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No5.

A TREATISE ON PORTRAIT PAINTING FROM LIFE.

ALSO, INSTRUCTIONS FOR

PAINTING UPON PHOTOGRAPHS

AND

PAINTING FROM PHOTOGRAPHS.

By F. HAYNES.

SUPPLEMENTED WITH A DISCOURSE ON ART
BY THE SAME.

SECOND EDITION.

GEORGE ROWNEY & CO.,

MANUFACTURING ARTISTS' COLOURMEN,

64, OXFORD STREET, AND PRINCES HALL, PICCADILLY,

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INTRODUCTION.

The writer hereof claims that all is free from plagiarism; and is from his own practice of over 30 years.

Technical difficulties and processes often obstruct the advancement of persons of talent; an endeavour is here carefully made, to render the required assistance, to treat the subject in a philosophical manner, and to show a reason for what is said.

Although it is the proper province of Art to paint from Nature—and that must be practised for a considerable time before any one can become conversant with colour and expression—nevertheless, since now-a-days advanced Photography has become an Art also, and moreover, as the necessity of earning a competency has directed many to the pursuit of painting photographs, and painting from photographs, together with the fact that much of the portrait painting even of a first-rate kind is now done with its aid—and many believe in the infallibility of such; added to which there are numbers of copies required from photographs of those who are gone; it would seem like only performing half the work to omit some instructions upon this department of the subject, so a brief addition will be found of the application of the practice of general portrait painting to "painting photographs," and "painting from photographs."

The work is supplemented with a discourse upon Art which the Author hopes may be interesting not only to Artists, Art students, and patrons of Art, but also to the general reader.

The position of fine Portraiture in Art should rank high; the most celebrated painters have practised it, but the individuality and precision, which in the best are its characteristics and requisites, have precluded the possibility of there being many very successful.

The contemplation of great Characters of History in their "Counterfeit Presentment," as of those of families whose images are endeared to the social circle, make this Art an essential in the World's interest.

Such books as the writer has met with, have appeared either too desultory, too vague, or rudimentary; some of the modern handbooks being almost mere confused lists of materials, &c.; so that a fair practical work on Portraiture, the result of thinking and working, appeared to be a desirable addition to the library of an Art student.

TREATISE ON PORTRAIT PAINTING BY AN OLD HAND.

MATERIALS.

OILS.

PAINT as much as possible with the solid paint; especially first stages, when "pale drying oil," should be used and no more of that than is absolutely necessary to make the colours work freely. Hog hair brushes are best to use, almost throughout. Never use Mcgilp or Medium in early stages. The picture would crack with such hard materials for foundations. Use paint, simply thinned a little with the oil named above.

In the finish of flesh and all light draperies, *bleached linseed* or *poppy oil* must be used, with Mcgilp added for glazing. Pale drying oil will turn yellowish, and, therefore, would spoil the colouring of any fair or delicate complexion.

MCGILP.

This, as just stated, is suitable for glazing on light delicate objects; being made from gum mastic and bleached linseed oil, it is pure and, it is expected, will not afterwards discolour.

BRUSHES.

Hog tools, as before observed, do well for general painting. The finest quality of them are soft; and as all sizes, both round and flat, are obtainable, almost every part of a picture (approaching life-size especially), can be worked with them, excepting delicate matters, such as eyes, lips, &c., and minute objects, when *sables* may be used.

In either case, use as large a brush as can be managed so as to obtain all possible freedom.

BADGERS.

Large masses of colour sometimes are blended together, after laying on, as on backgrounds, draperies, &c., and occasionally flesh tints require blending one into another; for this purpose badgers are used of different sizes. But if tints are placed properly side by side, there will not be a constant call for this; and in front objects it should be sparingly used, especially when roughly painted, or in heads, as it often weakens the handling and muddles the brilliancy of the colouring. There should also be small occasion for the use of the badger in any flesh or front object, though a softer feeling is advisable in remote parts, as smoothness recedes whilst boldness of paint and touch will, as a matter of course, project.

The colours requisite for general purposes are given further on.

POSING AND LIGHTING.

This is a most important part of the study requisite to the production of successful portraits; inasmuch as the characteristic arrangement of the figure, and the turning of the head upon the shoulders, together with suitability of light and shade to temperament, as well as the expression of the face, and the surroundings of colour, are the chief means by which an artist essays to convey—in an immovable, inanimate image upon a flat surface—the semblance of living, embodied beings, endowed with feeling, expression, and character. Practically, then, and to give some illustrations, we may consider the following points:—1st. Arrangement of the figure. 2nd. Turning of the head. 3rd. Light and shade. 4th. Colour of draperies and accessories.

1. *Arrangement of figure.*—It may be thought there should be no difficulty for a perceptive person to know that an elegant, graceful figure is best delineated by a waving line of posture, and standing, much more so than sitting; that grandeur and dignity should have a swelling bend of the front of the body, and an elevation of the chest. Thoughtfulness and modesty an almost reverse outline; firmness and strength a straight and more square arrangement. But, to carry out these suggestions better, it appears advisable to couple this with the next section.

2. *Turning the head upon the shoulders.*—A sitting figure, bending forward, with a strong top light, the

upper part of the head projecting and expression thoughtful to match, will indicate strong mental reflection. These, again, with the eyes turned upwards, and head backwards, suggest reverie and inspiration. The head turned quickly round and looking away towards one side, on shoulders placed squarely gives energy and quickness. A curious matter may be wisely inserted here, *i.e.*, if this last position be used, and the eyes, instead of looking away, be turned to the spectator, the result will be a sinister expression, as of a detective on the alert. Stout, phlegmatic, easy-going people, if sitting, may be well reclining, three-quarter figure, face much the same, with the eyes directed before them, or the head slightly turned, yet keeping the eyes directed easily in front. Or, if standing, the figure may be on a swelling curve, with a hand resting on the hip (if a gentleman), or on a table, or other object; the head being easily posed in about the same position, or gently turned a little, looking at the spectator.

3. *The light and shade.*—Light and shade has a material part in the conveying of a suitable impression to the whole character, of both the subject and the picture; thus, for a child, much light is suitable, and general gaiety of feeling. For a military subject, more severe contrasts, and more depth and energy. If a thinker, or philosopher, repose, and Rembrandtesqueness of effect. In all, consistent unity of feeling to suit the appearance and expression of the subject, as in pose.

Attitudes in motion suit young people, sitting ones those of mature ages. Attitudes are, as it were, the language of Portraiture, and unison of expression therewith should aid in giving character. Consequently, before beginning, the painter should see and remark to himself what are the peculiarities of a subject, both as a whole and in detail, before painting.

A lighter picture suits young people, with softer shadows than those of middle age. Old people generally make fine pictures with strong effects of light and shade. Compactness is desirable in grouping. A bunch of grapes is considered a good model for grouping several figures, so is the cone.

4. *Colour in draperies, backgrounds, and accessories.*— Herein may be found fully as much occasion for the display of propriety, suitability to the subject and skill in developing the salient characteristics as in the other divisions; because it behoves the painter to use his best judgment in using appropriate colours for dressing the subject. This relates more particularly to ladies. The dresses of gentlemen do not present much variety. Suitable colours for a fair or golden-haired lady may be found amongst light blues, azure, pea-green, pink, lavender, primrose, scarlet, black and white, or cream colour. White, with more blue, heightens, whilst more red reduces the rosy tint in cheeks.

Purple, red and black develop and harmonize with strong complexions wherein is much of the rubicund tint; whilst brown, green, drab, and black suit the sallow and parchment coloured faces. Swarthy com-

plexions are subdued by warm brown, olive green, or crimson velvet. But it may be here remarked that *black and white suit all*, and give tone to any picture. And when black (especially black velvet) comes near a face, it subdues the strength of the red; whereas white, occurring in the like position, has the effect of heightening colour in the palest complexion, giving value to every tint therein, by comparison. Black and white occurring in juxtaposition, and softly shaded together, have a fine effect, but require a rather generally powerful style of light and shade throughout the whole picture, to support them; otherwise, the rest of the work will appear weak and unfinished. Red does best amongst black as a rule; for red is the light of shade.

Accessories and backgrounds. All the colours of objects in, as well as the contrasts of, and strengths of lights and shades appertaining to accessories must be secondary to those upon the chief object, the figure, or it will not come forth relieved. We work upon a flat surface, and therefore, have to use Art, *i.e.*, artificial means for producing the appearance of relief, and imparting effect to the chief point.

To carry the spectator's eye through a picture, the principal colours of the front object or objects are to be repeated in the background, but in a minor degree.

A deep warm brown tone of shade pervading the figure, the near accessories, and the background shadows, will give breadth of *tone* throughout; whilst the general tint of the lights and half tints of the

background should at once be a contrast and relief, comparatively speaking, to the complexion ; and complimentary to any marked colours of drapery on the subject or foreground accessories. A greyish background, with warmish lights, relieves a fair face ; bluer for red ones, or a greenish olive for dark complexions. Yellow or buff surrounding draperies benefit brown faces, by reducing their tone through the opposition of warmth, as white gives force to lively bright ones.

PAINTING THE PORTRAIT FROM LIFE.

Having considered the characteristics of the subject, and decided consequently upon an appropriate pose, a general outline may be made of the whole figure, beginning with large lines indicating general contour.

A grey canvas is preferable to white—being easier for the eyes, and affording a half tone to work upon.

Sticks of charcoal are good, when its marks are readily removed by dusting with a rag.

The whole being outlined, it may be remarked that the proportion of a head is eight eyes from top to chin —divided into halves by a line drawn through the corner of the eyes—an eye averaging one inch or a little over—so that a head will measure generally about eight and a half inches. There is an eye between the eyes, and so, on the average, three, to three and a half from outer angles of eyes ; eyes to tip of nose, one and five-eighths ; eyes to centre of lips, two and a half ; eyes to chin, from three and five-eighths to four and a

quarter. These are the general proportions of faces as a rule, and of course it will be apparent that it is necessary to have a standard or rule of proportions, because it is in deviating from this standard that individuality, or peculiarity of an individual is obtained—in other words, their correct resemblance. For instance, some will have a head higher from the eyes upwards, than the face is downwards from the eyes to the chin. Others the reverse. Some have eyes considerably less than an inch across, and less than an eye between. Noses vary likewise both in length and form, mouths in width and projection, also in approximation to or deviation from the shape commonly called a Cupid's bow.

Such heads as that of the Venus de Medicis for females, and the Apollo Belvidere for men, are taken as models of standard beauty.

If therefore a student in portraiture will use those in comparison with his subject—observing where in each part it resembles or deviates from the like parts—and so mark the work, the distinctive individuality requisite to convey strong resemblance will be obtained.

Lighting the Face.—By judicious management of the light almost any face may be rendered agreeable. By wrong direction of light almost any may be spoiled. Let a painter for illustration place, say, a middle aged lady close under a gas chandelier, *i.e.*, a vertical light, the cavities of the face will be all thrown into shadow, whilst lines will be made apparent, hard and severe, that were scarcely perceived in other lights. This is

equally objectionable, if the strong light be a close side light. Now let the same face be lighted in FRONT, and from a greater distance to get a more diffused light. The appearance presented will be many years younger and infinitely more agreeable. Usually speaking, the light which develops most heads well may come at an angle of forty-five degrees.

Having now indicated the preliminaries of pose—perceiving of characteristics and lighting — we next approach the painting. Before painting we should understand how to best see nature, and so commence the imitation thereof.

The suggestion for perceiving and securing a likeness, by comparing a head, both as a whole, and in each feature, with a standard model, will readily appear as sure a guide as may be; which also applies to the whole contour of the figure. The painter having observed by comparison, will see more strikingly, the peculiar characteristics of his model, and also will the better judge the pose suitable: for example, a front view for a full fat face, a three-quarter or nearer profile for thinner or aquiline countenances, &c. These settled, will pretty much guide as to the turning of the figure. And this comparing of a sitter with a given standard model, enabling a painter to catch the peculiar characteristics, will be found convenient and useful; because any one can have the statues of Venus and Apollo in a studio.

Not to be prolix, it is, after all, only a handy way of doing what all mankind (most perhaps unawares) do constantly, and must—*i.e.*, work by comparison, from

objects present or in the memory, in imitating anything.

A picture should be begun in masses, the details should come into it gradually. To see Nature in masses, the head must be looked at, as it were, indistinctly, by the painter closing one eye and looking short of his object with the other, by which means he will see the broad masses, without being troubled with detail. To put this on canvas, we should commence by placing that which starts first to our perception on looking at the model—namely, the highest lights, then the secondary lights, half lights, half shades, three-quarter shades,—and so on in broad sweeping strokes, down to the deepest shadows, the darkest of all being that shadow cast by the nose. All being on, they may be slightly blended together with a clean, soft brush.

FIRST STAGE, OR MONOCHROME.

It has been the practice in former times, as now, by many good masters to lay on the first stage in a monochrome, black and white, or brown and white, as a basis. Some have, and some of the present time do, begin in *colours*. But the shadows must evidently be hot and flaring if begun in warm, thin, transparent colours on a very light canvas; add to which, if the painter be a beginner, he will find it a complex difficulty, having to get in at once the image, likeness, light and shade and colour.

As the shadows, when the picture is completed, should be glazed with transparent colour, to give solidity and relief by their opposition to body opaque lights, &c., it is evident that not only should the first time over be solid, but cool for glazing, because rich finish shows best when warm tones are passed over cool ones.

Whilst on the subject of the head being commenced in monochrome, it may be to the purpose here to remark upon a few points as to expression.

The Eyes.—When the upper lid is raised in the centre, showing the top of the iris, it suggests keen energy, especially if the bright speck shows over the pupil; when the lid is lowered instead, a soft repose results. Eyes are made to smile by raising the lower lid, especially at the outer angle, and drawing the upper lid down at the outer angle. Eyebrows raised at the inner angle give a melancholy expression; lowered and contracted, a studious or thoughtful one, which is increased by giving depth of shade between them; this in extreme, gives anger. Shade in the centre of a forehead, helps to suggest thought.

The Mouth.—Lips turned up at the corners suggest smiling and agreeableness; turned down, moroseness; projecting lower lip, firmness.

Lights and shades materially aid in producing expression: light, raising muscles; shadow, depressing them. For instance, a bright light on the upper part of the cheeks, and under the eyes, and by the curve of the mouth, gives cheerfulness by raising the flesh in appearance, whilst shade in those parts has the opposite effect.

The student will learn much of this by observing how the lights and shades form on his own face, by assuming various expressions before a looking-glass.

Having, as before said, now got in the first painting of the head, it will be necessary to let it stand some days to dry before repainting in colour. Meantime, the drapery, background, and accessories should be laid in; the same monochrome being used. Breadth and softness being preserved throughout, *i.e.*, no spotty black shadows, nor severe white lights; care being also taken that the objects are not stronger in contrasts, &c., than the head.

SECOND STAGE, OR FIRST COLOURING.

We will here remark upon the advantage of adopting as simple a method as may suffice, using as few colours as will do the work well; because multiplicity, besides being quite unnecessary, is confusing. The following will paint almost anything :—

Flake White	Antwerp Blue
Yellow Ochre	Ivory Black
Raw Sienna	Bitumen
Burnt Sienna	Sugar of Lead
Crimson Lake	Linseed Oil
Vermilion	Pale drying Oil
Indian Red	Megilp.

Let the palette be set in the order printed above, commencing with white, yellows, &c., on the right; the

others going to the left, gradually to the shadow colours. On the extreme right, instead of actual white we have flesh lights, made of white, yellow ochre, and a little lake mixed to a tint resembling the brightest point on a face, to be varied with other colours to suit the complexion under treatment; for instance, add raw sienna if a sallow one. By the side of this may be another patch of secondary high lights, made from the same colours, stronger in degree. On the left hand of the palette is "common brown;" this we make of ivory black and burnt sienna, made cool with more black, or warmer with more burnt sienna, as required.

The use of this common brown is invaluable, as affording a means of getting tints down in degree without their being crude, to any depth, in modelling. It will be found mostly in the half and three-quarter tones that a complexion is conveyed.

The following may be set down as a general rule where to place the various tints, (observing that depth is aided by using the above-named common brown); flesh tints, and high lights, use white, yellow ochre, and red. Next to this the same, rather orange. Next, the same, with a little lake and common brown; or, if very fair, a very little blue made pinky. Next, the last, with blue. Going into the shadow, use common brown, Antwerp blue, and flesh lights; for the shadows, yellowish brown, or reddish brown. These tints are more for the forehead and chin. The cheeks, are to partake more of tints with the lake and raw sienna. Always bear in mind that in the centre of a face the

colours are warmest, whilst cooler tints are to be at the sides. The first time over in colour, flesh should be throughout cooler than required when finished, lighter and softer in the shades, markings (especially the pearly and blue greys) and the deep shadows, which are ultimately to be rich. The mellow yellow brown, on shadow side of forehead, under chin, &c., the reddish tone under nose, cavities of ears, nostrils, shadows thrown by locks of hair, &c., should be made purplish and cool in this stage; and whilst on the subject of shadows let us note that the edges of shadows are of a purplish grey. The orange and red tints are to be all kept comparatively cool this first time over in colour, hence this stage is called, "dead colour."

The flesh about cheek-bones is usually rather more of a yellow tint than the middle of the cheeks; but in a warm complexion has a little of the orange in it; in a rich strong complexion burnt sienna and crimson lake are to be used in the red of the cheek. The chin is paler generally.

The eyes are to be softly coloured, the iris being transparent shows the tint by refraction on the side of the pupil opposite to that from which the light comes. The outline round the iris should not be marked hard, but blended into the white of the eye, which must be pearly and subdued. The pupil should be put in softly, its intensity will be increased as the other deep passages advance, such as the depth of hair, to be finished with glazing.

The mouth may be modelled in colour, greyish lake

tints for the upper lip, greyish vermilion for the lower one; brightest in colour, of course, where lightest. Do not mark the division between the lips too strongly, nor make the edges of the lips rigid, but all soft.

The Hair may be laid on in colour now, rather lighter than intended afterwards, and broad in treatment; that is to say, not any lines of detail, but masses of lights and shadows, giving the general form. Where, if any, shadows are cast by hair on the forehead &c., let these be of a purplish Indian red tint, edged with a purplish grey, like other shadows.

A shadow is strong in proportion to its proximity to the light, and is caused by an intervening object suddenly; whereas a shade is merely the gradual declining from light to dark on a bone, muscle, or feature.

Eyebrows may be softly laid in also with their actual colour; grey being used to edge them into the light forehead, &c., whilst the dark parts should be a deep reddish grey or warm purple.

The Ear is to be painted in this stage of a general lakey grey, the laps only moderately marked, and lobe rather warmer, but all having plenty of grey half tint, the darks of the recess a reddish Indian red purplish grey, as also the shadow thrown by the lobe, edged with cool purplish grey.

Reflections.—It will be observed in nature that the edge of the side of the face in shade has a soft half light upon it. This is caused by reflection from the surrounding objects, and to a degree enters into all the dark shadows of the whole face and figure, sufficiently

to make out the form and modelling of each part. By reflected lights the edges of objects are relieved against shadows and dark parts. This prevails also in faces, where it will be observed that the edge of the nose, (wing of the nostril), lobe of ear, lips, edge and bottom of chin, &c., are relieved against the shadows which they cast by reflections. The colour of reflected lights should be usually made warmish and luminous, but will be influenced by any near object imparting its colour and brightness. Locks, ringlets, and curls of hair, moustaches, or whiskers, have these reliefs on the shadow side, which may be seen by carefully observing Nature. The nearer any object is to the spectator's eye, the more marked should these reflections be in the picture. Study of Nature is ever advisable; but all eyes and intellects are not equally capable of perceiving; hence the requirements of instruction from those of experience, and the consequent saving of much time to the student.

One more remark, and then we may fairly consider that the first colouring will have been laid down. That is with respect to shadows and markings. Let all the dark lines of eyelids, eyebrows, nose, lips, everywhere be soft, both in definition and colour, as strength in this stage would be in the way of future corrections and transparent richness. The full effect must come gradually, as it does upon the eye when looking at life.

In fresh coloured or ruddy complexions, it may be found serviceable to use light red instead of lake in the high lights and general pinky tints of the light parts of

a face, as affording more solid basis to work the necessary transparent colours for finishing.

And it may be well also to mention a composition for the deep shades, to be used the first and second times over, which affords a good ground for glazing rich colours upon. This tint is made of black, white, Indian red, and lake, mixed to a murrey of a middling tint and depth. This colour will be found to work well in the early stage of a head, as it blends well into the other tints. At the same time the common brown should be used in all other parts of the flesh, for the reasons set down before.

It will be apparent that neither light red nor the above shadow tint can be admissible in the very fair, pale, or sallow complexions.

THIRD STAGE, OR THE SECOND SOLID COLOURING OF THE HEAD.

Warm the canvas slightly before a fire, rub over the part to be repainted,—the head at present—with a little Megilp and bleached linseed oil mixed, using the fingers; rub all off again with cambric or other clean rag free of flue. The warming dispels any damp, and the oiling is to make the surface receive paint freely. The second colouring or repainting is to give more general strength of light and shade, together with more accuracy of outline to the features, rectify and produce more of the subject's expression and character, also a decision in the colouring of the complexion, hair, eyes, &c., so as to

make out the temperament. This is the place to note that a Portrait-painter must become conversant with the sciences of Phrenology, Physiognomy, and to some degree of Physiology, so that he shall comprehend the subject, and so know what points of expression, colour, &c., to emphasize.

Indeed, it should be pre-supposed that a painter is familiar with these, also perspective, drawing, and modelling, before he poses the figure or starts an outline at the beginning of a picture.

The second colouring is to be begun by laying on the high lights in their several degrees—observing that they are always brightest where they fall on the most prominent and reflective objects, such as the bony forehead and the bridge and tip of the nose—a projecting cheek bone will have them in the second degree, the chin lower, &c.,—all lower as they recede from the light.

As to colour, yellowish, or orange, or reddish, and lakey tints, with greys partaking of these in varied degrees, will be found to prevail most in the centre of the face, as in the middle of the forehead, cheeks, nose, chin; whilst, as we approach the sides, the flesh becomes greyer, until we reach the mellow shadows; and on looking at Nature, which should be a constant practice, we shall observe that the greys on the light side have more of the lakey, lavender, lilacy, and blue tint; they resolve more into the neutral on the shadow side, and appear comparatively greenish next to the dark shade. This is varied, as a matter of course,

according to complexion; and these greys are much the result of comparison, one tint with another—more so than actual positive tints; there being on an average, especially in fair complexions, but little actual or positive colour, the purest being in the vicinity of the light and half tones, the nose and cheeks. This is generally speaking, for peculiarities are to be seen in many individuals. In all but these purest tints, the "*Common Brown*" before referred to is to be employed, made warm or cool according to the subject, for reducing tints; and it is invaluable as a means for working the modelling down into deep shadow without the colours becoming crude.

In this second stage of the colouring, the lines of features, eyelids, shadows under eyebrows, nostrils, cavity of ear, also the dark passages of the hair, &c., are to be worked deeper; this time semi-transparent, but the full richness left for glazing, which will be spoken of in the chapter on finish. These semi-transparent tints for the shadows may be made of the common brown and vermilion or Indian red, purple and raw sienna, or vermilion and bitumen with the common brown, and a little flesh light to give the degree of depth required, *i.e.*, prevent it being too heavy to receive the ultimate finish.

The same treatment is applicable to the hands.

In this second colouring, or, more properly repainting, of the head, we have to lay in all shades of the hair, in masses; and paint softly on the forehead any shadows cast by locks of hair, if there be any such, but not

any locks of hair in detail: those will come afterwards in due course with the finish. These shadows may be a purplish red grey, made of a little crimson lake and Antwerp blue (purple), and a little common brown and vermilion—these, with flesh lights added, will give a neutral reddish purple, which will receive the after glaze of warm transparent colour well, of whatever depth may be required.

We should next repaint the background draperies and accessories; getting them down to as near the right strength as may be, and completing them, so far as body-colour can—additional strength and transparency of shadow having to be imparted when dry by glazing.

FOURTH STAGE, OR RE-TOUCHING OF THE HEAD.

Having got about the required depth and strength on the background, draperies, and accessories—(still leaving any very bright high lights on white linen, &c., until the flesh is finished) we are enabled to see what additional strength is required to the shadows and general modelling of the head.

Warm the canvas, damp with Megilp and oil, and proceed as before, enriching tints with semi-opaque re-touchings. By semi-opaque is meant transparent colours (to which the flesh lights are added), such as raw sienna and lake, to enrich the carnation on cheeks; or vermilion for lips. Semi-opaque re-touching for deep shadows might be made of — for shadow

under the nose — vermilion and common brown or bitumen; for shadow on the edge of the forehead, which is of a yellowish brown, of bitumen and yellow ochre, or raw sienna, or these with white, if pale or lightish; for the side of cheek, redder, with perhaps vermilion and bitumen. Use Mcgilp and oil mixed to thin this colour.

The lights and pearly greys may require heightening; this we do by scumbling, as it is called, which consists of passing thin opaque tints over such passages as may require it. The effect of scumbling materially aids in obtaining the various beautiful pearly tints to be seen in fine complexions, and can be used to soften any crudeness. It is available in any part, down to the deepest shadows, by adding the common brown to reduce the tone. As a matter of course, scumbles are thin, and are laid on with Mcgilp and oil mixed. The last glazings of shadows will be best done in Mcgilp alone.

FINISH.

First warm and Mcgilp as before. Finishing consists in glazing with transparent colours all deep warm passages. The shadows of hair, with bitumen or other brown. The shadows of flesh with the same, and sometimes Indian red or vermilion added. The nostril, with lake, or lake and vermilion, or lake and burnt sienna. Cavity of ear, with vermilion and Indian red, or bitumen. All shadows of flesh similarly. The carnations with raw sienna and lake, or lake alone, or lake

and burnt sienna, according to complexion. Lips, with lake or lake and vermilion for the lower one, lake and Indian red for the upper one. Rich deep touches about eyelids, shadows under eyebrows, &c., made of bitumen and Indian red, or with raw sienna added. Shadows from locks of hair, &c., with the same. All the shadows of draperies that are dark may be glazed with bitumen or some other transparent brown.

It should here be noted that the circumstance of having rubbed over the part (head, drapery, or background) requiring to be worked upon with Megilp, enables the painter to begin or leave off anywhere without being obliged to re-paint the whole.

Passages of light, locks of hair, or details of drapery, may require brightening, or scumbling up; eyelashes indicating, &c. If any of these are dark, they may be done with transparent touches; if light, laid on in body-colour. Greys may be improved, corrected, or enriched, pupils deepened, the point of light added to the eye, and any fine finish added. If the general breadth of light and shade, expression, form of features, and likeness have been previously obtained, add the full crisp touches of bright lights. Review the whole, and if the picture then is as near the original as it is in the power of the painter to give it, the wise course is to leave off. There is much in knowing when to do that, as frequently a tolerably good work is spoiled by trying too anxiously to do too much.

If the student looks at his work in a mirror as he progresses, or at finish, the image being reversed, will

be a new picture, comparatively to him, as to a stranger; and this will enable him to see errors, if there are such, which before had escaped him.

HANDLING.

This is a department in the treatment of heads, as in fact in every part of a picture, of much importance; though not necessarily in the early stage so much as after and in the last. It means the mechanical working of the brush, together with the sweeping, loading of colour, &c., light into dark, and dark into light; it will be evident that strong lights and shades give most facilities for its display. The amount of roughness or otherwise must ever be adapted to the subject; rough and thick on aged, rough subjects, and smooth for young ones, &c. Strokes may be curved, broken, &c., according to form of feature, &c. This is speaking of painting faces. Hair will be usually less loaded with paint than flesh. Perhaps a good general guide for the amount of paint to lay on may be given by saying that all the parts of a figure should be about equally loaded, the most prominent the thickest.

A perceptive person will be aware of the necessity of managing the brushwork differently on different textures to give their impressions in paint.

SEEING TINTS IN FLESH.

Sometimes students experience difficulty in discerning the tints in nature, that is to say, the delicate pearly

greys; for in all complexions there are greys by comparison, however ruddy or brown the subject may be. To such students it may be a help to hold a piece of white paper or linen by the side of any part where the appearance in respect of colour is in question; this, by comparison, will make the colour seem more decided, and a help to some.

Complexions.—The two leading tints, called "flesh lights," made, as before said, of white, raw sienna and light red, or white, yellow ochre and crimson lake, and the "common brown," being understood as the basis for light and shade, into which all other colours are to be mixed; the addition of "lights" is for heightening, whilst the addition of the brown for reducing shades in modelling, and getting down parts into shade, so as to produce breadth without crudeness; a painter may readily give a representation of the living complexion by adding to these plentifully, in all directions, the leading or characteristic tint thereof. Supposing it to be a rich, ruddy face, there may be used raw sienna and lake, vermilion and raw sienna, or crimson lake and burnt sienna, in which complexions some might suppose greys were nowhere to be seen or required; but if a painter depict flesh without greys, it would resemble leather. A trained eye will discover all the greys in their usual places, only *modified in accordance with complexion.*

On the shadow side of a face the lights are to be slightly subdued in any case. For this a little of the common brown may be used, with a touch more of raw sienna, to keep it from being cold or dirty, and Indian

red, in a very slight degree added instead of lake, as being more subdued, and therefore more suitable for carnations and purplish greys, where also the cool greys should be less pronounced, *i.e.*, more common brown used and less blue than in the greys in light.

Lines and wrinkles must be given with warm colour, and rounded with grey, but warm in effect, especially on a light passage—as forehead, light cheek, &c. Such lines may be made of raw sienna and lake or vermilion, Indian red, or burnt sienna, according as may appear suitable for place and the complexion.

Whilst young people have the bloom of the peach, or the freshness of the rose, and middle-aged have richness, mellowness, or tan ; old people have usually much yellow in the lights, and purplish three-quarter tints *of many purplish shades ;* their individual complexions being conveyed in the half tints, though the extreme shadows must be mellow, rich, and warm, to preserve luminousness.

In a fair lady much tender pinky grey is observable in the centre of the face, about the eyelids, under eyebrows, &c., whilst the cool greys on the temples are bluish, as also round outer edge of chin and the half shade of neck, &c., resolving as usual into a cool greenish grey as it blends into the warm shadow.

The best time to judge of the exact amount of colour in a face is, say, half-an-hour after sitting, as as first it will be perhaps too much flushed, and later on too pale from fatigue.

TEMPERAMENTS.

The Nervous are fair, usually blue or blue grey eyes, rich brown hair, a moderate amount of lakey pink on cheeks; delicate pearly greys in the flesh. They are refined and poetic.

The Sanguine are of a fair, vermilion tint throughout, sandy, auburn, or chestnut hair, hazel or blue eyes, vermilion tinted cheeks, quick and earnest in action, enthusiastic.

The Bilious are dark, brunette, or swarthy, brown or black eyes, deep warm tint on cheeks, of the kind made of lake and burnt sienna, or sometimes the face is entirely dark opal. The hair is black, strong, intense, and determined, enduring.

The Lymphatic, pale grey and puffy, coarse, lightish brown hair, pale eyes of a grey colour, mostly stout in person, they are slow and lethargic, indolent often.

These are general types of the Europeans, most people are mixtures of two or more, some compounded of all four, seldom any purely one.

Characteristics, Hair, &c.—The hair or head dresses should be arranged for a portrait as usually worn, In nature they are so conducive to individuality that any particular alteration causes doubt at first sight in recognizing a person.

We should also depict any peculiarity of manner, if such, as to pose and trait in painting a subject of notoriety.

Painting Hair.—The treatment of hair is considered one of the most important matters about a portrait, and

tests a painter's skill. Its characteristics are thinness and softness. It should always be drawn with freedom, and painted broadly, *i.e.*, without lines, or even detail in the first stages. Any detail or suggestions of lines should be given in transparent colour at the last finishing glaze on the shadows, and only coming partly towards the lights, which must be preserved broad.

The local tints of hair usually show most in the half tones. The bright, glossy light on auburn hair is inclining to lilac; on ordinary brown, lakey grey; on black, bluish grey; on flaxen and golden hair, it is yellow with grey half tints as in gold, which has the colour strongest in the light.

In the early stages all the edges should be soft and indefinite, the shadows broad and cool, their depth, richness, and general detail added as the picture advances.

FIRST COLOURING OF DRAPERIES, BACKGROUNDS AND ACCESSORIES.

The head and hair having been put on in colour the first time over, or dead-colour, we proceed next to the background, accessories and draperies, and lay in the background first, with its contrasts of colour to suit the complexion; but in any case always grey in general effect as compared with the colours of front objects, and slightly deeper in the lightest passages

than the half tints of the flesh. As a rule the shadows of backgrounds should be much warmer than the lights. The objects in backgrounds should be treated broadly, and not invested with detail, or strong lights and shades. The deepest shades are not at this stage to be very warm or brown, but generally grey, such as the "common brown" and white will make, softened into purplish half and three-quarter tints.

Draperies and accessories should also be put on broadly, and strong contrasts left for an after repainting, when corrections in drawing and chiaroscuro should be made—with any required alterations—so that severe decision in this early stage would be only in the way, and detail a waste of time.

In this place it is essential to note that white objects, such as linen, &c., are not to be painted up with the whitest parts laid on, but a broad general sort of half tint laid in with subdued half and three-quarter shades —all comparatively warm in tone—like cool brown and white make. Also note that, by white, we mean white with a tinge of yellow added, to take off the crude cold asperity of the white, which should never be used by itself.

How to manage contrasts of light and shade, combinations of colour, relief of near objects, and general construction of the picture, have been treated of in former chapters. We have here in addition to what has been just said, only to add that the outlines and definitions of forms are to be kept soft, that the lights on draperies and accessories are to be broad, their

brighter points left for the after stage, that the deepest shadows are only to be moderately strong, their intense parts having to be given in another stage when all is on and seen to be accurate in form and place.

There is a defective quality about some pictures called spottiness: the result of making the lights in different parts of a picture of equal brightness, whereas there should be only one brightest part, and all other subdued in degree from it.

RELIEF.

Foreshortening and relief are helped much by having a light intervening between the shadows from an object, and that object itself; also by having retiring surfaces indefinite, and rendered transparent by glazing. For instance, a background is made to recede by glazing, whilst foreground objects are brought forward by bold body colour.

Perspective aids relief where the objects introduced render such admissible; so does the opposition of retiring colours to those that come forward (which has been already explained), together with the softness of receding lights and shades contrasted with the forcible oppositions in prominent objects. These are the artist's aids in creating the illusion, which in many works so annihilates all appearance of a flat canvas.

DRAPERIES AND BACKGROUND FURTHER CONSIDERED.

In cases where the artist is free to choose the colour of draperies and accessories, it may be well to state as a leading principle in the disposition of colours that all such as appertain to light, as white, yellow, red, and their compounds, come forward; whilst greys, greens, browns, and blacks, retire. Consequently by having the former in the front on the figure and accessories, helped with strong opposition of lights and shades, and the latter in the background, where the contrasts of light and dark are modified, the appearance of *relief* must be the result, especially if aided by good drawing, perspective, &c.

CLOTH AND SILK.

Cloths have broad masses of lights, even the finest have but few breaks.

Silks are full of angles and sparkling breaks, with reflected lights throughout; the folds are smaller and more numerous than in satins, which are heavier, the half-tones broader and larger, and consequently richer in effect. It is always observable in Nature, as in the pictures of Rubens and Velasquez, that the extremely rich draperies have large unbroken masses of gorgeous colour.

VELVETS.

A peculiarity in velvets, necessary to be understood for its representation, is that from the circumstance

of the pile absorbing the light, the highest lights are seen on the edges of folds, whilst their prominences are darkest. They should be painted transparently throughout.

BLUE DRAPERIES.

The highest lights should not be cold blue and white, but blue broken with flesh lights instead; blue for the half-tones, with black for shade, and some lake added to prevent any inclination to greenness, and to give richness. The deep shadows to have lake added, and glazed with lake and bitumen.

GREEN.

The foundation coat for green should have plenty of yellow in the lights and half-tints, with brown in the shadows, over which, when finished, glaze with bitumen and much lake. The reflected lights should be made warm. The high lights may be broken with flesh lights, as in the painting of blue, to keep up the breath of warmth which should pervade the light throughout the whole picture.

YELLOW AND BROWN.

Whatever the tint, let the high lights have flesh lights in them instead of cold white, the individual tint residing in the half-tones. In yellows the three-quarter tints have grey, which sweetens them, and increases the brightness of the colour of the half-tint; in browns they are purple. The reflections of yellow have vermilion in them or orange, whilst browns have

crimson. These to be modified according to circumstances.

CRIMSON.

Let the high lights be golden. Burnt sienna, lake, raw sienna, vermilion, &c., varied to suit the colour for the lights, mixed with flesh lights, the local colour to be in the half-tints. Crimson is to be much enriched by using some purple in the three-quarter tints, the deep shadows yellow brown, glazed with bitumen. The first stages of this, as of other warm draperies, should be softer in colour than is required in finish. Use common brown in shading down parts and masses; and let the deep shadows partake of this, with body-colour, as a solid basis to work upon.

Reflections warm, of course, and varied according to surroundings. Vandyke and others managed their backgrounds so as to repeat in a subdued degree the chief colours of the front objects, and so preserve breadth of effect.

WHITE LINEN.

Use a little yellow (either raw sienna or yellow ochre) with flake white for the lights; to this add ivory black with a touch of Antwerp blue and lake for half tints, more black and blue for three-quarter tints, and this reduce with common brown, deep into the darkest shadow, which make warm with the sienna and bitumen, or if in proximity to a warm drapery, burnt umber. If near red drapery, it may be found necessary to glaze the deep shadows with lake, burnt sienna, and

bitumen. Lines, folds, or creases, in the mass of light should be warm, their half-tones made of brown and white, the shadows to have yellow in them, to prevent iciness, which would break up the effect. It is a subject of some consequence to treat a mass of white drapery studiously, it being a key to the effect of the whole picture. The half-tints and greys on white being in their character cool, the shadows should be warm and luminous, even if in front of blue or grey drapery, as the shadows of those too should be warm and rich, in contrast to their lights and half-tints, or the effect will be heavy. In fact, to *preserve* tone *in a picture*, rich brown shadows should pervade all the objects, especially in the foreground.

BLACK CLOTH.

Use lake in all the tints of black cloth, excepting the deep shadows, which must be rich transparent brown when finished, with reflections according to surroundings. High lights, white, black, and lake; half-tints, the same deeper; towards the shadows on the shadow side, gradually infuse common brown, so as to lose the purplish black a good deal as it goes into shadow. Sometimes vermilion is added in the high lights, or even raw sienna to kill the cold hue, according to the surrounding colours of objects. In any case the deep shadows are all (as much as can be without being striking) to have plenty of bitumen and lake glazed on ultimately; so the half-tints alone remain pure to give the local colour, and thus we get rid of the heaviness.

FORCE AND POINT.

A telling portrait may be made by opposing a dark background to light draperies, or the reverse. Sometimes a mannerism is used of having the shadow side of the head and figure to tell strongly against light behind. This in moderation is good—if it be not hard on the edge—and requires qualifying by circumstances.

The comparative strength of light and shade on the different parts of a subject must be dictated by the relative distances of those parts from the spectator's eye. Thus, on a hand and arm actually in front, the light may be as bright as possible, and the deepest shadows on the same, nearly black, whilst on parts more remote, as on the receding hand and arm, they should be softer. Distinct contrasts of light and shade come on the eye suggesting and producing the appearance of nearness, from a cause similar in effect to that by which we are enabled to know the distance of sound, namely by clearness and distinctness giving proximity, while softness tells us that those sounds are farther away.

Point, in a picture, means laying stress on the part or parts of most consequence. In a composition the chief light is usually made to fall on the principal object, whilst, perhaps, that light is made to speak, and is brightened by being opposed close to the darkest bit in the picture. (See Lawrence, also Rembrandt's "Nativity" for this.)

Point, in a head is meant, and is advantageously introduced where there is a peculiar beauty of expression or feature, or both, which we wish to be striking. So, if beautiful eyes, we give it to them by making the bright touch a little sharp and strong, with transparency and depth to the pupils—lines of the eyelids, &c. Same with respect to the mouth, &c., &c.

Texture and Loading with Colour.—Much diversity of opinion prevails with respect to whether a picture should be thickly loaded with paint or smooth. Now, as we know that there are the finest works on earth painted by the same hands in both manners, the question becomes a matter of will and difference of taste. As much knowledge, genius and feeling, truthfulness of effect to Nature, and successful result every way, are obtained by one as by the other, perhaps moderation as to the quantity of the pigment used is the most consistent generally. What the painter has to do, is to convey, if a historical work, the story properly told, with suitable sentiment, feeling and pathos; if a portrait, the individual, and good imitation of the textures of his or her draperies, &c.—not paint, never paint. No method thick or thin should ever suggest the material used, but the things represented, whether flesh or fabric. So it cannot be a question of paint, or a fashion prevailing in any age or clique —but truthfulness to Nature.

There is one danger, however, about loading and working a head too boldly, which is, that seldom much accuracy of likeness is obtained that way, especially

if a refined or delicate face. Besides there is such a wide difference between bold painting well qualified, and impudent painting which results in vulgar failure.

PERSPECTIVE.

Perhaps it may suffice for portraiture to remind the student that lines which recede from the front converge —for instance, say we are drawing a three-quarter head—the horizontal lines tend to a common point from the near to the off cheek; or, in more simple and practical words, suppose a line were drawn through the angles of the eyes, and another through the corners of the mouth, these two lines converge on the retiring or off side of the face, and if extended on the canvas some distance beyond the head, would meet at a point. So it is with all objects—furniture, architecture, &c. The vanishing scale will decide all matters connected therewith, as it does the height of figures and other objects placed in groups.

It is not the province of this treatise to describe the rules of perspective. These and drawing are supposed to have been learnt by any who would desire to become painters.

What is said above is merely as a reminder, and so far necessary as directing attention to certain appearances in nature requisite to be understood to ensure propriety of delineation and relief.

LUMINOUS COLOUR AND GLAZING.

Much of the charm of a picture depends upon its being luminous (so far as colour and effect of light and shade are concerned), full of rich transparent shadows, full of warm reflections, and luminous bright tints both on the flesh and wherever attainable. Glazing transparent colours over opaque ones will give this; glaze lake and raw sienna over the carnations of a blooming young cheek, previously painted with lake, vermilion, raw sienna, and white in the solid body colour; or if a richer complexion, glaze with burnt sienna and lake. On cool greys, lake is a good colour to glaze with; on deep shadows, bitumen alone, or with other rich colour added; but whatever be added, transparency must be preserved. Sometimes these glazes should be repeated, especially in obtaining deep shadows. In glazing, use Megilp, and warm the picture both before and after, to preserve the brightness. To keep the colour of flesh clean let the order of the tints be observed as laid down, minding that the yellow, orange, and pinky tints pervade the lights, with blues, greys, greens, and purples outside; the shadows should be mellow and rich, and never allow cold greys to get into the lights, as that would instantly make it dirty. These things observed, the result is certain to be clean and satisfactory.

PAINTING PHOTOGRAPHS IN OIL.

If the prints are carbon they may be worked upon at once without any sizing or preparing; if on albumenized paper they require something to prevent the oil and paint sinking into the paper. A little Megilp does very well, but will require two days to become firmly dry for painting upon. The method most handy is to varnish the print with a thin coat of "Soehnée's" negative varnish (obtainble from dealers in photographic materials). This on being floated over, or spread on the print, with a brush, and dried quickly by being held before a fire, presents a bright surface, with sufficient body to prevent the paper absorbing too much, and at the same time is not thick as are many other varnishes, which bury the fibre or grain of the paper, and present such a slippery surface that there is much difficulty in manipulating upon it.

Photographs upon opal (which is white glass with one side ground) require no preparing for either oil or water-colour.

In working upon photographs in oil we must suppose the print to be either a good or defective one. By the former is meant a print in which the image is soft and round, the light and shade well gradated, expression satisfactory, with the distortion of features reduced to a minimum by being taken with a long focus lens, wherein the spherical aberration is not ruinous to truth of proportion, as in the case of photographs taken with

short focus lenses. The photograph, then, being so far good, we commence by first damping whatever part is going to be worked upon with a little Megilp, or Megilp and oil mixed, which take off again, either with the clean finger, or an old silk or cambric handkerchief. This will cause the colour to work freely, but it must not be wet, as that on the smooth surface underneath would prevent any possibility of giving a body to the colour, or meaning to the touch.

The print, then, to be worked upon being a good one, of a fair average light tone, *with good bright lights*, the briefest and most simple direction from this point will be to use the colours set down for painting the first stage of "colouring" a head on canvas from life; to work carefully, and safely preserve the likeness by minding that each shade throughout, as it is laid on in solid colour, *does not deviate from, but is exactly the same as that of the photograph* underneath in every part that is worked upon. Painting with a guide print by the side, of the same depth, or a slight degree deeper, to show each shade a little more decided, the work should go on well. In succeeding stages, and the finish, follow the directions laid down for finishing a head from life, still carefully watching that no alteration takes place in outline, modelling, or expression, from what is considered satisfactory in the "Guide." Treat the picture throughout likewise as directed when working from life, always bearing in mind one thing in relation especially to the face, that deviation in any sensible degree from the exact lights and shades will

entail loss of resemblance; for a fine untouched photograph is neither more nor less than a transmitted image of nature, made out by gradations of lights and shades. So go on to the end, touch up lights, correct shades of modelling, glaze down shadows, as directed in working from life, giving points of strength in sharp, deep touches where required, until the painting presents a faithful transcript of the plain guide, with the addition of colour and the difference that it would have in life.

PAINTING FROM PHOTOGRAPHS IN OIL.

By this is meant making a painting from a photograph upon the bare canvas or any similar surface. To secure the drawing we trace the outline in this way: a transparency is placed so that the light of a magic lantern condenser is transmitted through it, and a photographic lens thence disperses the image on to the canvas, where we run over the outline with a pencil. This must, of course, be done in a dark room.

In arranging, care must be taken to have both the transparency and canvas quite perpendicular, and perfectly parallel with each other, as any deviation from the square on the part of the transparency, would get magnified by the lens on reaching the canvas, and any inclination of the canvas sideways would broaden the image, whilst being tipped over or under would elongate it—being, in that case, like a shadow thrown down an inclined plane. A nice thin transparency,

with the head about an inch long is best; then the light from the condenser will cover the face at once; but with an ordinary magic latern, it will have to be removed to different parts of the transparency as each is drawn, care being taken not to touch the slide or camera box containing the transparency or the canvas, as a touch would disarrange all. It will be found that for a life-size or other large picture, it will require the transparency to be nearer the lens (say six inches, if working from an inch head, and life-size be required), and the lens farther from the canvas for smaller sizes. The nearer the canvas to the lens, and the farther the transparency from the lens, the smaller will be the image on the canvas. To get sharpness, the respective distances of the three are adjusted together by alternately moving each until the required size and sharpness of outline are at the same time obtained.

The traced outline, or, in other words, the drawing, being so obtained upon canvas, then with a print, for guide in the painting, proceed just the same as is laid down in this work when describing the painting of a solid picture upon canvas from life. But in so doing, it is pre-supposed that the painter is copying a good photograph, as in last chapter. If, however, what has to be made a picture of is a bad copy or defective original, then deviations therefrom and corrections are to be made, as they are also when working upon a bad photograph. These defects and corrections will be best made a chapter of by themselves, as much depends on being able to know what are probable, if not certainly

ascertained, errors in the print, which is used as the guide, and, of course, is the same in a transparency, which has to furnish the image to be outlined.

DEFECTS IN SOME PHOTOGRAPHS,

AND HOW TO CORRECT IN PAINTING UPON OR COPYING FROM THEM.

Rockiness is a term used by photographers to signify harshness of light and shade; and is the result of want of half-tones, or that delicate gradation of shades which constitutes the chief excellence of a well-exposed photograph. In such cases the black shadows must be lightened, and worked with intermediate degrees of shades, up to the lights; also harsh patches of light reduced where they are not the actual bright lights.

Distortion.—This occurs from using bad lenses, too short in focus, &c., in which cases all prominent features are represented too large in proportion to those which recede; noses, too large; eyes, too small; a hand which is placed in front, too large for one placed further back; perpendicular lines falling all ways; divergence from truth, in fact, from the same cause that one's face and figure looks so grotesque in the bull's-eye of a lantern, or a very convex mirror, seen in old fashioned dining-rooms, &c.

Expression.—The expression is seldom right, or characteristic, though this oftener results from fault of the sitter than the photographer. The sitter either assumes

a look, or one is directed to look pleasant who cannot; or some scared gaze creeps in through nervousness; or other inconsistent appearance is there.

What the painter has to do in such cases is to consider what would be right, and so alter and improve upon the guide, so as to make an agreeable picture; which can be done, and still retain the proper form and characteristics everywhere, thereby improving the portrait, not departing from it.

These remarks are intended to aid the painter when endeavouring to make a good picture from an inferior photograph; but if the latter be good, as so many are now-a-days, every care is to be taken not to alter whilst endeavouring to convert the image into a painting, nor interfere with their balance of lights and shades, or other beauties.

PAINTING FROM PHOTOGRAPHS IN WATER COLOUR.

It is supposed that the reader hereof has read the instructions on painting photographs in oil so that there will be no occasion to repeat the principles of photograph painting, but only to apply them to the different processes required for manipulating in water colour.

A sheet of crayon paper may be chosen of a tint suitable to the complexion—that is to say, cool grey for a fair one, or a salmon grey; bluer for florid faces, or where red drapery has to be introduced; olive, if a dark, or brown, or sallow person has to be painted.

The better way is to draw the picture before mounting the paper on board, so as to make sure of its being satisfactory first. Then mount with flour-starch upon stoutish cardboard or Bristol board. Should it curl up in drying, paste a piece, the full size, of brown or other strongish paper at the back; it will then keep flat. Ordinary crayon paper might be too coarse for small heads; in which case other tinted paper suitable for painting upon in water colour may be obtained.

The picture is to be traced in the same way as was directed to be done on canvas for oil-painting, using a transparency, magic-lantern and lens, and going over the outline with an H B pencil, minding that the hands are clean, so as not to soil the paper. Perhaps it is advisable to use a mahl-stick. If the drawing be made, as directed, upon paper before it is mounted, it may be tacked on a canvas or board, so as to lay flat.

The drawing being made and mounted, proceed with the painting, as follows:—Take a large camel-hair brush and go over the whole with a plentiful wash of water. This is to saturate the paper, so that it may not absorb the colour too quickly and to allow of the first stage of painting being given with freedom. Lay on in broad washes. Some papers absorb a great deal.

Make a black by smoking a plate over an ordinary candle; when well covered with the black smoke, rub thinnish gum-water into it. The gum-water should be only just strong enough to make the smoke adhere to the plate. The rubbing is to be done with very

clean fingers, and whilst the plate is hot. If well rubbed, it will be quite as fine as any ivory black, and more transparent; in addition to which, it washes more freely. This lot of black on the plate is the stock, from which a little is to be taken off as required and put upon the china palette to work with. This being done, and the drawing wetted as before directed, proceed as follows:—With a brush as large as can well be used, according to the size of the features, make a shade just dark enough to be pretty distinct, and rather free with water. With this go over the dark parts that will make out the features and the general head, such, for instance, as the shades of hair, shade under eyebrows, eyelids, nose, lips, chin, ear, &c. This means the dark bits. Next lay in freely the large dark masses of shadows throughout, next a soft broad wash all over the hair, the high lights and all, according to its depth —*i.e.*, if very dark hair, rather deep; the same by the irises, leaving out the bright speck; next, with a fainter shade, softly lay in the light shades all over the face, using the faintest possible towards the high lights, where it must, of course, be pure.

This treatment will have made out a soft, faint image of the head—something equivalent to a lightish photograph—and, besides being a stage towards the end in that respect, answers, also, the following very important purpose in connection with colouring—namely, it is the same in effect as the common brown frequently mentioned in oil painting for obtaining shades without crudeness. Being carbon, it is imperishable.

Now commence colouring. As the paper will probably be a tint some degrees below white, it will be requisite to use a little body-white, and colours with body in them, for first courses. To get the higher lights up, as, also, after advancing a little, to lay the high lights on rather more solidly, where the very bright points strike:—1st. Wash all over the head with Naples yellow, a little white, and light red. 2nd. Wash the same a little stronger all over again, leaving out the brightest point in the forehead. 3rd. The above, with a little more yellow and a touch of crimson lake added. This is to go over all the lower part of the head, that is to say, all below the eyes. Next, give another of the same with more lake, for warm parts of cheeks.

Now lay in the greys—using a little cobalt and lake for the pinky ones; Antwerp blue for the bluer ones; Antwerp blue and lake for the purpler ones; and Antwerp blue and raw sienna, or Antwerp blue and raw umber for the greener ones. Rich shadows lay on last, as follows:—The shadow down side of forehead may be raw umber with a little raw sienna —perhaps a little burnt sienna also if required warm. This shadow-tint is also suitable for the bottom of the chin, and, with the addition of ivory black to deepen it, for the throat. The shadow-colour for the side of the cheek may have Indian red—also under the nose, eyelids, cavity of ear, shadow from the ear. The dark by the side of the forehead, cheek, under chin, &c., are, properly speaking, shades; being

the result of the rounding down in modelling of those parts, and consequently the deepish greys which blend into them are to be greenish; whereas the darks named above as being under the nose, under the lobe of the ear, are cast shadows, as are also shadows from locks of hair, and cast shadows should be edged with purple grey. The greys on a lady's neck, &c., are bluish grey—on men's, more neutral.

As a general rule, and to guide the student, it may be observed that to produce bright, clean flesh there should be, in whatever complexion, a prevalence of the following arrangement of tints:—Yellowish white lights, pale orange next, pinky grey next, bluey grey next, and greenish grey by the side of the dark shade; whilst the deep shades should be quite rich. This very rich shade may be made warmer, mellower than appears in Nature, and the greenish-grey by its side will, by blending into it, prevent its appearing too strong, whilst its being rich will give life, vigour, and luminousness to the head. The same effect is the result of the strong red *shadows* edged with purple; *greenish-greys, and pinky half-tints make any complexion clean.* Though these several tints may not be so palpable in some complexions, experience will teach anyone that they are there, in different modifications.

To return to the washing-on of colours. We suppose now that the general tints are on. Next proceed as follows:—With the same set of tints in their several places, hatch upon any unequal parts to make the washes level or uniform, that is to say, work with

shortish broad strokes, like small touches, where the large washes have not made it uniform.

This hatching, done smaller, is to be repeated throughout to strengthen and correct the tints, and at the same time improve the likeness.

The last stage is working in lines, which are to curve according to the form of the bone, muscle, or feature.

All the hatching is to be done so softly as not to show, any further than simply to level the washes laid on previously; and afterwards, when the strengthening of the tints and modelling is being advanced, the hatches are to be gone over and over two or three times gradually, so as not to show palpably; otherwise, if too strong, they would interfere with the fine effect of the succeeding lining of the finish, and the stippling, which comes last of all to fill up the interstices—a good guide for which is to be found in some large steel engravings, especially fine old ones.

If, during the working of a head as directed, any stage of the hatching gets to look hard or dry by being too strong, the softness may be in a measure restored by again washing over it with the semi-opaque colours used at first, throughout if required, or any part by itself with the tint suitable for that part. Also the same may be done last, after finishing, with the lining and stippling if it appears hard and wiry.

It is advisable in commencing the colouring of the head, to lay in the first wash of yellow, red, and white, rather warmer than might appear warrantable by com-

parison with the complexion in Nature. The advantage of this is that the warmth will, as it were, shine through the greys, which are laid over afterwards, and which, by making them cool (and even, in proper places, blueish), can be made to reduce it to the palest complexion.

A medium is frequently used by some painters in water colour, called "water colour medium,"* which may be made of the following ingredients :—

Gum Arabic, half an ounce.
Lump Sugar, one drachm.
Alum, three scruples.
Alcohol, one teaspoonful.
Water, eight ounces.

The lump sugar is to prevent the gum cracking, the alum preserves it from decomposition, alcohol assists in uniting, dissolving, and rendering all fluid. The quantity of water named will of course make the solution weak, but quite strong enough to work the general flesh. A stronger mixture for enriching the dark shadows at finish, &c., may be made of the same with only half the water. Each to be kept in a separate bottle, labelled "weak" and "strong" medium. A little of the weak may be added to the first and all the other washes, and can be used throughout both in the hatches and finishing.

The use of this prevents colours sinking, and enables a painter to produce an effective picture more quickly than if working without it.

Supposing the picture to be a vignette (bust or other-

* Excellent water colour Megilp is sold by artists' colour makers.

wise), it is evidently better upon tinted paper than white, from the circumstance that the paper, if tinted, being deeper than the lights and half-tints of the flesh, relief of the latter will result.

The hair must have a first wash throughout of cobalt and lake, or other grey according to its tint, to represent its glossy lights; next its local colour in the half-tints; and lastly the rich brown shadows with lake in it, always beginning with broad masses, and, at finish, imparting what details of lines there may be in *the shadows*, and thence up into the half shades, but never breaking up into the lights with lines.

PAINTING UPON A PHOTOGRAPH IN WATER COLOUR.

The treatment in water colour of a photograph depends materially upon whether it is a very good one, or the reverse. But, in either case, the colours to be employed require to be generally of a warmer class than if a picture is being made upon plain paper, from the fact that there is the grey colour of the print to begin with, which, especially in the shadows, requires to be converted into a rich mellow tone.

Also, it must be apparent that if working upon an exceedingly fine photograph, wherein all the lights are bright and well balanced, all the gradations of tone soft and true, all the shadows clear, so that they can be seen into, and expression and likeness altogether satis-

factory, in such a case the use of much opaque colour in washes or any part of the process of painting would be certain destruction. A certain amount of slightly semi-opaque colour may be used once, *i.e.*, in the first wash of the flesh, to impart an appearance of solidity; and such is good to work on. But the general character of the colours used throughout should be of a transparent character—such as raw sienna, burnt sienna, Indian yellow, crimson lake, Antwerp blue, Vandyke brown, madder brown, &c.

The painter should work upon a print very little lighter than an average plain print, and should be furnished with a duplicate, one or two degrees deeper, wherein the various shades of modelling are of a more decided character. The light print which is to be painted will therefore require those same shades of modelling imparted, of a consistent strength; and this affords opportunity of converting it, with skilful management, into a painting, or the semblance thereof.

Generally speaking, upon such a good photograph, the first wash may be made of a very little Naples yellow, Indian yellow and lake, for a fair person, with the addition of light red for the second wash, and for the rest of the warm washes using more Indian yellow and lake; for the silvery greys a little lake and Antwerp blue; for the cooler greys the Antwerp blue alone; with Indian yellow added for the green greys. These over the semi-opaque wash will impart a general impression of flesh. The hatching to level

it, and the lining to finish, must all be worked with colours of a like character, *i.e.*, almost transparent, and rather strong and bright, as, Indian yellow and lake.

The flesh should be painted in all comparatively cool at the early stage; and the warmth imparted gradually, up to the required complexion.

It will be found, when painting with transparent colours, that brighter effects are produced by working warm colours over cold ones (where compounds are required), thus: if a purple, wash or hatch, lake over blue; if a green, yellow over blue. And so the heightening of a tint is obtained with more force, and at the same time softness, by giving the strong touches last; like lips painted and modelled first with plenty of grey, and the red last.

Vermilion, although comparatively opaque, may be added in the redder parts, as lips, cheeks, cavity of ear, and nostril, to other red, as lake, to heighten it. Lake and burnt sienna, with a touch of vermilion, give a fine tint for enriching a ruddy cheek at finish. A little of the *weak* Megilp may be used throughout, and the *stronger in the shadows at the finish.*

Painting Copies or Defective Photographs in Water Colour.—If rocky in the lights, they must be worked upon with a colour made to match the photograph. Indian red, ivory black, and blue will sometimes do this, if the print is cool in tone; if warm, burnt sienna, instead of blue, added to the Indian red and ivory black. With this, any lights that should be half shades, must be reduced by soft, small, broad washes

and strokes, and any white blemishes touched out; also where there are any black spots, or dark patches, they must be covered by a light shade, made of the foregoing, added to white in the degree required for the part: a little yellow and lake may be advantageously added to the white, as otherwise the least addition to it of the shade colour mentioned would make a cold grey. Any patches too black in appearance in the shadows are also to be rectified by compounds of the two, *i.e.*, the light and the shade colour, so that, in fact, the picture is to be corrected in monochrome before proceeding with the colouring.

This being done, the washing and ultimate process may be carried forward, as directed, for painting good photographs. The quantity of colour and boldness of manipulation to be proportioned to the size of the picture. To prevent prolixity, it is advisable to peruse what has been said respecting painting good and bad photographs in oil, together with the other remarks about photographs.

Opals.—Opals are very much like ivory to paint upon in water-colour. The tints do not sink, as on paper, therefore they require softer treatment; neither is much water to be used, as there is no absorption, and it must be borne in mind that, in consequence of the film on which the image is printed being tender, great care must be used to do all correct, because if parts have to be fretted, by taking paint off, the film will come up from the opal in such places, and with it a part of the image.

A DISCOURSE ON ART.

In attempting a discourse on Art, I propose, first, briefly to review its history, and then to give a general outline of its essential characteristics, and to offer a few words of advice; not so much to artists, as to those who may be thinking of becoming such; on the one hand, endeavouring to avoid the grandiose style of diction with which the subject is often enveloped in a cloud of mystery; and on the other, the tedious pedantry of a preceptor; presuming that any who have taste sufficient to hear or read about painting and sculpture are too sensible to be satisfied with the former, and will not expect the latter here.

The "Fine Arts" is the term specially applied as distinguishing painting and sculpture from many so-called arts, because now-a-days so many things are adorned with that title — many where the term "science" or "skill" would be more applicable. Sculpture and painting are our subjects. Sculpture is adapted for subjects wherein form is the chief characteristic, and is necessarily limited in its field to objects decided and tangible. But though it cannot have the advantage of varied distance, perspective, suggestiveness, the introduction of great numbers of objects, or the magic mystery and charm of light and shade or colour, yet sculpture possesses an advantage not possible in painting—each object can be seen on all sides, back and front, above and below.

With this advantage, however, there is the complex difficulty of rendering the subject true from every point of view. Hence it is evident what genius and skill must have been employed in the most perfect statues of the ancient Greeks; also of Michael Angelo and a few others.

Painting has a wider scope; is more capable of conveying sentiment, pathos, feeling, the magic of light and shade, mysterious shadow, aerial perspective, with its wonderful charm and illusive deceptions of distance, apparently annihilating all idea of the flat surface of the canvas; introducing hosts of figures in any variety of condition at the will of the designer.

The arts of painting and sculpture reveal to the sense of vision tangibly the inward mental conception, and thereby reproduce to other minds the feeling of the producer—a wonderful proof of the invisible soul of man.

High art, the lofty and grand, can only be produced by those capable of deep feeling. By such, the impressive scenes of celebrated historic events and the conceptions of the poet are represented in paintings more fully than by any other medium—either language, music, or sculpture—and the magic of art is shown in works wherein the master conveys sentiment and feeling, whether it be the tranquil poetry of a moonlight landscape, the tumult of battle with its horrors and confusion, or the realization of an exalted sacred subject, with its teachings of piety, peace, and goodness.

To descend from the consideration of the higher

attributes, it is also art to produce effects of *deception* by apparently inadequate means; for instance, giving the appearance of rotundity and relief on the flat surface of a picture; or the appearance of distance by perspective.

Anatomy and expression — giving character and texture to objects—require the painter's eye to perceive and the painter's "combination" of tact to invent means of giving these appearances, by mechanical skill of handling, together with accuracy of colour and form. The painter must possess a mastery over all these.

Invention and feeling are leading essentials of a picture. "Invention," says Homer, "is the highest power in man," and comes nearest of any other in a human being to resembling the creative power of his Maker.

There are various degrees of invention: invention of the subject; inventing incidents in composition to convey the meaning; originality of conception. Add to these an invention of *manner* observable in the grandeur of Michael Angelo's compositions (and which small critics have termed "extravagant"), or the mysterious chiaroscuro of Rembrandt. In truth, to descend lower, there is, to speak practically, constant call for invention from the painter, in detail, in manipulation, in devising means to bring about results in execution, and to give feeling.

This brings us to consider FEELING, which means imparting the required sentiment and character to

the scenes and figures of which the work is made up, and the impression of the whole to even the textures of parts—and herein judgment and taste are required to put in detail or omit it, according to the subject; for in great and imaginative works ordinary trifles are to be omitted, as by the Greeks and by the Italians, Da Vinci, Michael Angelo, Raffael; whereas in more realistic pictures, details are essentially requisite to making out the impression—as in the pictures of Gerard Duow, Teniers, Wilkie, Faed, Frith, &c.

The origin of sculpture and painting in the beginning was probably due to the imitative element inherent in mankind, and being found capable of communicating ideas and thoughts, of recording events, perpetuating history, making visible objects for the mind to dwell upon and worship, as poetry became a means of employing the utmost powers of the mind wherein, during the brief space of a life, one man's intellect has achieved what the rest of the world could but marvel at for ever. Witness Homer, Shakespeare, Phidias, Raffael.

The remotest history of art places its origin in the East — in Egypt — the earliest civilized nation of antiquity. Those first attempts were crude and strange, and progress was slow, keeping pace with the development of the human mind.

The earliest subjects were sacred—for art was thought to be too exalted to be devoted to others—in fact, in early Egypt it was a sacred calling, and its professors men trained to the service of religion. They were bound by

rules—not allowed to swerve from them—so that they became mechanical, conforming and adhering to certain forms, established for many centuries, prohibiting any advance towards beauty.

The unthinking, monotonous adherence to fixed forms in modern Chinese painting and sculpture has its prototype in the productions of the ancient Egyptians, whose singular representations of the human figure, of animals, and other objects, were not permitted by the priesthood to be departed from, as those fixed forms, with all their absurdities, were held sacred; and no common or illiterate person was allowed to practise art, lest they should introduce anything at variance with the laws established of the figures of the deities. Their conventionalities became characteristics, perhaps from policy in the priesthood to inspire awe and wonder, by making the representations of their deities, &c., different from ordinary humanity. No approach was made towards beauty; hence, they never advanced beyond the stiff postures, absurd violation of all consistency in drawing and perspective; such as putting a front view eye in a profile head, the feet and hands twisted aside, in a figure standing full front, dislocated necks, &c. They knew nothing of dignity or grandeur, and the only way they had of producing either was by size—frequently enormous—apparently intended to arouse reverence and admiration.

The monuments of Babylon are much the same as those of Egypt, but rather more resembling nature and freedom.

From this condition art advanced, and attained its highest perfection in ancient Greece. At first there, 500 B.C., it had much of the old Egyptain character. In its golden age, 400 B.C., the perfection of later Greek art is to be attributed to their public spirited enthusiasm. With them, art was a glory, and its practice sacred. An artist in ancient Greece was looked up to as a superior being, honoured as the bearer of a divine gift, devoted to the gods and the community.

The arts were the breath of life with the Greeks, and, as Cicero observes, nothing could have compensated them for the loss of such works as the Venus; it would have been felt as a public calamity. Art was with them the highest aim of public thought, and the universal interest, made it rise to its perfection. From absence of that national interest, high art has never since been equal to what the Greeks made it. Phidias, Appelles, have not reappeared.

Art fell when Greece fell, and Rome rose. The Roman conquerors had no such love for art as the ancient Greeks, they only used it for a luxury, and though they employed Greeks, it was no longer upon the class of work achieved of old; but for adornments, and commemorations of their victorious achievements.

During ages of conquest and barbarism it had passed away from Greece, and had died out, or almost sunk to the low level of its primeval condition in Egypt.

Upon the establishment of Christianity, however, and under the influence of the Church, it revived in Italy. Leo X. and Julius II. were chief patrons, when Leonardo

da Vinci, Michael Angelo, and Raffael flourished, to attempt to impart but an idea of whose marvellous works, their learning, power of invention, intuitive perception, and knowledge, would be in vain ; for all that the ablest since their day can do by a life-long study enables them but partly to comprehend their works, to wonder and admire. With these greatest of all, and other masters in Italy, art rose again. There, and in other European nations, as Holland, Germany, Spain, Flanders, appeared several most extraordinary geniuses, whom we call the old masters; most of the greatest being nearly contemporary, and achieving works not since approached.

The world does not possess *paintings* by the great Greeks; we only know of their merit from contemporary historians and other writers. Their paintings have perished, but some of their unequalled statuary and sculpture remain to be marvelled at, such as the Laocoon, Venus de Medici, Apollo Belvidere, Hercules, the Elgin Marbles, and many others.

But the world happily possesses the greater part of the works of those whom we are accustomed to term the old masters, by which is meant those from about the time of Raffael up to Rubens. The variety of subject treated, the extent of knowledge, thought-power, feeling, skill, in them is almost infinite, or, it may at least be said, is amazingly comprehensive. Yet, excepting the above and a few others, most were produced by devoted enthusiasts in poverty. Few were like Raffael and Rubens, princely rich.

Thus we find that the first development of art in Egypt was under the sanction of the priesthood, made exclusive, and even limited to men trained in religion, supported as a national institution. Also we find that in Greece, where it was most perfected, it was all in all to the entire community—unlimited honour, unlimited rewards were given the great masters. Again, in Italy, with the Church and State for its support, the supreme Pontiff, his cardinals, the great, the learned, and most opulent, we see the result of combination, genius, devotion, enthusiasm, and patronage. The history of ancient Egypt and ancient Greece is too remote for us to have details of individual instances; but of the great masters of Italy, 400 years ago, we know more; and we know that there were many great men who were also of that country and of nearly the same period whose works are immortal, but who had not the patronage of the wealthy, as had Raffael and Michael Angelo, but who achieved works second only to theirs, by long devotion of lives to hard work, in poverty—some in absolute want; for the spirit of art was irresistibly strong within them; and where so, it worked its way, if not amidst luxury and wealth in palaces, in contented poverty under any roof that happened to be apportioned to their hard lot. The spirit did its work, whether under the advantages of fortune or despite all adverse circumstances.

It would seem that there are periods wherein certain conspicuous conditions tend to remarkable results. There have been ages, marked as periods, wherein vast revolu-

tions have occurred from time to time; the world advancing in parts, then declining there to develop and advance further elsewhere. So it is in arts, literature, politics, and arms—so in religion—so in the mental, moral, and social condition of mankind.

Now-a-days, both patronage and practice are, generally speaking, wrong. On the one hand, there is no patronage for histrionic greatness in art to depend upon as a settled prospect—all precarious, because not in requisition by the Church, as of old; nor is the moneyed community educated or bred up to a feeling or capacity equal to caring sufficiently to employ high talent upon long and costly undertakings in their palaces and mansions; nor is any public action taken for the support and encouragement of it. Consequently, there is not the universal interest felt in or honour paid to art as was in the middle ages—all which conditions developed and fostered it. Thus, on the one hand, we have want of patronage.

On the other, there is, on the part of so-called students, no object of greatness pursued. If the pictures and statues that are now-a-days being done were to be preserved, in most instances, posterity would be puzzled to name the school from which they emanated. Simple appearances of things, frivolous subjects, without sentiment or purpose, is too much, with rare exceptions, the character of the medley exhibitions which we see yearly.

Comparing the present condition of art, the patrons, professors and their productions, with the celebrated periods of art-greatness in bygone periods, the contrast

is striking and instructive; for although some historical works of the Moderns evince consummate learning and knowledge, high classical taste and requirement, beautiful treatment, with excellent colour and mastery of detail, remarkable skill in handling, imitation of textures, together with realistic portrayal of Nature in her ordinary appearances to a degree often surprising, there does not appear any particular originality to be characterized as a school, not the sublime grandeur which distinguished some of the great old masters; and in instances where Moderns have made sacrifices in endeavours to produce historical works, the lack of encouragement or reward has been very different from what the more fortunate of former ages received. And though, as just observed, some truly accomplished sculptors and painters have lately appeared, and do now exist, the number of mediocre and inferior ones is legion. Of any rank and condition, many of the best are deprived of the opportunity of ever achieving fame, for their abilities are necessarily prostituted to earning a livelihood at common work. As to being learned or philosophic in their art, this class ignore such matters altogether. Too many arrive at, or start with, a notion that if they can manage the palette, and produce a specious something, they have made a picture, and are enrolled painters for ever.

As to who should or can become painters, much depends upon the enthusiasm, the ability, and energy of any one; coupled with early opportunities and other advantages.

Reynolds said "there is no royal road to success in painting," meaning that, whatever the natural qualifications, there is much to learn and much industry required. Let none begin who are not devoted thoroughly, so as willingly to sacrifice all for it, night and day.

In the words of Michael Angelo, "Art is a jealous mistress, who will admit of no rival."

It is difficult to rise or make a name in art for those who have to work for a living, as the time taken in getting this position should be spent in learning and advancing in the higher walks of art that eventually lead to fame. The struggling artist finds it difficult to get a name; yet until this is achieved he cannot hope for patronage. From this cause, though a number of pictures are bought at exhibitions, and elsewhere, every year, purchasers do not always buy from taste, feeling, or knowledge. This class only "invest" in paintings by artists whose works have got up in the market, so as to be safe of "realizing" at a profit when wishful.

Though there is neither the Church nor Government support to foster art, as in the former ages referred to, it is nevertheless probable that we are at the present time, by our efforts, by the growing taste evinced by connoisseurs, and the gradual diffusion of interest in the works of genius, laying a foundation which shall at no distant period develop conditions and results akin to those of the periods which produced Phidias and Raffael.

In conclusion, as the issue of all this discourse, from a life of thought, some reading, study, and experience, I would wish to offer a few words of advice to the young aspirant after art. First to be *sure* of a strong desire to become excellent, so strong that no opposition, no difficulty, can subdue or daunt him, for that there will be much of each is certain; second, if he is without resources, no purse or friends to supply the requsite, whilst on the road, let him beware how the enthusiasm of youth or ambition betray him into a path which leads on, on, on to perhaps old age and poverty. For the bright vision of early life, in most things, is illusive—to die whilst he lives, to live after he is dead, for fame, or hope of fame, when even whilst living, he cannot make a blast of the trumpet heard amidst the general din. He must not look to patronage for support whilst working his toilsome way up the hill. Before he can get rewarded by recognition and remuneration he must work on year after year amidst, perhaps, hard privation, into notoriety, by producing and sending his works to exhibitions, where the best are not always admitted, where the unknown are frequently "skied" and passed by, living in the hope that they may be admired and bought. There, if his efforts are ever to become known, it will be through notices of praise or perhaps condemnation in the critiques of reviewers.

Unlike poetry, which may be dashed off at once by one naturally endowed, painting requires a good part of a man's life to acquire the practice of it, whatever his abilities may be But if the student have the

conscious sense of genius, with fair means, whereby he can live with his mind free from the ordinary cares of life, which are a hindrance to, and so clash with higher thoughts, there is no nobler pursuit than the higher achievements of art, and no doubt there will arise some here worthy the honour which has been gained by those of other lands. Let the student endeavour to catch inspiration from the writings of Homer, the Bible, Shakespeare, Dante, Milton.

Then let him study the works remaining of ancient Greece (we have the Elgin Marbles, and copies of most of the antique), the great Italians, our own Flaxman, Barry, Haydon; such a life, well spent in industrious practice and study, with well directed energies, may attain great results; and the time may come when, perhaps at no far distant date, posterity shall wonder and admire on beholding preserved monuments of genius in sculpture and painting by the hand of an Englishman.

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Scarlet Vermilion, Extract of Vermilion	0	9
Madder Lake, Rose Madder	1	0
Carmine	1	6
Extract of Madder Carmine	3	0
PURPLES.		
Purple Lake	0	4
Violet Carmine	1	6
Purple Madder	3	0
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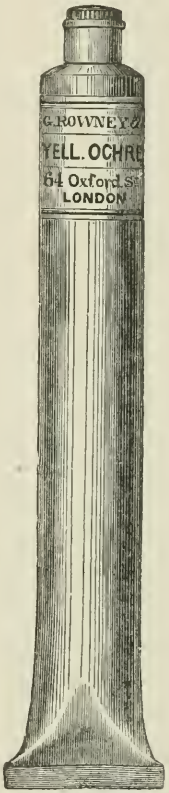
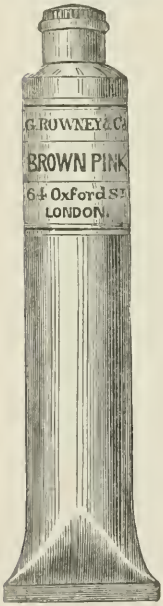
Antwerp Blue, Chinese Blue, Indigo, Permanent Blue, Prussian Blue	0	4
Cœruleum	0	6
Cobalt, French Ultramarine, Ultramarine Ash	1	0
Smalt	2	6
	6	0



FOUR-INCH TUBE.

TWO-INCH TUBE



THREE-INCH TUBE.

	Each. s.	d
GREENS.		
Chrome Green, No. 1		
Chrome Green, ,, 2		
Chrome Green, ,, 3		
Emerald Green		
Mineral Green		
Olive Lake	0	4
Olive Tint, No. 1		
Olive Tint, ,, 2		
Sap Green		
Terra Vert		
Verdigris		
Malachite	1	0
Oxide of Chromium		
Veronese Green		
YELLOWS & ORANGES.		
Chrome, No. 1 Lemon		
Chrome, ,, 2 Yellow		
Chrome, ,, 3 Orange		
Chrome, ,, 4 ,, Deep		
French Naples Yellow		
Gamboge		
Italian Ochre		
Italian Pink		
King's Yellow		
Naples Yellow, No. 1	0	4
Naples Yellow, ,, 2		
Naples Yellow, ,, 3		
Orpiment		
Raw Sienna		
Roman Ochre		
Transparent Gold Ochre		
Yellow Lake		
Yellow Ochre		
Chinese Orange		
Indian Yellow		
Lemon Yellow		
Mars Orange	1	0
Mars Yellow		
Orange Vermilion		
Platina Yellow		
Strontian Yellow		
Cadmium, Pale		
Cadmium, Yellow	1	6
Cadmium, Orange		
Cadmium, ,, Deep		
Aureolin	2	6
BLACKS.		
Black Lead		
Blue Black	0	4
Ivory Black		
Lamp Black		

BROWNS.

	Each. s.	d.
Asphaltum Bitumen Bone Brown Brown Ochre Brown Pink Burnt Umber Caledonian Brown Cappah Brown Cassel Earth Cologne Earth Indian Brown Manganese Brown Mummy Raw Umber Vandyke Brown Verona Brown	0	4
Madder Brown Sepia	0	6
Rubens' Madder	1	0

TWO-INCH TUBE.

GREYS.

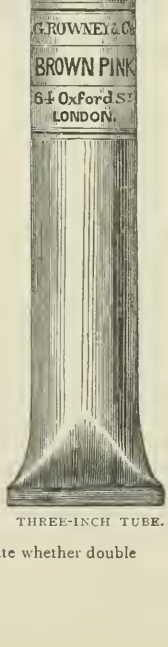
Mineral Grey, No. 1 Mineral Grey, „ 2 Neutral Tint Payne's Grey	0	4

WHITES.

Cremnitz Flake Foundation (double tubes) New Silver Zinc	0	4

MEDIUMS.

Copal McGuilp McGuilp Pyne's McGuilp Rowney's Medium, No. 1 Rowney's Medium, No. 2 (quick drying) Sacrum Siccatif	0	4



THREE-INCH TUBE.

EXTRA SIZE TUBES OF OIL COLOURS.

Tubes, Double Size of 4-inch Tubes	0	8
„ Treble „ „	1	0
„ Containing ½-lb. White	1	3
„ „ 1 lb. „	2	6
„ „ 2 lbs. „	5	0

In ordering double tubes of expensive colours please state whether double 2-inch or double 4-inch are required.

GEORGE ROWNEY & CO.'S POWDER COLOURS,

GROUND EXTRA FINE BY MACHINERY.

REDS.

	Per Ounce s.	d.		Per Ounce s.	d.
Brown Red	0	6	Indian Red	0	6
Burnt Brown Ochre	0	6	Light Red	0	6
Burnt Roman Ochre	0	6	Madder Lake	4	6
Burnt Sienna	0	6	Magenta	1	6
Carmine (French)	4	6	Pure Scarlet	5	3
Carmine, Fine quality	9	0	Red Lead	0	2
Carmine, Orient Tint	12	0	Rose Madder	6	0
Crimson Lake	3	9	Scarlet Lake	3	9
Crim. Lake, Ex. Fine quality	9	0	Scarlet Vermilion	1	3
Deep Rose	18	0	Venetian Red	0	6
Extract of Madder Carmine	18	0	Vermilion	1	0
Indian Lake	1	6			

PURPLES.

Burnt Carmine	15	0	Purple Madder	31	6
Indian Purple	18	0	Violet Carmine	9	0
Purple Lake	3	9	Mauve	1	6

BLUES.

Antwerp Blue	1	0	Permanent Blue	0	1	0
Cobalt	4	6	Prussian Blue	0	1	0
Cœruleum	1	6	Ultramarine, Genuine	7	17	6
French Ultramarine, Ordinary	0	6	Ultramarine, ,,	6	6	0
French Ultramarine, Extra Fine	3	0	Ultramarine, ,,	4	14	6
Indigo	2	0	Ultramarine, ,,	3	3	0

GREYS.

Mineral Grey, Warm Tint	3	9	Ultramarine Ash, Deep	31	0
Mineral Grey, Cool Tint	3	9	Ultramarine Ash, Pale	18	0

BLACKS.

	Per Ounce s.	d.		Per Ounce s.	d.
Blue Black	1	0	Lamp Black	1	0
Ivory Black	1	0			

WHITES.

Flake White, or White Lead	0	3	Permanent White, or Barytes White	0	6
New White, or Cremnitz White	0	6	Zinc White	0	2
			Zinc White, superior	0	3

GREENS.

Emerald Green	0	3	Terra Vert	0	6
Green Oxide of Chromium	3	0	Verdigris	1	0
Malachite	4	6			
Mineral Green	0	9	Veronese Green	3	0

BROWNS.

Bone Brown	0	6	Madder Brown	6	0
Brown Ochre	0	6	Manganese Brown	0	6
Brown Pink	1	6	Mummy	1	6
Burnt Umber	0	6	Raw Umber	0	6
Cappah Brown	0	6	Rubens' Madder	6	0
Cassel Earth	0	6	Vandyke Brown	0	6
Indian Brown	0	6	Verona Brown	0	6

YELLOWS AND ORANGES.

Aureolin	12	0	Lemon Yellow	4	6
Cadmium, Pale	6	0	Mars Orange	6	0
Cadmium, Yellow	6	0	Mars Yellow	4	6
Cadmium, Orange	6	0	Naples Yellow, No. 1	0	6
Cadmium, ,, deep	9	0	Naples Yellow, ,, 2	0	6
Chinese Orange	4	6	Naples Yellow, ,, 3	0	6
Chrome, No. 1, Pale Lemon	0	6	Orpiment	0	6
Chrome, ,, 2, Golden Tint	0	6	Orange Vermilion	1	6
Chrome, ,, 3, Orange	0	6	Raw Sienna	0	6
Chrome, ,, 4, Dp. Orange	0	9	Roman Ochre	0	6
Indian Yellow	6	0	Strontian Yellow	4	6
Italian Pink	1	6	Transparent Gold Ochre	0	6
Italian Pink Golden	3	0	Yellow Ochre	0	6
King's Yellow	0	6	Yellow Lake	1	6

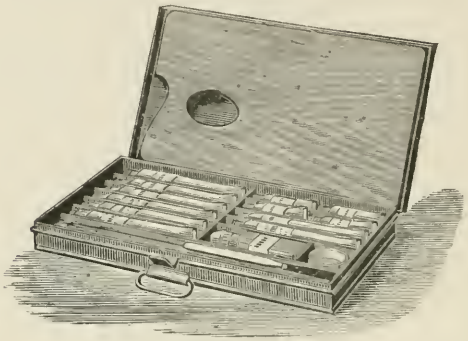
Gamboge in Lump, selected.
Soluble Vandyke Brown.

Chinese Vermilion, in packets.
Pkts. of Powder Colours, *6d.* each

JAPANNED TIN OIL COLOUR BOXES,

FOR CONTAINING

TUBE COLOURS, BRUSHES, OILS, &c.



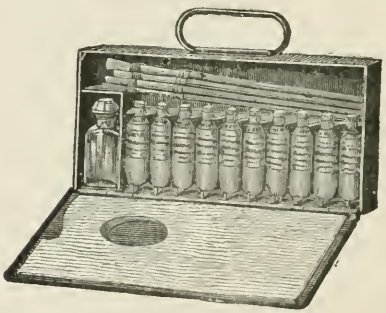
THE ACADEMY BOX, No. 1.

FOR PAINTING IN OIL COLOURS.

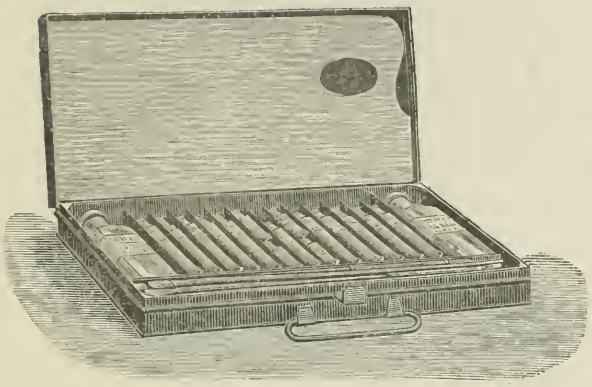
Containing 12 Colours, viz.: Medium, Flake White, Yellow Ochre, Naples Yellow No. 1, Raw Sienna, Light Red, Vermilion, Crimson Lake, Raw Umber, Vandyke, Ivory Black, and Permanent Blue; a Steel Palette Knife, Bottle of Turpentine, 4 Brushes, Dipper, and Mahogany Palette. Size, 9¼ by 5½, 1⅛ deep.

Price complete, 10s. 6d.

THE POCKET SKETCHING BOX.

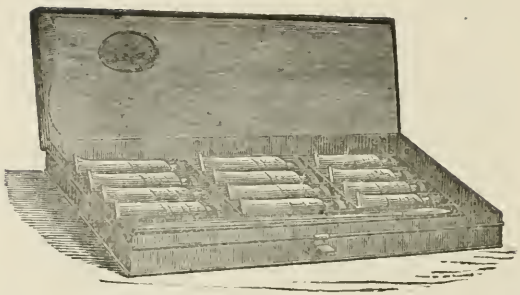


Containing ten Colours, in two-inch tubes, 5 Brushes, Bottle of Turpentine, and Mahogany Palette. Price complete, 5s.



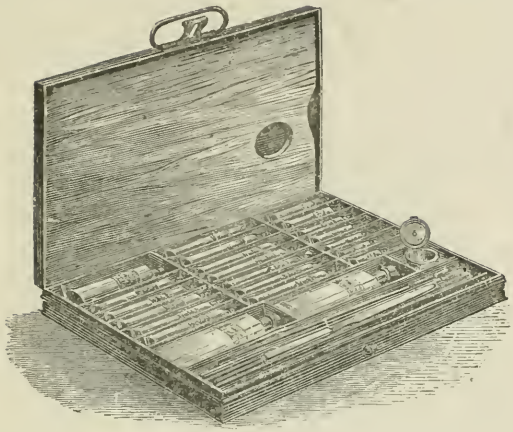
STUDENT'S OIL SKETCHING BOX.

	Empty. £ s. d.	Fitted. £ s. d.
Oil Sketching Box—size, 12 inches by 6 inches 1¼ inch deep—containing 14 colours, viz., Flake White, Vandyke Brown, Light Red, Ivory Black, Chrome No. 1, Naples Yellow No. 2, McGuilp, Vermilion, Permanent Blue, Crimson Lake, Burnt Sienna, Yellow Ochre, Raw Sienna, and Prussian Blue; one each flat Sables, Nos. 1, 3, 4, and 6; one each flat French Tools, Nos. 1, 4, and 6; No. 1 Badger Softener, 3 inch Palette Knife, 4½ inch Brass Portcrayon, Two Bottles Linseed Oil and Turpentine, and 12 inch Mahogany Palette. - - - - - - - - -	0 6 6	1 0 0



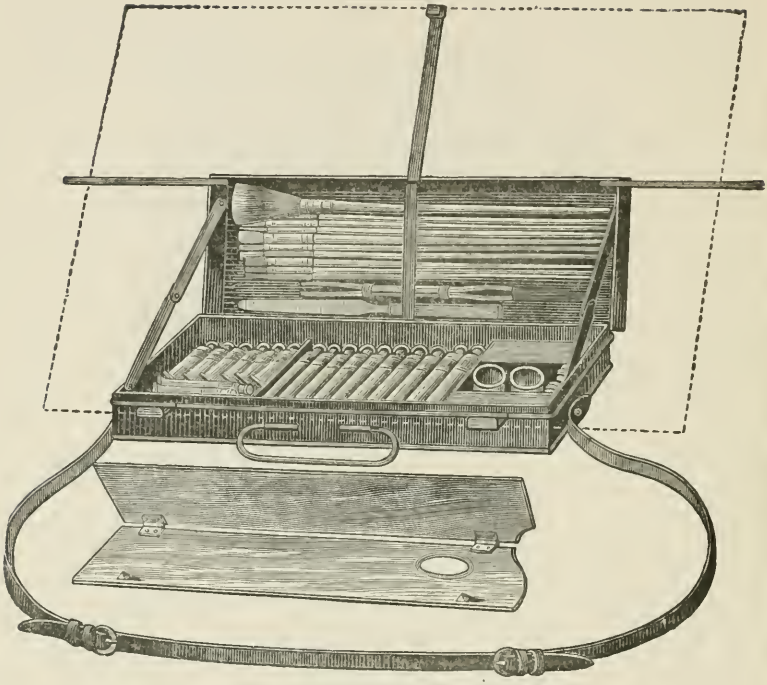
OIL SKETCHING BOX, A & B.

	Empty. £ s. d.	Fitted. £ s. d
A.		
Oil Sketching Box—size, 10¾ inches by 3¾ inches, 1½ inch deep—containing twelve colours, viz., Flake White, Naples Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion, Crimson Lake, Permanent Blue, Ivory Black, Vandyke Brown, and McGuilp; one each 1, 2, and 3, flat Sables in tin; one each 1, 4, and 6 flat French Tools, No. 1 Badger Softener, 3 inch Palette Knife, Chalk, and Mahogany Folding Palette.	0 3 9	0 15 0
B.		
Oil Sketching Box—size 13 inches by 4¼ inches, 1¼ inch deep—containing twelve colours, viz., Flake White, Naples Yellow No. 2, Yellow Ochre, Chrome No. 1, Light Red, Vermilion, Crimson Lake, Cobalt, Prussian Blue, Ivory Black, Bitumen, and McGuilp; one each 1, 3 and 4 flat Sables in tin; one each 1, 4, and 6 flat French Tools, No. 1 Badger Softener, 3 inch Palette Knife, and Mahogany Folding Palette	0 5 3	0 17 6



FLAT OIL SKETCHING BOX, C & D.

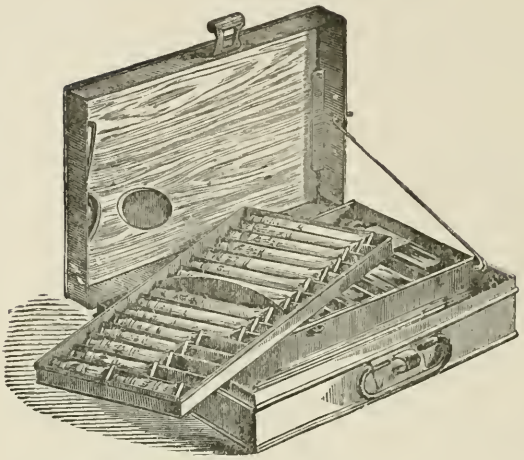
	Empty.			Fitted		
	£	s.	d.	£	s.	d.
C.						
Flat Sketching Box—size 13 inches by 8½ inches, 1½ inch deep—containing twenty colours, viz., Flake White (double), Chrome Yellow No. 1, Naples Yellow No. 2, Yellow Ochre, Raw Sienna, Italian Pink, Orange Chrome, Light Red, Burnt Sienna, Vermilion, Crimson Lake, Permanent Blue, Prussian Blue, Ivory Black, Bitumen, Vandyke Brown, Raw Umber, Terra Vert, Emerald Green, Sacrum ; two bottles, Mastic Varnish and Light Drying Oil, Capped Dipper, one each 1 to 6 Flat French Tools, 3 inch Palette Knife, and 12 inch Mahogany Palette. - - - - - -	0	7	2	1	1	0
D.						
The same as Box C, with the addition of a recess underneath for Millboards. Fittings same as Box C, and two Prepared Millboards 12 inches by 8 inches. - - - - - - - - -	0	9	9	1	5	8



OIL SKETCHING BOX, G.

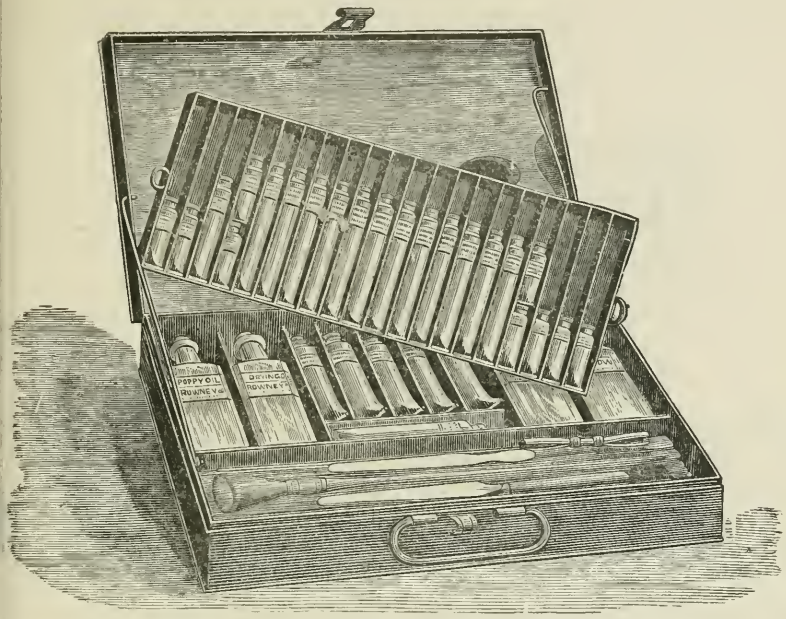
	Empty.	Fitted.
E.	£ s. d.	£ s. d.
Improved Flat Sketching Box—size, 13½ inches by 8½ inches, 1⅝ inch deep—containing two Double Tubes, Flake White and McGuilp; Twenty Single Tubes, Chrome 1 and 4, Naples Yellow, Yellow Ochre, Vermilion, Burnt Sienna, Light Red, Indian Red, Rose Madder, Crimson Lake, Cobalt, Permanent Blue, Prussian Blue, Ivory Black, Brown Pink, Manganese Brown, Raw Umber, Bitumen, Emerald Green, Terra Vert; one each 1, 2, 3, and 6 Flat Sables in tin, one each 1 to 6 Flat French Tools, No. 2 Badger Softener, two bottles, Light Drying Oil and Turpentine, Capped Dipper, 3½ inch Palette Knife, and 13 inch Mahogany Palette. - -	0 11 0	1 10 0

	Empty. £ s. d.	Fitted. £ s. d.
F.		
The same as Box E, with the addition of a recess underneath for Millboards. Fittings same as Box E, and two Prepared Millboards 13 inches by 8 inches. - - - - - - - - - -	0 13 6	1 15 0
G.		
Oil Sketching Box—size, 12¼ inches by 4¼ inches, 2 inches deep—containing the following nineteen colours, viz., Flake White, Naples Yellow, Yellow Ochre, Raw Sienna, Cadmium Yellow, Light Red, Indian Red, Scarlet Vermilion, Crimson Lake, Madder Brown, Cobalt, Cœruleum, Prussian Blue, Veronese Green, Terra Vert, Ivory Black, Bitumen, Raw Umber, and McGuilp, one each 1 to 6 flat Sables in Tin ; one each 1, 4, and 6 flat French Tools, No. 6 Badger Softener, 3½ inch Palette Knife, Chalk, 6 inch Portcrayon, Japanned Tin Bottles of Linseed Oil and Turpentine, Double Dipper, and Folding Mahogany Palette. The Box contains a contrivance to hold a canvas, as shown in illustration, the strap, passing under the feet, holds the Box firmly on the knees. *(See cut, page 12)* - -	0 13 6	1 16 6
H.		
Small Oil Colour Box—size, 9 inches by 7 inches, 2½ inches deep—containing twelve Single Colours, viz., Chrome No. 1, Naples Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Crimson Lake, Cobalt, Prussian Blue, Ivory Black, Vandyke Brown, Terra Vert; Double Tubes, Flake White and Medium ; 4 bottles, Mastic, Light Drying Oil, Linseed Oil, and Turpentine ; one each 1 to 6 flat Sables in Tin, one each 1 to 6 flat French Tools, No. 3 Badger Softener, Chalk, 6 inch Portcrayon, 3½ inch Palette Knife, and Mahogany Palette. *(See cut, p14)*	0 7 2	1 6 6
I.		
Small Oil Colour Box—size, 10 inches by 7 inches, 2½ inches deep—containing three Double Tubes, Flake White, Medium, and Yellow Ochre ; 16 single Tubes, Chrome No. 1, Naples Yellow No. 2, Raw Sienna, Brown Pink, Crimson Lake, Light Red, Indian Red, Vermilion, Cobalt, Permanent Blue, Prussian Blue, Ivory Black, Vandyke Brown, Raw Umber, Terra Vert, Emerald Green ; four bottles, Mastic Varnish, Light Drying Oil, Poppy Oil, and Turpentine, one each 0 to 6 Flat Sables in Tin, one each 0 to 6 Flat French Tools, No. 5 Badger Softener, Chalk, 4½ inch Portcrayon, 3½ inch Palette Knife, 10 inch Mahogany Palette. *(See cut, page 14.)* -	0 8 3	1 11 6



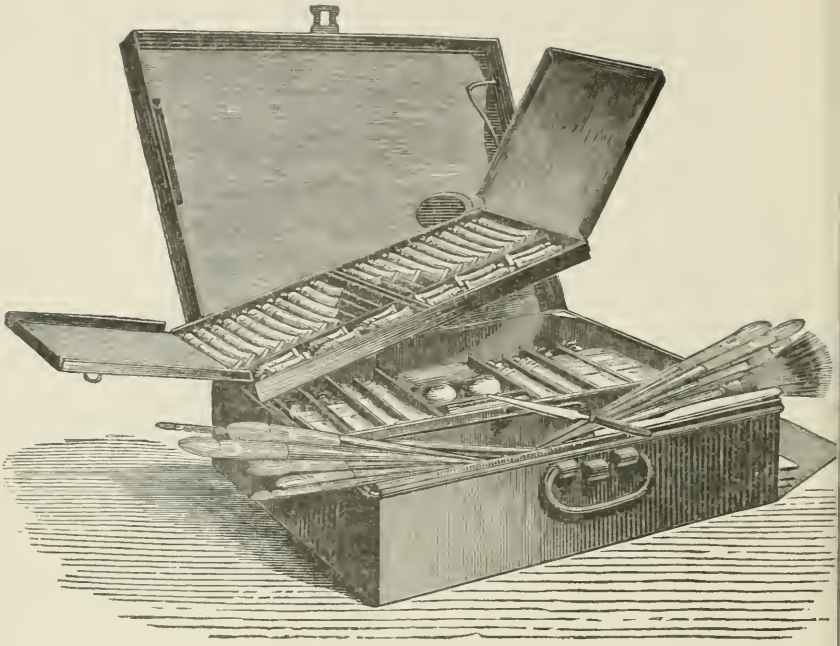
SMALL OIL COLOUR BOXES, H, I, & K.

	Empty. £ s. d.	Fitted. £ s. d.
K. The same as Box I, with the addition of a recess underneath for Millboards. Fittings same as Box I, and three Prepared Millboards, 10 inches by 7 inches. - - - - - - - - - -	0 10 3	1 16 0
L. Small Oil Colour Box—size 10¾ inches by 7½ inches, 3 inches deep—containing three double Tubes, Flake White, Medium, and Yellow Ochre; twenty single Tubes, Pale Cadmium, Naples No. 2, Yellow Ochre, Raw Sienna, Yellow Lake, Brown Pink, Crimson Lake, Light Red, Indian Red, Vermilion, Rose Madder, Coeruleum, Cobalt, Permanent Blue, Prussian Blue, Ivory Black, Vandyke Brown, Raw Umber, Terra Vert, Veronese Green; three bottles, Mastic Varnish, Light Drying Oil, and Turpentine; one each 0 to 6 Round and Flat Sables in Tin, one each 0 to 9 Flat French Tools, No. 6 Badger Softener, Chalk, 4½ inch Porterayon, 3½ inch Steel and 6 inch Ivory Palette Knives, Capped Dipper, Mahogany Palette. The Tray for the Colours has a cover which opens out when the Box is in use. - -	0 11 8	2 8 0



MIDDLE OIL COLOUR BOX, N. & O.

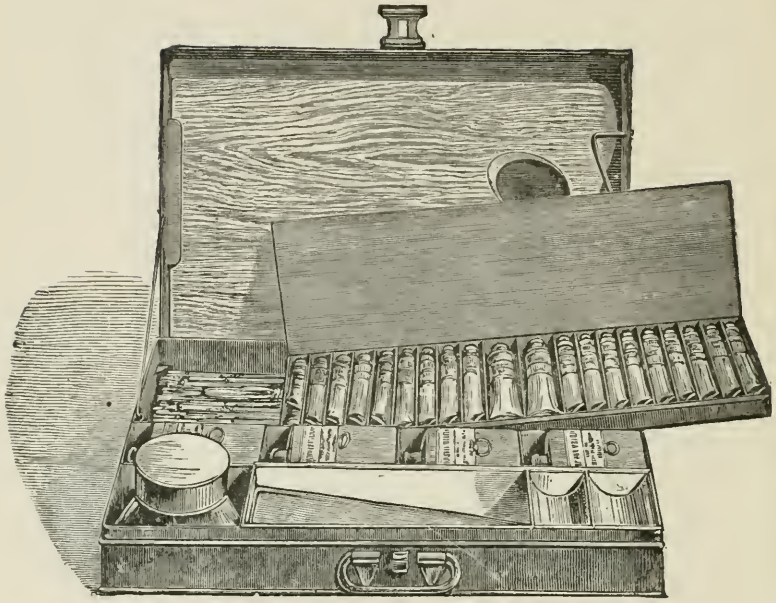
	Empty.	Fitted.
	£ s. d.	£ s. d.
M.		
The same as Box L, with the addition of a recess underneath for Millboards. Fittings same as Box L, and three prepared Millboards, 10 inches by 7 inches. - - - - - - - - -	0 14 3	2 13 0
N.		
Middle Oil Colour Box—size 12¼ inches by 8¼ inches, 2¾ inches deep—containing six double Tubes, Flake White, Yellow Ochre, McGuilp, Siccatif, Light Red, and Ivory Black ; twenty-one single Tubes, Zinc White, Chrome No. 1, Naples Yellow No. 2, Raw Sienna, Brown Ochre, Burnt Sienna, Indian Red, Crimson Lake, Scarlet Lake, Rose Madder, Cœruleum, Cobalt, French Ultramarine, Prussian Blue, Raw Umber, Vandyke Brown, Manganese Brown, Bitumen, Terra Vert, Veronese Green, Emerald Green ; 4 bottles, Mastic Varnish, Light Drying Oil, Poppy Oil, and Turpentine ; one each 0 to 6 Flat Sables in Tin, one each 0 to 9 Flat French Tools, No. 3 Badger Softener, 4 inch Steel and 6 inch Ivory Palette Knives, and 12 inch Mahogany Palette. - - - - - - -	0 10 10	2 2 0



IMPROVED LARGE OIL COLOUR BOX, P & Q.

		Empty.	Fitted.
		£ s. d.	£ s. d.
O.	The same as Box N, with the addition of a recess underneath for Millboards. Fittings same as Box N, and three Prepared Millboards, 12 inches by 8 inches. (*See cut, page* 15.) - - -	0 13 6	2 7 9

	Empty. £ s. d.	Fitted. £ s. d.
P. Improved Large Oil Colour Box—size, 14½ inches by 9½ inches, 2¾ inches deep—containing four double tubes, Flake White, Yellow Ochre, Medium, and Ivory Black; thirty-four single Tubes, Zinc White, Lemon Yellow, Naples Yellow Nos. 1 and 2, Yellow Lake, Pale Cadmium, Deep Cadmium, Raw Sienna, Brown Ochre, Burnt Sienna, Chinese Orange, Light Red, Indian Red, Vermilion, Orange Vermilion, Rose Madder, Crimson Lake, Scarlet Lake, Madder Brown, Cœruleum, Cobalt, French Ultramarine, Prussian Blue, Indigo, Brown Pink, Raw Umber, Vandyke Brown, Manganese Brown, Bone Brown, Bitumen, Veronese Green, Terra Vert, Emerald Green, and Sacrum; four bottles, Mastic Varnish, Light Drying Oil, Poppy Oil, and Turpentine; Double Capped Dipper, one each 0 to 9 Round and Flat Sables in Tin, one each 0 to 12 Flat French Tools, No. 9 Badger Softener, 4 inch Steel and 8 inch Ivory Palette Knives, Charcoal, Chalk, 6 inch Portcrayon, 14 inch Mahogany Palette. (*See cut, page* 16.) - - - - - - -	0 16 6	4 4 0
Q. The same as Box P, with the addition of a recess underneath for Millboards. Fittings same as Box P, and three Prepared Millboards, 14 inches by 9 inches. (*See cut, page* 16.) - - - -	1 0 0	4 10 6
R. Complete Large Oil Colour Box—size, 14½ inches by 10 inches, 2¾ inches deep—with four Screw-top Japanned Bottles for Oils and Varnishes, Japanned Brush Washer and Smutch Pan. The colours are held in a covered tray, containing twenty-six colours, viz., Flake White, Lemon Yellow, Naples Yellow No. 2, Pale Cadmium, Yellow Ochre, Italian Pink, Raw Sienna, Burnt Sienna, Light Red, Indian Red, Vermilion, Crimson Lake, Madder Lake, Indian Lake, Cœruleum, Cobalt, Permanent Blue, Prussian Blue, Ivory Black, Bitumen, Vandyke Brown, Raw Umber, Terra Vert, Mineral Green, Emerald Green, McGuilp; four bottles, Mastic Varnish, Light Drying Oil, Linseed Oil, and Turpentine; one each 0 to 6 Round and Flat Sables in Tin, one each 0 to 12 Flat French Tools, No. 9 Badger Softener, 4 inch Steel and 8 inch Ivory Palette Knives, Charcoal, Chalks, 6 inch Portcrayon, Three-jointed Common Mahl Stick, and 14 inch White Wood Palette. (*See cut, page* 18.) - -	1 4 9	3 10 0



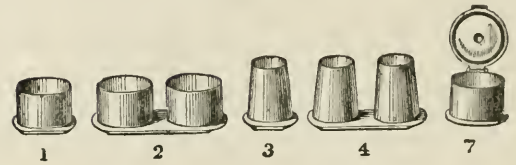
COMPLETE LARGE OIL COLOUR BOXES, R & S.

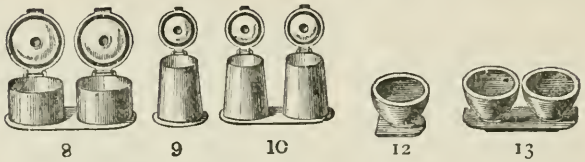
	Empty. £ s. d.	Fitted. £ s. d.
S The same as Box R, with the addition of a recess underneath for Millboards. Fittings also same as Box R, and three Prepared Millboards, 14 inches by 10 inches. - - - - -	1 7 6	3 16 0

	Empty. £ s. d.	Fitted. £ s. d.
T.		
Improved Extra Large Oil Colour Box—size, 16¼ inches by 11½ inches, 4½ inches deep—containing four double Tubes, Flake White, Yellow Ochre, McGuilp, and Ivory Black; forty-six single Tubes, Zinc White, Lemon Yellow, Yellow Lake, Indian Yellow, Cadmium Pale, Cadmium Orange, Cadmium Orange deep, Mars Yellow, Naples Yellow Nos. 1 and 2, Raw Sienna, Italian Ochre, Brown Ochre, Burnt Sienna, Chinese Orange, Light Red, Indian Red, Orange Vermilion, Scarlet Vermilion, Vermilion, Scarlet Lake, Crimson Lake, Rose Madder, Madder Lake, Brown Madder, Purple Madder, Ultramarine Ash, Cœruleum, Cobalt, French Ultramarine, Permanent Blue, Prussian Blue, Mineral Grey Nos. 1 and 2, Brown Pink, Raw Umber, Burnt Umber, Vandyke Brown, Manganese Brown, Bitumen, Veronese Green, Terra Vert, Malachite Green, Mineral Green, Chrome Green, and Sacrum; 6 bottles, Mastic Varnish, Siccatif, Light Drying Oil, Poppy Oil, Linseed Oil, and Turpentine; Double Capped Dipper, Rimmed Dipper, one each 0 to 9 Round and Flat Sables in Tin, one each 0 to 12 Flat French Tools, one each 0 to 6 Round French Tools, one each 00 to 6 Round and Flat Extra Fine French Tools, 1½ inch Flat Varnish Brush, one No. 9 Badger Softener, 4½ inch Steel and 8 inch Ivory Palette Knives, Charcoal, Chalk, 6 inch Portcrayon, best Three-jointed Mahl Stick, 16 inch Mahogany Palette, and three prepared Millboards, 16 inches by 11 inches. - - - - - - -	1 6 8	6 12 9

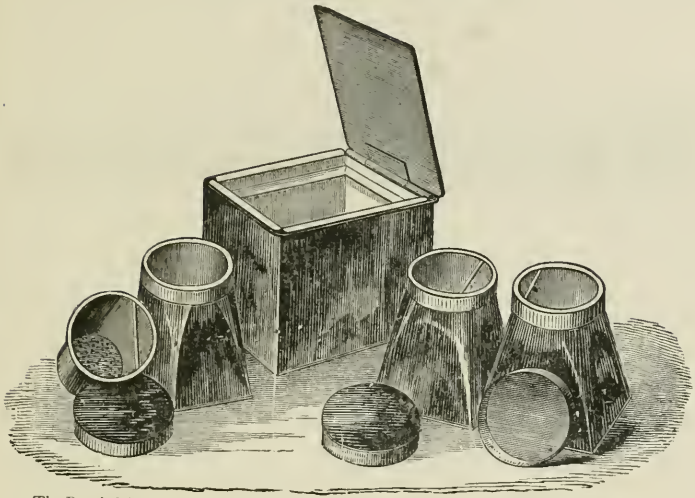
DIPPERS, BRUSH WASHERS, &c.,

FOR OIL PAINTING.



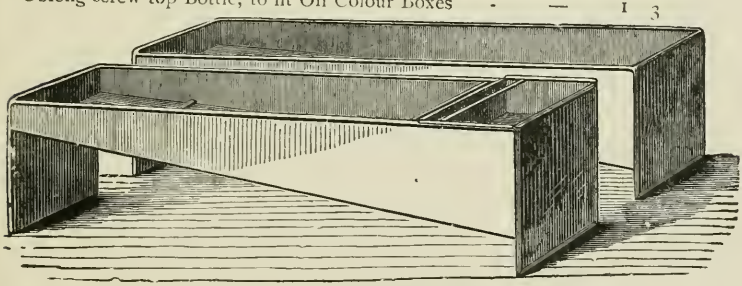


No.		Each. Plain Tin. s.	d.	Japan'd. s.	d.
1	Single Tin Dipper for the Palette - -	0	2	0	4
2	Double ditto - - - - - - -	0	4	0	7
3	Single Conical - - - - - - -	0	3	0	5
4	Double ditto - - - - - - -	0	5	0	9
5	Single Tin Dipper, with screw top - - -	0	6	——	
6	Double ditto ditto - - - -	1	0	——	
7	Single Tin Dipper, with capped lid - - -	0	6	0	9
8	Double ditto ditto - - - -	1	0	1	6
9	Single Conical, with capped lid - - - -	0	6	0	8
10	Double ditto ditto - - - -	1	0	1	6
12	Single Dipper, with removable rim - - -	0	5	0	8
13	Double ditto ditto - - - -	0	10	1	3



Tin Brush Washer. Square Bottom, Round Top. Square Brush Washer. Double Tin Brush Washer. Square Bottoms Round Tops.

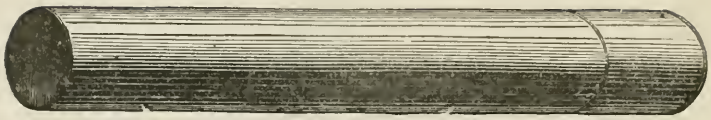
	Plain Tin. Each. s. d.	Japan'd. Each. s. d.
Tin Brush Washer, square bottom, round top	1 3	1 7
Double ditto ditto	2 6	3 1
Square Brush Washer	1 10	2 1
Round Brush Washer, small	0 11	1 1
Oblong screw-top Bottle, to fit Oil Colour Boxes	—	1 3



OIL SLANT AND SMUTCH PAN.

	Plain Tin. Each. s. d.
12-inch Tin Oil Slant	1 5
14-inch ditto	1 8
12-inch Smutch Pan	1 8
14-inch ditto	2 0

OIL BRUSH CASES.



	Plain Tin. Each. s.	d.	Japan'd. Each. s.	d.
No. 1.—14 inches by 1½ inches - - - - -	0	9	1	7
,, 2.—14 ditto by 2 ditto - - - - -	1	0	1	8
,, 3.—14 ditto by 2½ ditto - - - - -	1	2	1	10

OILS, VARNISHES, &c.

	†Glass Bottles containing half-a-gill. Each. s.	d.	Quarter Pints in stone bottles. Each. £	s.	d.	Half-Pints in stone bottles. Each. £	s.	d.	Pints in stone bottles. Each. £	s.	d.	Per Gallon. (Can, 2s. 3d. ex.) £	s.	d.
Mastic Varnish - -	1	6	0	3	0	0	6	0	0	12	0	4	10	0
Crystal Varnish - -	0	9	0	1	3	0	2	3	0	4	6	1	16	0
Light Amber Varnish -	2	0	0	3	9	0	7	0	0	13	6	5	5	0
Paper Varnish - -	0	9	0	1	3	0	2	3	0	4	6	1	16	0
Copal Varnish - -	1	0	0	1	8	0	3	0	0	6	0	2	5	0
Oil Copal Varnish -	1	0	0	1	8	0	3	0	0	6	0	2	5	0
White Hard Varnish -	1	0	0	1	8	0	3	0	0	6	0	2	5	0
Japan Gold Size - -	0	8	0	1	0	0	2	0	0	3	9	1	10	0
White Lac Varnish -	1	0	0	1	8	0	3	0	0	6	0	2	5	0
Nut Oil - - -	0	6	0	0	11	0	1	6	0	3	0	1	1	0
Poppy Oil - - -	0	6	0	0	11	0	1	6	0	3	0	0	18	0
Purified Linseed Oil -	0	6	0	0	9	0	1	0	0	2	0	0	12	0
Light Drying Oil - -	0	6	0	0	10	0	1	3	0	2	3	0	15	0
Dark Drying Oil - -	0	6	0	0	10	0	1	3	0	2	3	0	13	6
Fat Oil - - -	0	9	0	1	3	0	2	3	0	4	6	1	17	6
Spirits of Turpentine -	0	5	0	0	6	0	1	0	0	1	6	0	9	0

*Also in bottles containing half the quantity at half the price.

SICCATIF,

PREPARED BY

GEORGE ROWNEY & CO.

This medium is intended to supersede the use of Oils or McGuilps should be mixed with the colours on the palette, either pure or with the admixture of Oil, or Spirits of Turpentine. The former makes it dry more slowly; the latter increases its drying property. Age renders it nearly colourless, and causes it to dry more rapidly. Exposure to the atmosphere thickens, the addition of Spirits of Turpentine thins the medium.

	s.	*d.*
Bottles	1	3
Tubes	0	4

PREPARED CANVAS.

IN ROLLS OF SIX YARDS.

	Roman.	Quality A. or Ticken. Per yard. *s.*	*d.*
¾ of a yard or 27 inches wide		2	9
⅞ ,, 31 ,,		3	2
3 feet		3	8
3 ,, 2 inch.		4	0
3 ,, 6 ,,		4	6
3 ,, 9 ,,		5	8
4 ,, 6 ,,		7	2
5 ,, 2 ,,		8	8
6 ,, 2 ,,		10	2
7 ,, 2 ,,		12	9

Quality C, per yard, 2*s.* 8*d.* Made 48 inches wide only.

Large Canvases, 6*s.* per square yard.

GEORGE ROWNEY & CO'S
LIST OF
PREPARED CANVAS AND WEDGED FRAMES.

Size. Inches.	Proportion for	Wedged Frames with Canvas. Quality A. Roman or Ticken. Each. £ s. d.	Wedged Frames with Canvas. Quality C. Each. s. d.	Wedged Frames only. Each. £ s. d.
8 by 6	Portrait	0 0 8	0 6	0 0 4
9 ,, 6	Landscape	0 0 9	0 7	0 0 4
9 ,, 7	Portrait	0 0 10	0 7	0 0 4
10 ,, 7	Landscape	0 0 10	0 8	0 0 4
10 ,, 8	Portrait	0 0 11	0 8	0 0 5
12 ,, 8	Landscape	0 0 11	0 8	0 0 5
12 ,, 9	Landscape	0 1 0	0 9	0 0 5
12 ,, 10	Portrait	0 1 0	0 9	0 0 5
13 ,, 9	Landscape	0 1 1	0 9	0 0 5
14 ,, 10	Landscape	0 1 3	0 11	0 0 6
14 ,, 12	Portrait	0 1 4	1 0	0 0 6
15 ,, 11	Landscape	0 1 5	1 0	0 0 6
16 ,, 12	Landscape	0 1 6	1 1	0 0 6
17 ,, 13	Landscape	0 1 9	1 2	0 0 6
18 ,, 12	Landscape	0 1 9	1 2	0 0 7
18 ,, 14	Portrait	0 1 11	1 4	0 0 7
19 ,, 13	Landscape	0 1 10	1 3	0 0 7
20 ,, 12	Landscape	0 1 9	1 4	0 0 7
20 ,, 16	Portrait	0 2 0	1 6	0 0 8
21 ,, 14	Landscape	0 2 1	1 6	0 0 8
21 ,, 17	Portrait	0 2 3	1 7	0 0 9
22 ,, 16	Landscape	0 2 3	1 7	0 0 9
22 ,, 17	Landscape	0 2 4	1 7	0 0 9
24 ,, 12	Landscape	0 2 1	1 7	0 0 9
24 ,, 16	Landscape	0 2 6	1 10	0 0 11
24 ,, 18	Landscape	0 2 8	1 10	0 0 11
24 ,, 20	Portrait, Head-size	0 2 9	2 1	0 0 11
27 ,, 20	Landscape	0 3 3	2 2	0 0 11
29½ ,, 21½	Landscape	0 3 8	2 3	0 1 3
30 ,, 20	Landscape	0 3 7	2 5	0 1 2
30 ,, 25	Portrait, ¾-size	0 4 1	3 0	0 1 4
36 ,, 24	Landscape	0 4 10	3 4	0 1 8
36 ,, 28	Portrait, Kitcat	0 5 4	3 10	0 1 9
44 ,, 34	Portrait, Small half-length	0 9 0		0 4 2
50 ,, 40	Portrait, half-length	0 12 6		0 5 5
56 ,, 44	Portrait, Bishop's half-length	0 15 8		0 5 9
94 ,, 58	Portrait, whole length	2 2 0		1 0 8
106 ,, 70	Portrait, Bishop's whole length	2 14 0		1 3 2

C quality is not made larger than 36 by 28

The last two are 4*s.* extra with hinges.

Irregular and large sizes made to order on the shortest notice.

Artists' Canvas prepared in a variety of ways, including Pure White single-primed, and absorbent Grounds,

Odd-sized Frames up to 30 by 25 are charged the same as Frames two sizes larger, for instance—a Frame 15 by 12 would be charged the same price as one 18 by 12.

PREPARED MILLBOARDS FOR OIL PAINTING.

No. 1 of Ordinary Thickness.

	Each. s.	d.		Each. s.	d.
6 inches by 5 inches -	0	6	12 inches by 8 inches -	1	0
7 ,, 5½ ,, -	0	7	12 ,, 9 ,, -	1	0
8 ,, 6 ,, -	0	8	12 ,, 10 ,, -	1	1
9 ,, 6 ,, -	0	9	13 ,, 9 ,, -	1	1
9 ,, 7 ,, -	0	9	13 ,, 10 ,, -	1	2
9 ,, 8 ,, -	0	9	13 ,, 11 ,, -	1	2
10 ,, 7 ,, -	0	9	14 ,, 9 ,, -	1	2
10 ,, 8 ,, -	0	9	14 ,, 10 ,, -	1	3
11 ,, 8 ,, -	0	11	14 ,, 11 ,, -	1	4
11 ,, 9 ,, -	1	0			

No. 2 of Extra Thickness.

	Each. s.	d.		Each. s.	d.
14 inches by 12 inches -	1	6	17 inches by 12 inches -	2	0
15 ,, 11 ,, -	1	8	17 ,, 14 ,, -	2	3
15 ,, 12 ,, -	1	9	18 ,, 12 ,, -	2	3
16 ,, 11 ,, -	1	9	18 ,, 13 ,, -	2	4
16 ,, 12 ,, -	1	11	18 ,, 14 ,, -	2	8

No. 3 of Double Thickness.

	Each. s.	d.		Each. s.	d.
19 inches by 12 inches -	2	6	21 inches by 17 inches -	3	9
19 ,, 13 ,, -	2	6	22 ,, 15 ,, -	3	5
19 ,, 14 ,, -	2	8	22 ,, 16 ,, -	3	9
19 ,, 15 ,, -	2	9	22 ,, 18 ,, -	4	6
10 ,, 14 ,, -	3	0	24 ,, 18 ,, -	5	3
20 ,, 16 ,, -	3	2	24 ,, 20 ,, -	6	0
21 ,, 15 ,, -	3	3	30 ,, 25 ,, -	9	0

SKETCHING OR ACADEMY BOARDS FOR OIL PAINTING.

	Each. s.	d.		Each. s.	d.
8 inches by 6 inches -	0	2	14 inches by 12 inches -	0	5
9 ,, 7 ,, -	0	3	15 ,, 10 ,, -	0	5
10 ,, 7 ,, -	0	3	15 ,, 11 ,, -	0	6
10 ,, 8 ,, -	0	3	16 ,, 12 ,, -	0	6
12 ,, 8 ,, -	0	3	18 ,, 14 ,, -	0	9
12 ,, 9 ,, -	0	4	19 ,, 12 ,, -	0	6
12 ,, 10 ,, -	0	5	20 ,, 15 ,, -	0	10
13 ,, 9 ,, -	0	5	24 ,, 19 ,, -	1	0
13 ,, 10 ,, -	0	5	19 ,, 12 Stout -	0	8
14 ,, 9 ,, -	0	5	24 ,, 19 ,, -	1	3
14 ,, 10 ,, -	0	5			

CANVAS BOARDS.

These Boards present a surface of the best primed Canvas, and from their neat and portable form, are undoubtedly the very best kind of Sketching Board ever introduced.

	Each. s.	d.
7 inches by 5½ inches -	0	7
8 „ 6 „ -	0	8
9 „ 6 „ -	0	9
9 „ 7 „ -	0	9
10 „ 7 „ -	0	9
10 „ 8 „ -	0	9
11 „ 8 „ -	0	11
11 inches by 9 inches -	1	0
12 „ 8 „ -	1	0
12 „ 10 „ -	1	1
13 „ 9 „ -	1	1
13 „ 10 „ -	1	2
14 „ 10 „ -	1	3

OIL SKETCHING PAPER.

	Per Sheet. s.	d.
Royal Size, 24 inches by 19 inches, Canvas grain - - -	0	8
Imperial, 30 „ 21 „ „ „ - - -	0	9
Goodall's Sketching Paper, 21 inches by 15 inches - - -	1	0

PREPARED MAHOGANY PANELS.

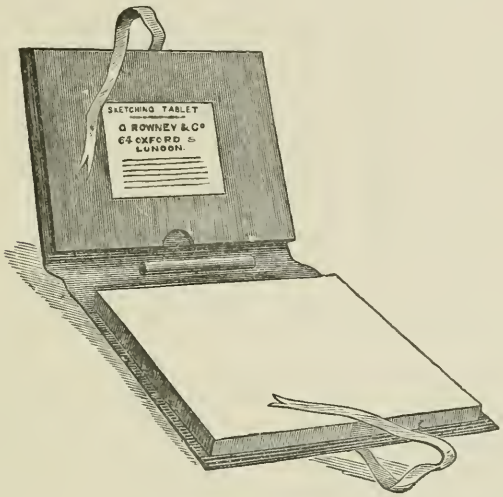
	Each. s.	d.
8 inches by 6 inches -	1	6
9 „ 6 „ -	1	6
9 „ 7 „ -	1	6
10 „ 7 „ -	2	0
10 „ 8 „ -	2	3
11 „ 8 „ -	2	6
11 „ 9 „ -	2	9
12 „ 8 „ -	3	0
12 „ 9 „ -	3	0
12 „ 10 „ -	3	6
13 „ 8 „ -	3	0
13 „ 9 „ -	3	6
13 „ 10 „ -	3	9
13 „ 11 „ -	4	0
14 „ 9 „ -	3	9
14 „ 10 „ -	4	0
14 „ 12 „ -	5	0
15 „ 11 „ -	5	0
15 „ 12 „ -	5	3
16 „ 12 „ -	5	3
17 inches by 12 inches -	5	9
17 „ 13 „ -	6	3
17 „ 14 „ -	6	6
18 „ 12 „ -	6	3
18 „ 13 „ -	6	6
18 „ 14 „ -	7	0
19 „ 13 „ -	7	0
19 „ 14 „ -	7	9
19 „ 16 „ -	9	0
20 „ 14 „ -	8	3
20 „ 16 „ -	9	6
21 „ 17 „ -	11	6
22 „ 16 „ -	11	6
22 „ 18 „ -	13	3
23 „ 16 „ -	12	3
24 „ 18 „ -	14	0
24 „ 20 „ -	14	9
28 „ 20 „ -	19	9
30 „ 25 „ -	26	6
36 „ 28 „ -	39	6

BLOCKS WITH AND WITHOUT CASES FOR SKETCHES IN OIL COLOURS.

Made on the principle of the Solid Sketch Block, and are composed of a number of sheets of Prepared Paper, fastened at the edges, forming a solid block of paper, from which each sheet may be separated by passing a knife round the edge.

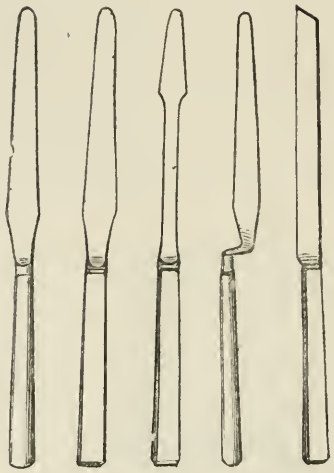
Each Block contains 24 Surfaces of Oil Sketching Paper.

These Sketching Blocks in cases are also made with Japanned Tin Frame, which serves as a protection to the wet sketches.



	Size.	Block only. Each.	Block with Case and Wooden Protector. Each.	Block with Case and Japanned Tin Protector Each.
		s. d.	s. d.	s. d.
Imperial 16mo - -	7 inches by 5	2 0	3 3	4 9
Ditto 8vo - - -	10 ,, 7	3 0	5 6	7 3
Ditto 4to - - -	14 ,, 10	6 0	9 0	12 0
Ditto half - - -	20 ,, 14	12 0	18 0	24 0

PALETTE KNIVES.



A B C E F

Shape.	No.	Each. 3 inch. s. d.	3½ inch. s. d.	4 inch. s. d.	4½ inch. s. d.	5 inch s. d.
A Cocoa Handle -	540	0 8	0 8	0 9	0 10	0 11
B Ditto Balance -	541	0 10	0 11	0 11	1 1	1 2
E Cocoa Handle Trowel	554	1 9	1 11	2 0	2 2	2 2
C Cocoa Long Shank	564	1 2	1 2	1 2	1 3	1 3
Artists' Diamond-shape Trowel Palette Knives -					each	2 8
Artists' Trowel Scrapers, 3¾ inches - - -					,,	2 3
French shape Artists' Trowel Palette Knives, 3 inch					,,	2 3
F Gilders' Knives, 6 inches - - - -					,,	1 3
Ditto ditto Ebony Handles - - -					,	1 6
Ivory Palette Knives, 6 inches - - - - -					,,	1 0
Ditto ditto 8 ,, - - - - -					,,	1 9

THE ARTIST'S POCKET KNIVES.

Messrs. ROWNEY & Co. have had manufactured expressly for them by one of the best Sheffield makers, a KNIFE of the finest quality, especially adapted for the use of Artists. It is not larger than an ordinary Pocket Knife, and contains :—A PALETTE KNIFE ; A FINE BLADE ; A FILE FOR SHARPENING PENCIL OR CHALK ; AN ERASING OR SCRAPING BLADE. Price 5*s.* 6*d.* each. Or, with the addition of a Screw for drawing the corks of varnish bottles, price 7*s.* 6*d.* each.

STUDENTS' POCKET KNIVES.

	Each s.	Each d.
Students' Pocket Knives	1	2
Ditto ditto Two Blades	1	8

MAHOGANY PALETTES, OVAL, OBLONG, & HOOK SHAPE.

	Honduras Mahogany. Each. s.	Honduras Mahogany. Each. d.	Spanish Mahogany. Each s.	Spanish Mahogany. Each d.
9 inches long	1	2	1	6
10 ,,	1	5	1	9
11 ,,	1	8	2	0
12 ,,	1	11	2	2
13 ,,	2	0	2	5
14 ,,	2	5	2	9
15 ,,	2	11	3	5
16 ,,	3	3	3	9

LIGHT WOOD PALETTES, OVAL, OBLONG, & HOOK SHAPE.

	Sycamore. Each. s.	Sycamore. Each. d.	Satin Wood. Each. s.	Satin Wood. Each. d.
9 inches long	2	0	2	5
10 ,,	2	3	2	8
11 ,,	2	6	3	0
12 ,,	2	9	3	5
13 ,,	3	0	3	9
14 ,,	3	8	4	2
15 ,,	4	2	5	0
16 ,,	4	6	5	9

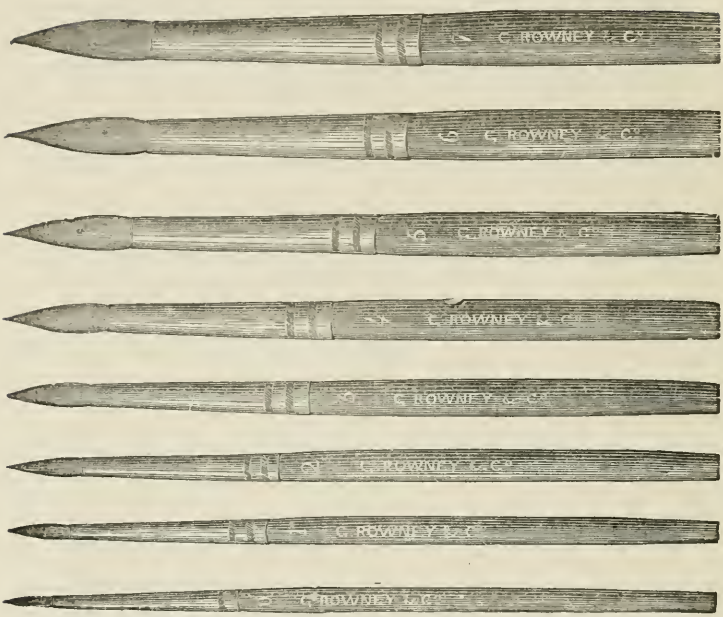
FOLDING PALETTES.

	Each. s.	Each. d.
12 inch Honduras Mahogany	3	0
12 inch Spanish ditto	3	6
12 inch Sycamore	3	6
12 inch Satin Wood	4	3

BRUSHES FOR OIL PAINTING.

RED SABLES IN TIN.

ROUND.



*RED SABLES IN TIN.

WITH POLISHED CEDAR HANDLES.

ROUND OR FLAT.

	Each. s.	d.		Each. s.	d.
No. 00, 0 & 1, Round or Flat	0	6	No. 4, Round or Flat -	0	11
,, 2, ditto	0	7	,, 5, ditto -	1	2
,, 3, ditto	0	8	,, 6, ditto -	1	4

	Flat. Each. s.	d.	Round. Each. s.	d.		Flat. Each. s.	d.	Round. Each. s.	d.
No. 7 - -	1	6	1	8	No. 10 - -	2	9	3	6
,, 8 - -	1	9	2	3	,, 11 - -	3	3	4	6
,, 9 - -	2	0	3	0	,, 12 - -	3	9	5	9

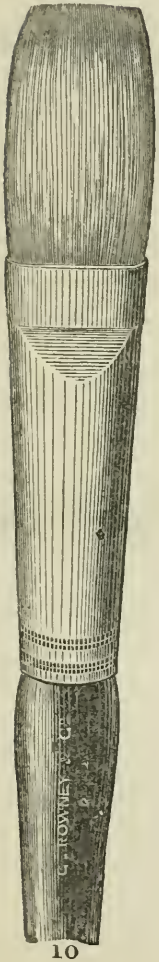
*The prices of Red Sables are fluctuating.

FRENCH TOOLS, OR HOG HAIR BRUSHES.

WITH PLAIN CEDAR HANDLES.

ROUND OR FLAT.

	Each. s.	d.
Nos. 00, 0, 1, 2, 3, 4, 5, and 6 - - - - - -	0	4
,, 7 - - - - - - - - - - -	0	6
,, 8 - - - - - - - - - - -	0	7
,, 9 - - - - - - - - - - -	0	8
,, 10 - - - - - - - - - - -	0	9
,, 11 - - - - - - - - - - -	0	9
,, 12 - - - - - - - - - - -	0	11



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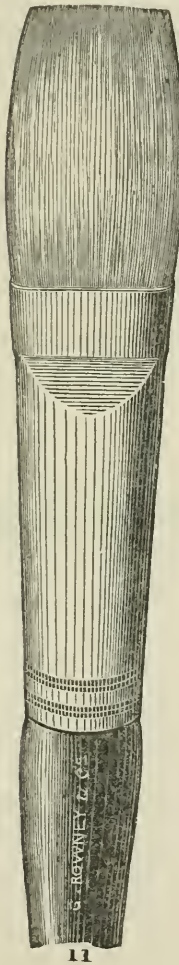

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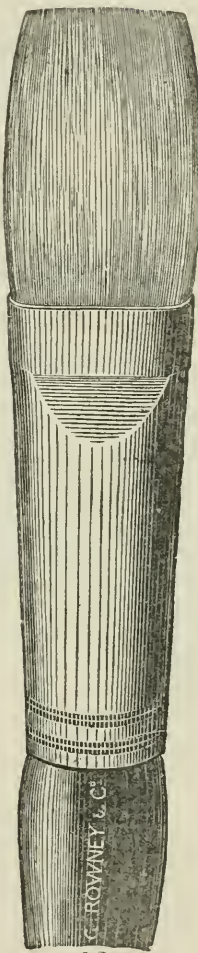


12

LYONS HAIR BRUSHES.

SAME SIZE AS SABLES.

	Each. s.	a.		Each. s.	d.
No. 00, 0 & 1 - -	0	5	No. 4 - - - -	0	7
,, 2 - - - -	0	5	,, 5 - - - -	0	9
,, 3 - - - -	0	6	,, 6 - - - -	1	0

EXTRA FINE FRENCH TOOLS.

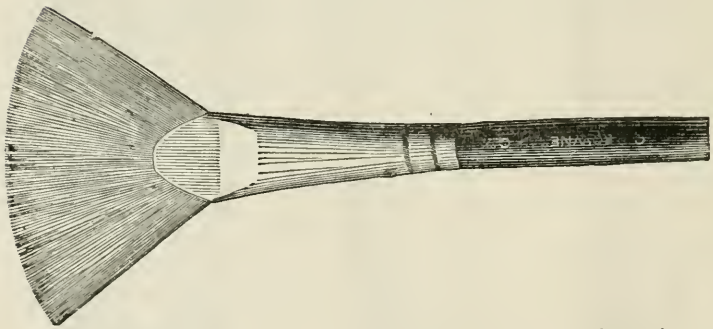
POLISHED CEDAR HANDLES.

Nos. 00, 0 to 6, Flat or Round - - 8d. each.

The Hair of which these Brushes are made is dressed in such a manner as to render it finer and softer than the ordinary hog hair, without in any way impairing its elasticity.

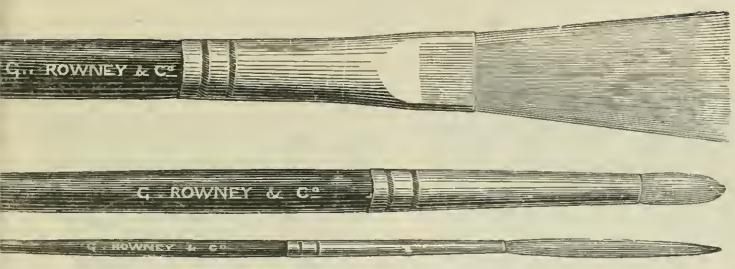
FAN SHAPE BRUSHES.

FOR PAINTING HAIR, GRASS, OR LIGHT FEATHERY TOUCHES.



Hog Hair, Nos. 1 to 6 - - - - - -	8d. each.
Sable Hair, No. 1 - - - - - - -	6d. ,,
,, ,, 2 - - - - - - - -	8d. ,,
,, ,, 3 - - - - - - - -	11d. ,,
,, ,, 4 - - - - - - - -	1s. 1d. ,,
,, ,, 5 - - - - - - - -	1s. 5d. ,,
,, ,, 6 - - - - - - - -	1s. 9d. ,,

IRREGULAR SHAPED FRENCH TOOLS.



C, No. 6

D, No. 3

E, No. 1

		Each. s.
	The above shapes are made in Nos. 1 to 6.	
A.	Short Hair, Thin Flat	0 4
C.	Extra Thin Hair, Flat (Landseer Brushes.)	0 6
D.	Short Hair, Round	0 4
E.	Long Hair, Round	0 6

FLAT BADGERS IN TIN.

	Each. s.	d.		Each. s.	d.
1 inch wide	1	6	2½ inch wide	3	9
1¼ ,,	2	0	3 ,	4	6
1½ ,,	2	3	3½ ,,	5	3
2 ,	3	0	4 ,,	6	0

(See Cut, page 34.)

ROUND BADGERS IN QUILL, TIED WITH WIRE

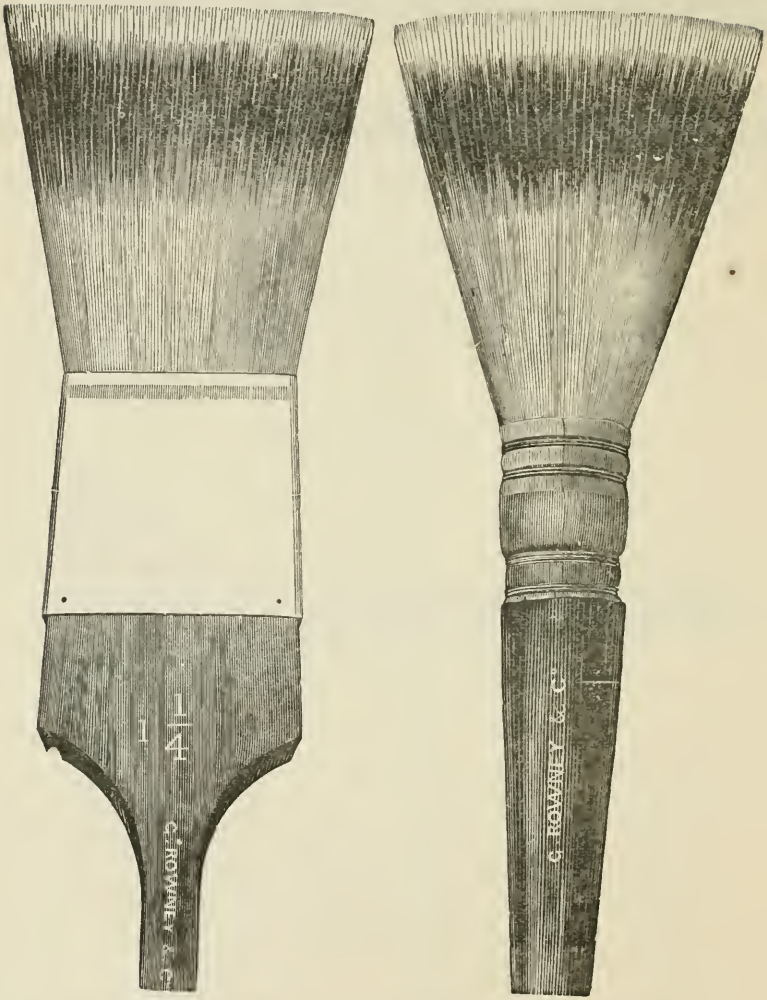
	Each. s.	d.		Each. s.	d.
No. 1	0	6	No. 7	3	0
,, 2	0	9	, 8	3	6
,, 3	1	2	,, 9	4	0
,, 4	1	6	,, 10	4	6
,, 5	2	0	,, 11	5	6
,, 6	2	6	,, 12	6	0

(See Cut page 34.)

BRUSHES FOR OIL PAINTING.

FLAT BADGER IN TIN.

ROUND BADGER IN QUILL.
TIED WITH WIRE.



No. 11.

(For prices see page 33.)

FLAT HOG HAIR VARNISHING BRUSHES.

WARRANTED.

	Each. s.	d.		Each. s.	d.
1 inch wide - -	1	0	3 inch wide - -	3	0
1½ ,, - -	1	6	3½ ,, - -	3	6
2 ,, - -	2	0	4 ,, - -	3	9
2½ ,, - -	2	6	2nd quality ditto, per inch	0	6

BLACK FITCH HAIR, IN TIN.

Nos. 1 to 6, Round or flat, 6*d.* each.

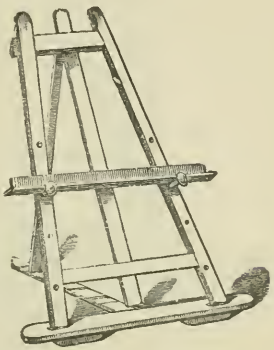
(Size, same as Sables in Tin, page 30.)

EASELS.

MADE BY MACHINERY.

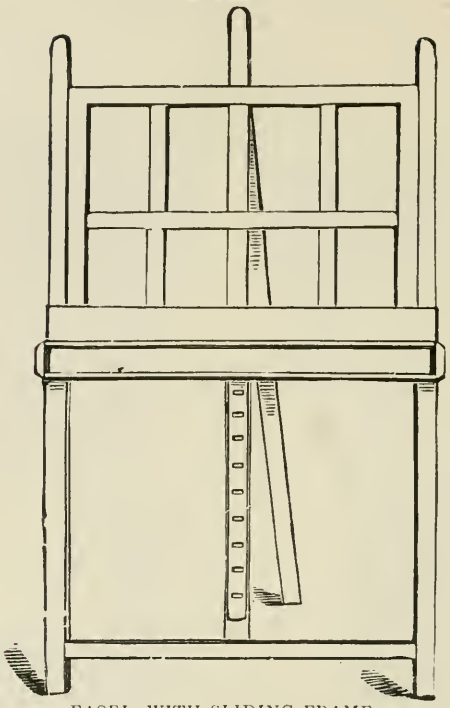
TABLE EASELS.

Height. In.		Each. s.	d.
18	Deal table easels -	3	0
21	Ditto - -	4	0
24	Ditto - -	5	0
18	Mahogany table easels	5	0
21	Ditto - -	6	0
24	Ditto - -	6	9
18	Deal table easels, with sliding frame - -	5	9
21	Ditto - -	6	9
24	Ditto - -	7	6
18	Mahogany table easels, with sliding frame -	7	6
21	Ditto -	8	9
24	Ditto - -	10	0



FOLDING EASEL, CLOSED.

		£	s.	d.
Deal Forked Easel, 5 feet or 6 feet high - -	each	0	6	6
Ditto Portable Folding - - - - -	,,	0	13	6
Mahogany Forked Easel - - - - -	,,	0	15	0
Ditto, Portable Folding - - - - -	,,	1	4	0



EASEL, WITH SLIDING FRAME.

MAHOGANY EASELS.

MADE BY MACHINERY.

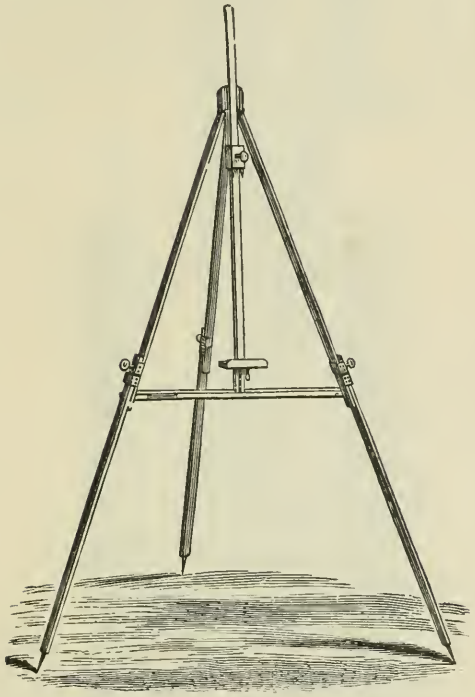
	Each. £	s.	d.
Mahogany framed Easel, 6 feet	1	1	6
Ditto, sliding panel, 4 feet -	1	16	6
Ditto ditto, 5 feet 3 inches	1	17	3
Ditto ditto, 6 feet - -	2	10	0
Mahogany sliding frame, 4ft. -	1	19	9
Ditto ditto, 5ft. 6in. -	2	18	6
Ditto ditto, 6 feet - -	3	6	0
Walnut ditto, 4 feet - -	2	2	9

DEAL EASELS.

MADE BY MACHINERY.

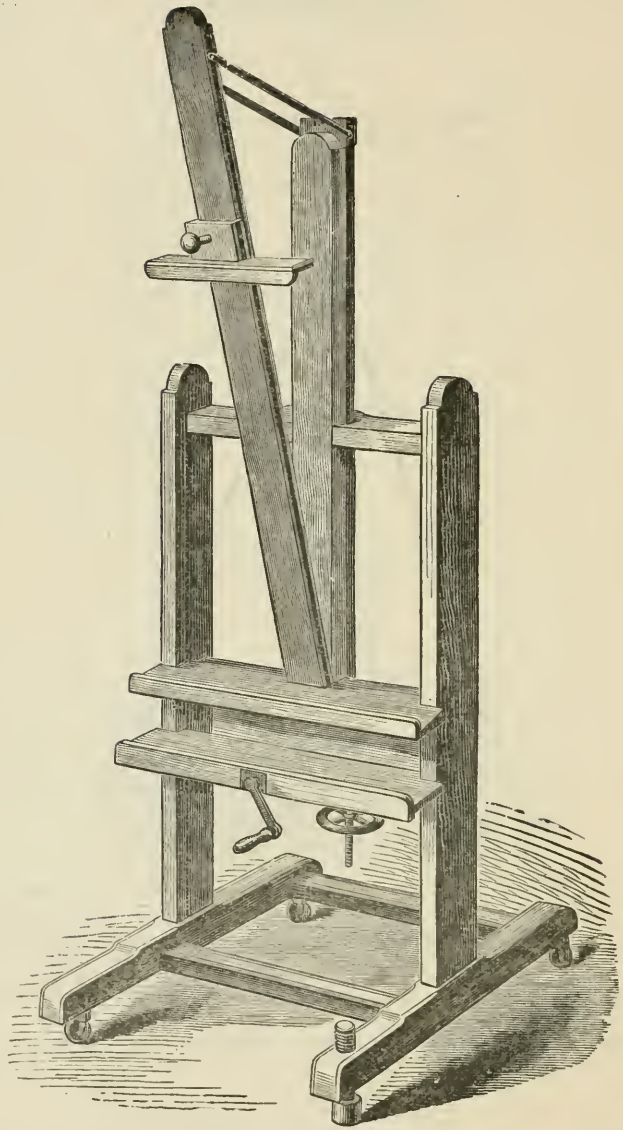
	Each. £	s	d.
Deal framed Easels, 6 feet -	0	12	3
Ditto, with sliding panel 4ft.	1	0	0
Ditto ditto, 5ft. 3in. -	1	16	0
Ditto ditto, 6 feet - -	1	16	6
Deal sliding frame, 4ft. - -	1	7	3
Ditto ditto, 5ft. 6in. -	2	2	9
Ditto ditto, 6 feet - -	2	3	6

FRENCH SKETCHING EASELS.



5 feet high - - - - £1 0*s*. 0*d*. each.

This Easel, from its extreme portability, is admirably adapted for sketching in the open air. The canvas, when in use, being held securely by the Easel, is not liable to be thrown down or disturbed.

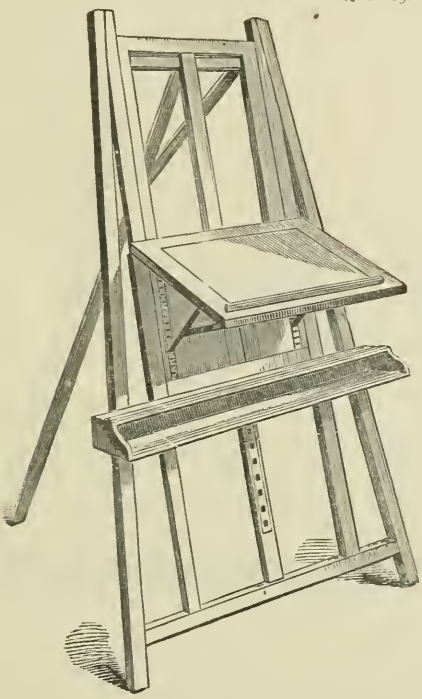


FRENCH STUDIO EASEL.

FRENCH STUDIO EASEL.

This Easel has a Screw at the back worked by the handle in front, by which the picture may be raised or lowered. To give the forward inclination, a screw is attached to the slide at the back which is worked by a wheel from under the tray. This prevents the possibility of the inclined part falling suddenly forward when a heavy picture is upon it. The Stand has an adjusting screw to accommodate any inequality in the floor. This is a most serviceable Easel, and is made of Oak.

5 feet high - - - - - - £8 5s. each
6 feet high - - - - - - £10 13s ,,

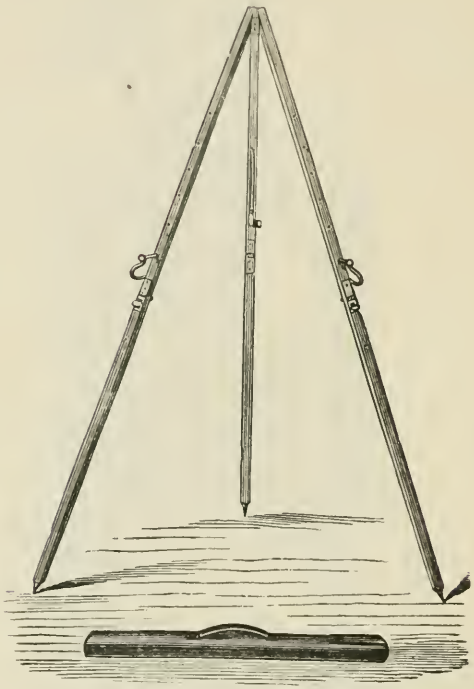


CORBOULD'S EASEL.

	£	s.	d.
Corbould's Easel - - - - - - - each	3	12	0
Corbould's Easel, with desk - - - - ,,	4	14	6

GEORGE ROWNEY & CO.'S

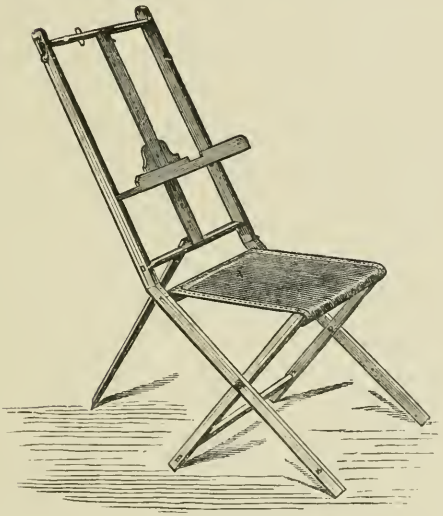
PORTABLE SKETCHING EASELS.



	Each. s.	d.
Folding Ash, 5 or 6 feet, in case	9	9
,, Mahogany or Walnut-Wood, 5 feet, in case	12	6
,, Ditto ditto 6 ,, ditto	14	0
Ash Sketching Forked Easel, 4 feet 3 inches	6	9
Student's Folding Sketching Easel 4 feet	4	0

THE GERMAN SKETCHING SEAT AND EASEL COMBINED.

ADAPTED FOR EITHER OIL OR WATER-COLOUR SKETCHING.



THE EASEL, OPEN.

CLOSED.

	£	s.	d.
Seat and Easel combined, similar to above illustration -	1	0	0
Ditto ditto adapted for the use of Ladies -	1	13	0
Square Seat, without the Easel - - - - - -	0	11	9
Improved Seat and Easel combined, with brass rack, sliding legs, and box for holding colours and brushes - -	1	5	6

With extra strong leather seats 3s. 9d. additional.

SKETCHING STOOLS.

		s.	d.
Four-legged Sketching Stools, 21 inches common - -	each	2	0
ditto 24 ,, - - -		2	3
ditto 21 inches best web seat - -		4	6
ditto 24 ,, - -		5	0
ditto 21 canvas ,, - -		5	6
ditto 24 ,, ,, - -		5	8

REST OR MAHL STICKS.

		s.	d.
Bamboo Rest Sticks - - - - - - -	each	0	6
Lancewood ditto, 5 feet long - - - - -	,,	2	3
Portable Jointed ditto - - - - - -	,,	4	3
,, Telescope - - - - - - - -	,,	5	3
,, Jointed, 2 joints - - - - - -	,,	3	0
,, ,, 3 ,, - - - - - -	,,	3	6
,, ,, 2 ,, common - - - - -	,,	1	9
,, ,, 3 ,, ,, - - - - -	,,	2	3
Mahogany Hand Rests, polished - - - - -	,,	2	0

SKETCHING UMBRELLAS.

	Each. £	s.	d
Superior made of Brown Holland, length of ribs 28½ inches cane ribs with Fan Joint - - - - - - -	1	7	9
Superior, made of Brown Holland, length of ribs 32 inches cane ribs with Fan Joint - - - - - - -	1	9	3
With Bamboo Sticks, 2*s.* 3*d.*, extra.			
Made of Brown Holland, length of ribs 26 inches, with Fan Joint, bayonet joint - - - - - -	0	18	0
Ditto, ditto 29½ inches ditto - -	1	0	0

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	Price each. S.	D.
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