblong 4to, cloth, price 5s.

Sketching from Nature in Water-Colours.
By AARON PENLEY, Author of "The English School of Painting in Water-Colours," &c. With Illustrations in Chromo-Lithography after Original Water-Colour Drawings. Super-royal 4to, cloth, price 15s.

CASSELL, PETTER, GALPIN & CO.; LUDGATE HILL, LONDON; PARIS, & NEW YORK.

"LITTLE FOLKS" PAINTING BOOKS.

ONE HUNDRED AND TENTH THOUSAND.

"Little Folks" Painting Book. A Series of Outline Illustrations, by KATE GREENAWAY, adapted for Water-Colour Painting, with Descriptive Stories and Verses by G. WEATHERLY. Price 1s. ; or in cloth gilt, 2s.

"The outline engravings for water-colour paintings are so fascinating in themselves that we quite grudge them to the juvenile artists for whom they are intended."—*John Bull.*

THIRTIETH THOUSAND.

The "Little Folks" Illuminating Book. Containing a Series of Texts in Outline, with COLOURED COPIES for the guidance of Competitors, together with Hymns and Poems for Sunday Reading. Price 1s. ; or in cloth gilt, 2s.

"A charming little book."—*Liverpool Albion.*

"One of the bonniest books for bairns that we have lately seen."—*The Christian.*

FORTY-FIFTH THOUSAND.

Pictures to Paint. With numerous ORIGINAL COLOURED PLATES by KATE GREENAWAY, M. E. EDWARDS, &c. &c., with accompanying OUTLINE ENGRAVINGS intended for WATER-COLOUR PAINTING. Extra fcap. 4to, in Coloured Wrapper, 1s. ; or cloth gilt, 2s.

"There is every reason why this little book should be widely popular."—*Queen.*

"A capital occupation is here afforded to the little ones."—*Christian World.*

THIRTIETH THOUSAND.

The "Little Folks" Nature Painting Book. With numerous Illustrations intended for Water-Colour Painting, consisting of well-known British FLOWERS, BUTTERFLIES, BIRDS, and ANIMALS.

"It is hardly possible to provide young people with a greater treat or better employment than may be afforded by this little book."—*Public Opinion.*

"The 'Little Folks' Nature Painting Book will be a never-ending delight to childreo of artistic proclivities."—*Christian.*

The "Little Folks" Crayon Book. With COLOURED FRONTISPIECE, and numerous Outline Illustrations intended for Colouring. By LIZZIE LAWSON and KATE GREENAWAY. 96 pages, price 1s. ; or cloth gilt, 2s.

CASSELL, PETTER, GALPIN & Co.'s EDUCATIONAL CATALOGUE, containing Descriptions of their New and Standard Educational Works, including French and German Books, Scientific Works, Atlases, Arithmetics, Dictionaries, Technical Manuals, Elementary School Books, &c., post free on application.

CASSELL, PETTER, GALPIN & CO. : LUDGATE HILL, LONDON ; PARIS, & NEW YORK.

SELECTIONS FROM

CASSELL'S TECHNICAL MANUALS,

LINEAR DRAWING AND PRACTICAL

GEOMETRY. By E. A. DAVIDSON.

Showing the application of the Geometrical Constructions to Trade, Manufactures, Engineering, Architecture, and Design, with about 150 Illustrations. Cloth 2s.

ORTHOGRAPHIC AND ISOMETRICAL

PROJECTION. By E. A. DAVIDSON.

Enlarged, with Chapters on Traces, Normals, and Tangent Planes. With 100 Questions for Examination, and containing 46 whole-page Drawings. Cloth 2s.

SYSTEMATIC DRAWING AND SHADING.

By CHARLES RYAN. Giving Practical Lessons on Outline Drawing, Shading, Geometric Model Drawing, Complex Models and Objects, Landscape Drawing, Figure Drawing, &c. With an Appendix on the formation of Schools of Art, and the method of conducting Drawing Classes. Cloth 2s.

Cassell's Course of Practical Geometry. By ELLIS A. DAVIDSON. Consisting of 64 Cards, including Geometrical Design for Practice in Geometrical Drawing, and a course of Elementary Lessons in Solid Geometry and Projection. Size, 7½ × 6 inches. Price 5s.

Cassell's "School Board" Drawing Copies.

FIRST GRADE—FREEHAND. A Complete Set of 64 Free-hand Drawing Copies, with Instructions on each. Mounted on strong cards, size 7½ × 6. Price 5s. in Wrapper.

SECOND GRADE—FREEHAND. A Series of carefully graduated Copies, executed in the best style of Lithography. On stout cardboard, 8 × 7. Price 5s. in Wrapper.

PRACTICAL PERSPECTIVE. By E. A.

DAVIDSON. Containing Perspective Projection of Simple Points, Lines, Planes, and Rectangular Solids; Polygons, Prisms, Pyramids, Circles, Cylinders, Arches, &c. With 36 double-page Illustrations drawn on Wood by the Author. Cloth 3s.

LINEAR DRAWING AND PROJECTION.

The Two Volumes in One. Cloth, lettered 3s. 6d.

MODEL DRAWING. By E. A. DAVIDSON.

Containing the Elementary Principles of Drawing from Solid Forms, the Method of Shading, and Patterns for making Drawing Objects in Cardboard. With Twenty single and Six double-page Plates. Cloth 3s.

CASSELL'S TECHNICAL DRAWING

MODELS. Prepared by ELLIS A. DAVIDSON: Containing Twenty-five Blocks in Case, published at £2, and obtainable by the grant of the Science and Art Department for 20s. (*For particulars see Cassell's Educational Catalogue.*)

ILLUSTRATED AND FINE ART WORKS.

- Evangeline.** *Édition de Luxe.* With 23 magnificent Original Illustrations by FRANK DICKSEE, A.R.A., 15 of which are beautifully reproduced in Photogravure by Messrs. Goupil of Paris. The Work is printed on Whatman's hand-made paper, size 16½ in. by 12½ in., the Wood Engravings being on real China paper, and is elegantly bound in cloth gilt. *Further particulars, with price, &c., may be obtained of any Bookseller.*
- Picturesque Europe.** Complete in Five Volumes, each containing Thirteen exquisite Steel Plates from Original Drawings; and nearly 200 Original Illustrations, drawn on the Wood by the best Artists. With Descriptive Letterpress. Royal 4to, cloth gilt, gilt edges, £2 2s. each; best morocco, gilt, £5 5s. each.
- Vols. I. and II. of PICTURESQUE EUROPE contain GREAT BRITAIN AND IRELAND complete; Vols. III., IV., and V. describe the Continent.*
- Art, The Magazine of.** Volume IV. With about 300 Illustrations by the first Artists of the Day, and Etching for Frontispiece. Handsomely bound in cloth gilt, gilt edges, 16s.; half-bound white vellum, 25s. The price of Vols. I, II. and III., has been increased, viz. I.—Vol. I. to 21s., Vols. II. and III., to 15s. each.
- Egypt, Descriptive, Historical, and Picturesque.** By Prof. G. EBERS. Translated by CLARA BELL, with Notes by SAMUEL BIRCH, LL.D., F.S.A. With Original Magnificent Engravings. Vol. I. 45s.; Vol. II. £2 12s. 6d.
- Paxton's Flower Garden.** Vol. I. By Prof. LINDLEY and SIR JOSEPH PAXTON. Thoroughly Revised and brought down to the present date by Mr. THOMAS BAINES, F.R.H.S., with many entirely NEW COLOURED PLATES executed expressly for this Edition. Price £1 1s.
- Ferns, European.** Their Form, Habit, and Culture. By JAMES BRITTEN, F.L.S. With 30 Fac-simile Coloured Plates painted from Nature by D. BLAIR, F.L.S. Demy 4to, cloth gilt, gilt edges, 21s.
- The Great Painters of Christendom, from Cimabue to Wilkie.** By JOHN FORES-ROBERTSON. Illustrated throughout. Royal 4to, cloth gilt, £1 1s.
- Familiar Wild Flowers.** FIRST, SECOND, AND THIRD SERIES. By F. E. HULME, F.L.S., F.S.A. Each containing Forty Full-page Coloured Plates in each, and Descriptive Text. Cloth gilt, 12s. 6d. each.
- Familiar Garden Flowers.** FIRST AND SECOND SERIES. By SHIRLEY HIBBERD. Each containing Forty Full-page Coloured Plates by F. E. HULME, F.L.S., F.S.A. Cloth gilt, 12s. 6d. each.
- Holy Land, The.** From the Original Drawings by DAVID ROBERTS, R.A. Division I., Jerusalem and Galilee, with 42 Plates, 18s.
- Longfellow's Poetical Works.** Fine-art Edition. Illustrated throughout with Original Engravings by some of the best English, American, and Continental Artists. Royal 4to, handsomely bound in cloth gilt, £3 3s.
- Pictures of Bird Life in Pen and Pencil.** With Illustrations by GIACOMELLI. Imperial 4to, cloth gilt, gdt edges, 21s.
- Our Own Country.** An Illustrated Geographical and Historical Description of the Chief Places of Interest in Great Britain. Vols. I., II., III., and IV., with upwards of 200 Original Illustrations in each. Extra crown 4to, cloth, 7s. 6d. each.
- The International Portrait Gallery.** Complete in Two Vols. Containing Portraits in Colours, executed in the best style of Chromo-Lithography, of the Distinguished Celebrities of Foreign Nations, with Biographies from authentic sources. Demy 4to, cloth gilt, 12s. 6d. each.
- The Countries of the World.** By Dr. ROBERT BROWN, F.R.G.S. Complete in Six Vols., each containing about 130 Illustrations. Extra crown 4to, cloth, 7s. 6d. each.
- The Sea: Its Stirring Story of Adventure, Peril, and Heroism.** By F. WHYMPER. Complete in Four Vols., each containing upwards of 100 Original Illustrations. Cloth, 7s. 6d. each.
- Great Industries of Great Britain.** Complete in Three Vols., with about 130 Illustrations in each. 4to, cloth, 7s. 6d. each.
- Homely Scenes from Great Painters,** containing 24 Full-page Copies of Famous Pictures. With Descriptive Letterpress. Demy 4to, cloth, gilt edges, 15s.
- Art Studies of Home Life.** With 24 full-page Copies of Famous Pictures, printed by the Woodbury Process. With Descriptive Letterpress. Demy 4to, cloth, gilt edges, 15s.
- The Leopold Shakspeare.** From the Text of Professor DELIUS, with "Edward III." and "The Two Noble Kinsmen," and an Introduction by F. J. FURNIVAL, Director of the New Shakspeare Society. With about 400 Illustrations. Cloth, 10s. 6d. *Dedicated by permission to H.R.H. PRINCE LEOPOLD.*
- Cassell's Shakspeare.** Edited by CHARLES and MARV COWDEN CLARKE, and containing about 600 Illustrations by H. C. SELOUS. Complete in Three Vols., cloth gilt, gilt edges, £3 3s.; morocco, £6 6s. Also Three separate Vols., in cloth, viz., COMEDIES, £1 1s.; HISTORICAL PLAYS, 18s. 6d.; TRAGEDIES, £1 5s.
- Studies in Design,** for Builders, Architects, Designers, House Decorators, and Manufacturers. By CHRISTOPHER DRESSER, Ph.D., &c. With 60 Original Designs by the Author, in fac-simile Colours. Demy folio, cloth, £3 3s.

CASSELL, PETER, GALPIN & CO.: LUDGATE HILL, LONDON; PARIS, & NEW YORK.

BIOGRAPHY, TRAVELS, HISTORY, LITERATURE, &c.

David Cox, A Biography of. With Remarks on his Works and Genius. By the late WILLIAM HALL. Edited, with Additions, by JOHN THACKRAY BUNCE. With Autotype Portrait. Demy 8vo, cloth, 10s. 6d.

Young Ireland: A Fragment of Irish History. By the Hon. SIR CHARLES GAYAN DUFFY, K.C.M.G. Demy 8vo, cloth, 21s.

Modern Europe, A History of. By C. A. FYFFE, M.A., Fellow of University College, Oxford. Vol. I., 12s. This Volume has been selected by the University of Cambridge for the Special Examination in History for ordinary B.A. Degree for 1882.

British Army, The. From the Restoration to the Revolution. By SIR SIBBALD SCOTT, Bart. Demy 8vo, cloth, 21s.

Wood Magic. By RICHARD JEFFERIES, Author of "The Gamekeeper at Home." Two Vols. Price 21s.

The Life of the Rt. Hon. W. E. Gladstone. By GEORGE BARNETT SMITH. With Two Steel Portraits. *Cheap Edition*, 5s.

England: Its People, Polity, and Pursuits. By T. H. S. ESCOTT. *Cheap Edition*. One Vol., 7s. 6d.

Burnaby's Ride to Khiva. *Cheap Edition*. Extra crown 8vo, with Three Maps, cloth, 3s. 6d. *People's Edition*. 6d.

Russia. By D. MACKENZIE WALLACE, M.A. *Cheap Edition*, in One Vol., 10s. 6d.

Remedies for War, Political and Legal. By SHELDON AMOS, M.A. 6s.

Science for All. Edited by DR. ROBERT BROWN, F.R.G.S., &c. Complete in Five Vols., each containing about 350 Illustrations and Diagrams. 4to, cloth, 9s. each.

India, Cassell's History of. By JAMES GRANT, Author of "British Battles on Land and Sea," &c. With about 400 Plans, Illustrations, and Maps. Complete in Two Vols. Extra crown 4to, 1,150 pp., cloth, 9s. each; Library Edition, imitation Roxburgh, £1.

England, Illustrated History of, from the Earliest Period to the Present Time. With upwards of 2,000 Illustrations. New TONED PAPER EDITION, complete in Nine Vols., post 4to, 5,500 pages, cloth gilt, 9s. each. LIBRARY EDITION, Nine Vols., brown cloth, gilt tops, £4 10s.

Old and New London. A Narrative of its History, its People, and its Places. *Complete in Six Volumes*, each containing about 200 Illustrations and Maps. Cloth, 9s. each. Library Edition, imitation Roxburgh, £3. Six Vols., half-morocco, £3 15s. the set. Vols. I. and II. are by WALTER THORNBURY, Vols. III., IV., V., and VI., are by EDWARD WALFORD.

The Encyclopædic Dictionary. A New and Original Work of Reference to all the Words in the English Language, with a full Account of their Origin, Meaning, Pronunciation, and Use. By ROBERT HUNTER, M.A., F.G.S., Memb. Bibl. Archæol. Society, &c. Assisted in special Departments by Eminent Authorities. VOL. I., 768 pages, bound in half-morocco, 21s. Vol. I. is also issued in Two Parts, extra crown 4to, cloth, 10s. 6d. each.

Library of English Literature. Selected, Edited, and Arranged by Prof. HENRY MORLEY. With Illustrations taken from Original MSS., &c. Each Vol. complete in itself.

Vol. I. SHORTER ENGLISH POEMS. 12s. 6d.

Vol. II. ILLUSTRATIONS OF ENGLISH RELIGION. 11s. 6d.

Vol. III. ENGLISH PLAYS. 11s. 6d.

Vol. IV. SHORTER WORKS IN ENGLISH PROSE. 11s. 6d.

Vol. V. LONGER WORKS IN VERSE AND PROSE. 11s. 6d.

English Literature, Dictionary of. Being a Comprehensive Guide to English Authors and their Works. By W. DAVENPORT ADAMS. 720 pages, extra fcap. 4to, cloth, 10s. 6d.

English Literature, A First Sketch of, from the Earliest Period to the Present Time. By Professor HENRY MORLEY. Crown 8vo, 912 pp. Cloth, 7s. 6d.

Phrase and Fable, Dictionary of; giving the Derivation, Source, or Origin of Common Phrases, Allusions, and Words that have a Tale to Tell. By the Rev. Dr. BREWER. 3s. 6d.

Mechanics, The Practical Dictionary of. Containing 15,000 Drawings of Machinery, Instruments, and Tools, with Comprehensive and TECHNICAL DESCRIPTION of every subject. Three Vols., super-royal 8vo, cloth, £3 3s.; half-morocco, £3 15s.

CASSELL, PETTER, GALPIN & CO.'S COMPLETE CATALOGUE, containing a List of *Several Hundred Volumes*, including Bibles and Religious Works, Fine-Art Volumes, *Children's Books*, *Dictionaries*, *Educational Works*, *History*, *Natural History*, *Household and Domestic Treatises*, *Handbooks and Guides*, *Science*, *Travels*, &c. &c., together with a Synopsis of their numerous Illustrated Serial Publications, sent post free on application to CASSELL, PETTER, GALPIN & Co., Ludgate Hill, London.

CASSELL, PETTER, GALPIN & CO.: LUDGATE HILL, LONDON; PARIS, & NEW YORK.

