HE value of all verbal direction, in the manual operations of art, must be, necessarily, very limited, and can only be available to those already, in some degree at least, familiar with them. Any one who desires to make a beginning in any style of painting can learn more to the purpose by half an hour's observation of an artist at work than by toiling through a dozen volumes. The knowledge thus gained, however, can assist only to a beginning, by placing the means and materials in hand, a trial of which, once made, however unsuccessful, the work is commenced—a step is taken; the next must lead to progress, and then books and verbal instruction may become of real service. The main reliance, in seeking the development of the power, capacity, and nature of the materials, as well as in maturing the hand and judgment in their proper application, must nevertheless be placed in the lessons to be derived from practical experience. In this respect, the advice which has been given, in reference to linear operations, is equally applicable to painting, as to all the processes, means, and
methods, employed in the imitative arts. Be contented with small beginnings, rather than rashly venture; and let ambition be restrained to the measure of your strength to bear you through successfully. Endeavor to keep within the range of possibilities. Allow not restlessness of spirit at the slowness of your progress, or the appearance of difficulties, which will constantly present themselves, induce despair, nor let partial success lead to too high expectation. The way to excellence, if long, need not be wearisome, or painful; for the reward and satisfaction of results accomplished, however imperfectly, may be realized at every step.

2. In no department of art are the advantages and happy influences of a well-balanced and progressive growth of judgment and capacity of hand, keeping pace with one another, better exemplified than in the acquirement of a command of the resources of the palette. Feeble as may be the efforts of the beginner, he should bear in mind that he holds in his hand the means of measuring his strength with the highest degree of attainment yet reached in art, or of rivalry with Nature in her perfected beauty, and keep a bold heart and steady purpose. Although slower in reaching maturity of excellence than may be desired, or consistent with the inclinations of many, and more dependent upon the influences of certain natural faculties than the linear imitation of mere forms, yet none need despair of acquiring a degree of efficiency therein, which will amply repay whatever amount of pains may be bestowed.

3. There can be no reason why the learner should not make an essay in the use of colors as soon as his impulses and desires may direct thereto. However true it may be, that many are often led astray by the fascination of color, to the neglect of drawing, and studies less engaging, yet it does not follow that such should be the case. Injurious consequences are only to be apprehended where there is a want of that right spirit, that love of truth and excellence, without which it is hopeless ever to expect more than mediocrity in artistic attainment. Facility of drawing may be as readily gained by the use of the Brush as the Crayon. Its power of expression is certainly greater, as well as its means of reaching satisfactory results; the value of which, in stimulating and encouraging the learner, deserves consideration. It is of no use to wait until he has mastered, as preliminary, all the accomplishments of a finished draughtsman, the rules of perspective, and theories of light and shadow; until he possess a perfect understanding of the machinery of the human figure and its anatomical expression; with the various other adjunct qualifications which, in a greater or less degree, may become necessary for him. Nor is there any reason that, as soon as he takes the brush in hand, he should discard the pen or pencil. On the contrary, they may thus become more than ever available. Many, in commencing to learn to draw, may have this
ultimate purpose in view, and therefore the sooner they make a beginning the better; thus early placing themselves in the way of acquiring familiarity and practical command of their materials, which is no single day’s or year’s work to obtain. We seek not to burden ourselves with provision for a journey through a land abounding with plenty, which may be had for the pains of gathering on our way. Why should it be required, in an art so abundant in resources? or why should the faculties be injuriously overtasked, or their energies repressed, in preparations against future exigencies—thus sapping and dissipating their vital strength in painful labor; prematurely exacted, and inefficiently applied, in the attainment of qualifications that would come in their own good time by an easier way?

4. It is useless for the beginner to harass himself about the nicer processes of painting, or to expect at once to command the resources possessed by the more experienced. The surest way for him, at first, is to seek to get all he can by the most simple and direct methods. When he is able to do something without the nicer and more complicated applications of the pigments, he will have secured a reliable basis for the better understanding of their use and value. If his first attempts are directed to copying, the selection of the subject, or model, should be of the most simple kind, and produced in the most simple manner. Let him, before he begins, study it well. All that has been said, in the previous chapter, in relation to the error of being in too great a hurry to get on with a drawing, is even more forcibly applicable to painting. Nor is this caution less requisite for the more advanced than the mere beginner—for the copyist from art, or for the imitator of nature—and equally to be regarded in the highest efforts of invention and imagination: for, although the palpable, tangible model may not in such cases exist, beyond the impression on the mind of the artist, it should be there, as clearly impressed, and as capable of receiving all the refining action of his judgment and knowledge in its translation into a more real shape. Thus will it become with a mind rightly trained in the pure truths of nature and art, and familiar with the sympathies that exist between them—a work of time and study, often of pains and labor; yet come it will, if sought with earnestness, developing by degrees the worth and reality of its possession, and ever cheering onward in its pursuit.

5. It is not only in the use and application of colors that practice is so much to be relied upon, but also in the acquirement of capacity for seeing and judging of them rightly in nature. It is thus that the many and various delicately-marked gradations of tints, their local value, their individual and relative strength, become evident—another reason that the work should be set about early. In this respect, as in many others, learners may often find their progress less rapid than their
desires, and feel discouraged on that account. They may imagine, too, as they stand by the easel
of the artist, who has spent perhaps the best part of a life in daily practice, and familiarity with his
materials, that there is a knack about his management of them, an apparent freedom with which
he subjects them to his will—the result of some hidden secret which he possesses. They may
come to him, in the simplicity of their conception of the means of artistic acquirement, and tell
him “they have taken lessons in drawing for three months, and that all they want now is to know
how to lay on the colors.” If he tell them “it is only now that he is beginning to learn some-
thing about them himself”—after having grown gray, perhaps, in the constant pursuit of that
knowledge—he, possibly, gets for his honest confession the credit of a jealous churl, or selfish miser
of the cunning he possesses, which they unwillingly believe him incapable of imparting by a word.

6. Fortunately, the capital required in an outfit for painting amounts to little. The day has
passed away of color-boys and canvas-preparers, encumbering the artist’s studio, as our well-
supplied shops furnish everything that a beginner will find necessary. Skimming pots of boiling
oil, at the risk of setting the house on fire, filtering varnishes, calcining ochres, and wasting time
in preparing mixtures and grounds, is no business for him now. It is all very right and proper
that he should know how such things are done, so that, upon an emergency, he may be able to
help himself; but all this sort of knowledge will come in better time.

7. The methods and materials of the great masters in painting were unquestionably most sim-
ple. We may read a great deal about Venetian canvas, absorbent and non-absorbent grounds, of
pigments and oils, vehicles and varnishes, all to little real profit, until we are capable of estima-
ting the value of such discussions by practical knowledge. A close observation of the works of
those who have reached the highest excellence in the use of colors, distinctly shows rather a tri-
umph over, than subjection to, arbitrary rules of method. Many, it is true, may have indulged in
experimental explorations and favorite peculiarities, of either material or process, but almost in-
aviably has the longest and best-tested experience resulted in the adoption of the most simple.

8. He who seeks the surest means of acquiring knowledge of the nature of, and skill in the use
of colors, must look beyond the arcana of color-shops and the crucible. He must learn the value,
power, and command of the palette by its use—by testing it with nature, and the candid observa-
tion and investigation of the productions of others. Let him not imagine, because an artist may
have produced a great and successful work on some particular ground, or by certain colors, or oils,
or mediums, not accessible to himself, that his case is hopeless. Others may have done as well,
or perhaps better, without either. Why may not he? We have at this day a far greater range in choice of pigments than the great masters of color ever possessed—how much the better for art, we may profitably ask ourselves. There is but one question worth consideration with regard to either color, ground, medium or method. Is it permanent, and reliable? If so, it is enough to know of it, and after that to know how to employ it to the best advantage. If Titian were living in our day, he could find abundant materials in any village color-shop, or house-painter’s drawer, in our land, with the aid of a piece of brown sheeting, or a well-seasoned board, to set the quackery of the world to wondering. The secret of excellence in color, as in all art, lies in the soul, the eye, and the hand, of the artist. It defies the resisting or diverting influences of circumstantial difficulties, and will find shape and utterance by any means it may select, or be compelled to employ.

9. Painting in Oil-Colors deserves precedence of all other methods, not only as most efficient in the imitation of Nature, but as that by which a comprehension of the general principles of application of color to design may be most directly and easily acquired. Were this opinion based upon mere theoretical reasoning, and not upon results of practical proof, we might feel less confident than we do in recommending it as the best method of painting for a beginner.

The consistency of colors, as they are generally sold, in tubes or bladders, is about as they should be employed; and the fault, so common to beginners, especially with such as have previously dabbled a little in water-colors—a propensity to render them more fluid, by the addition of more oil—should be avoided. This habit of quackery with the colors often arises from a disposition to seek sources of difficulty in their management anywhere rather than in our own weakness; and when they do not work, under the brush, as we desire, or imagine they should do, they are dosed with oil, spirits of turpentine, megilp, varnish, and one vehicle or another, into a most deplorable state. It is therefore the safest course to let the oils, etc., alone, as much as possible, and, where a necessity of mixing more oil with the colors may occur, to effect it with the knife on the palette. It may be taken as a reliable precept, that color, in a condition that it will not stand on the palette, which is held almost horizontally, can scarcely be in a state to transfer to a picture placed nearly perpendicular on the easel. The habit which impels to this killing doctoring of colors is apt, also, before we are aware of it, to fill the hand to inconvenience with brushes and pencils. It may be
taken as a certain sign that a painter is getting into trouble when we find his hand thus encumbered, and we see him ransacking his drawer for this tool and that, to help him out. Against the acquirement of these time-wasting and spirit-vexing vices, the surest safeguards are early-induced habits of forethought, order, and neatness. It is only in apology that examples of carelessness of many professional artists in this respect can be cited.

10. The Palette should be as light as possible, easy to the hand, and especially to the thumb, upon which it may at first press uncomfortably. It may be made of mahogany, walnut, holly, maple, or any other hard wood. A palette of a medium size, about twelve inches in length, and nine in width, will be found the best to begin with. Its selection, with regard to the character of wood of which it is made, its color, shape, etc., is much a matter of caprice; and the kind first used is that most likely to be afterward preferred and retained. Like many other artistic conveniences, it is only by use and trial that we know what we really want; and, therefore, it is better to supply such wants gradually, than to be unnecessarily encumbered with a great variety of tools and fixtures. The palette should always be cleansed, after use, with oil, or spirits of turpentine. An old, well-kept, and well-treated palette, becomes in time as valued as the cheering face of a tried and familiar friend.

11. Brushes and Pencils should be selected according to the requirements of the artist. A few at first will be sufficient. Bristle-brushes are best for laying in large masses. Sable pencils serve better for sharper and more decided touches. Pencils and brushes made of goat’s hair will be found very convenient, especially where it is desired to lay on a strong body of color. It is a common error with beginners to use too small brushes and pencils. A large, full brush, makes clearer work, preserves the tints in greater purity, and, with practice, will generally be found most serviceable.

A word of caution may not here be out of place against the use, or rather the abuse, of Softeners, as they are called, and Badger-tools, which, however they may be well employed, are often sadly misapplied in reducing the picture to a flat and spiritless smoothness, in the mistaken judgment of many, thus attempting to produce an effect of finish: as if the finish of a picture consisted in giving a superficial polish to its surface like a tea-tray! The absurdity of giving to all objects, flesh, draperies, flowers, sky, water, foliage, architecture, etc., the same texture, would seem too palpable to require comment, did it not so much prevail as to mislead the inexperienced into vices of manner, against which they should be cautioned. Colors should be tortured as little as possible on the canvas, and these Blenders, Softners, or Sweetners, often prove the veriest instruments of
mischief, in unskilful hands, that could be well devised. Beginners may be safely advised to let
them alone—at least, to learn what to do with them, by first learning to do without them.

Brushes and pencils are best cleansed with tepid water and soap, which should be always done
after use. When circumstances prevent this, they should be laid in oil until they can be attended
to. Spirit of turpentine injures both brushes and pencils, as it renders the bristles and hair brittle.
Artists sometimes lay their brushes in olive or lamp oil, and rinse them out carefully in spirit of
turpentine, or linseed-oil, before again using them. Both lamp and olive oil, however, are dan-
gerous to have about, lest, by some oversight or carelessness, a brush should be used without
being perfectly free from them; or by some means or other they should get mixed with the colors,
and the ruin of a picture be the consequence.

12. EASELS are found at the shops, of every variety of shape, material, and contrivance, from
the most simple combination, of three strips, connected at the top
by hinges, with holes and pegs to support the picture, to the most
elaborate conveniences, with spring-catches, shelves, drawers, etc.
A good easel is a luxury in which the amateur, as well as the artist,
may be well allowed to indulge. All annoyances and inconveniences
arising from bad materials, tools, or fixtures, should be provided
against, especially for beginners, as they will find quite enough to
occupy all their thought and engross their attention in their work.
Where this useful piece of artistic furniture can not be had ready
made, the ingenuity of any village carpenter can be found equal to
supply the requirement.

13. In painting, and, when practicable, in drawing, a standing position is most to be recom-
mended. In very minute and delicate operations it is almost impossible, however, to preserve, in
a standing position, that steadiness of hand which may be required; but, even then, a seat or stool
sufficiently high to bring the hand and eye on the same level that they would occupy if standing,
will be found most convenient. Thus we may not only prevent fatigue, by occasionally relieving
our position, but be able more readily to view the progress of our work at a proper distance—a
matter of more importance than may at first appear. Although necessarily obliged to be near our
picture, in its execution, the effect to be produced when viewed at its proper distance should never
be absent from the mind. In this respect, the remarks which have been made in the chapter on
Perspective, previously given (page 146), will be found equally applicable to its general character-
istics as to its perspective arrangement. It is evident that, in a picture calculated to be viewed at a distance of nine inches, a greater degree of delicacy and elaboration in its execution, a disguise of the handling of the artist, and traces of his brush, are requisite, than in one destined to be seen at as many feet. As bolder subjects, on larger surfaces, are attempted, a relative degree of bolder handling, masses and effects, are required.

14. Vain as it may be to offer fixed rules with regard to the formation of style, or manner of execution in painting, these hints may be useful. The errors arising from a want of proper adaptation of manner of treatment to the size and subject of a work, are evident in the feebleness which is found in works by artists who, having been accustomed to treat smaller productions with extreme delicacy, attempt larger, by the same methods. On the other hand, those who may have been most successful in the management of bolder subjects, in smaller works, requiring greater delicacy of touch and neatness of handling than they can command, rarely satisfy the eye, when necessarily brought in closer and more minute examination of their mechanical execution. That which might be a small and finished picture, is received and valued only as a spirited sketch, in the one case; while, in the other, the extreme delicacy of treatment, which gave perfection to a smaller work, becomes feebleness and imbecility in the vain attempt of its adaptation to a larger and bolder production.

15. The Light, for painting in oil, to avoid reflections, and for other reasons, should be above the level of the eye, and, when practicable, fall on the left side; as, among other considerations, we can thus have a better view of the contents of our palette, and be less likely to experience inconvenience from the shadow of the person and right arm. Still, it will constantly occur, when painting after a model, that this position can not be preserved. Trial and experience will readily suggest means of obviating such inconvenience. Few, comparatively, for whom these directions are intended, may be able to possess the advantages of a well-arranged studio; but, there is no reason, on that account, why they should be deterred from a trial and exercise of their skill in painting in oil. Any ordinary room may be made to answer the purpose, and all the better, if it have a high window, with a northern aspect, and a dark, neutral-tinted wall. A light facing the north is generally preferred and used by painters, as less variable, and less subject to the glare of the sun, although many consider a southern exposure more advantageous; in which case, a blind of tissue-paper, or muslin, is placed over it, in a manner that it may be removed in cloudy weather, or on other occasions.
16. The inculcations to neatness which have been urged with regard to the palette, etc., extend with equal force to all and every arrangement and operation of painting in oil. There is no reason that the process should in any way be attended with annoyance to others, or to ourselves, nor that amateurs, in the indulgence of their trial of it, should be driven to the garret and lumber-room. There is in its practice no just cause of terror to tidy housewives, nor mothers over-anxious about delicate hands and soiled dresses; and still less that the injurious effect of the "smell of paint" should be made a bugbear. Neither hands, dresses, nor health, need suffer in the business. The pigments in themselves are harmless, if kept to their right use and place. The daintiest fingers need not dread their contact, even if there was a requirement for it. The occupation, in itself, if rightly pursued, gives more healthful exercise, of both mind and body, than it is commonly credited with; and, tempting us, as it does, to the bright fields and free air of nature, with a rejoicing heart and glad step, leads to the very source of health. The practice of an art, as harmless as it is beautiful—refining in its influences upon the mind, developing and enlarging its resources of enjoyment and usefulness—is, in every respect, a far worthier occupation for the daughters and mothers of a land, boastful, as ours, of its enlightenment, than leaning over embroidering-frames, in the production of worsted slippers, lamp-mats, and other excuses for mental idleness and inactivity.

17. The learner, being now prepared with the necessary materials, and with such preliminary hints as have suggested themselves as most useful to him, may venture to take up his palette for a beginning. The arrangement of the colors here proposed should be considered in no way arbitrary, but such as has been found most convenient, and generally adopted by professional artists. It will be observed that they are so arranged as to preserve a gradation from light to dark, or from white to black—thus guarding against risk of injurious contact, preserving their purity, and forming an easy and agreeable scale to the eye, as well as for other considerations which will appear in the course of their employment. The colors now before us are such as will be found best adapted for a first attempt in painting a head. They are twelve in number—less would do. Rubens is said to have used very few colors. With White, Yellow Ochre, Ultramarine, Madder-lake, and Asphaltum, he produced all his tints, occasionally heightening them with Naples Yellow, Vermilion, and Black, and then only in certain portions of the draperies and accessories. If it were possible, the result of a still more simple
palette is observable in the best colorists of the Italian schools. Fewer even might suffice; but, with these every requirement may be supplied for some time to come, as it is better that familiarity with the more solid colors should be acquired, before meddling with others less easy of management. Many are the advantages to the learner of habituating himself to the employment of few colors. The strength of the palette does not consist in a variety of pigments. The fewer that are employed, the more easily are the suggestive accidents of their combinations remembered and recoverable. As he advances, he may venture to increase their number; but the result of almost all such experiments will be to bring him back more confidently to the simplicity of his beginning.

18. (1.) **White** will be found occupying the most prominent position on the palette. It is generally placed at the head, because required in a larger quantity than the others, and, being heavy in itself, serves to keep an easier balance of the palette, besides being more accessible. *Kremlet's White*, sometimes passing under the name of *Silver White*, is most generally used. It has not the body of Flake White, or pure White Lead, but is considerably brighter than either. Its general acceptance among artists, all the world over, is the best evidence in its favor.

(2.) **Naples Yellow** varies in its degree of intensity, as well as delicacy. The paler and more tender tint will be found best for flesh: and such as falls into a more lemon, and sometimes even brassy hue, may be better suited for landscape and other purposes. Although we have introduced this color to the learner, he should be cautioned in regard to its peculiar qualities. The chemical properties of Naples Yellow require, in both grinding and mixing it on the palette, that an ivory or horn knife should be employed instead of a steel one. It may be equally dangerous to combine it with other colors imperfectly prepared from iron; and, since the introduction of cadmium, it is so easily and comparatively cheaply imitated by mixtures, that it is rarely to be found of a pure quality.

(3.) **Yellow Ochre**, when pure, combines in flesh-tints in a most delightful and manageable manner, and, from its permanent and reliable character, may be regarded as invaluable. A little trial and use of this color will soon make it a favorite, and few palettes are seen without it. There are many varieties of the yellow ochres, under the names of Roman, Spanish, Egyptian, Golden, etc., varying in their intensity and degree of warmth. All the pure ochres, by the process of calcination, become darker and more red.

(4.) **Venetian Red**, or **Naples Red** (*Terra Rossa*), may both be considered standard pigments, and valuable for flesh-tints, as forming a carnation applicable under almost all circumstances. The former possesses more body, or intensity, the latter more delicacy. The great difficulty with regard to these colors is to procure them of uniform character and purity at the shops.
(5.) **Vermilion** (either *Chinese*, *French*, or *Dutch*, each of which varies in peculiarity of tint) is a dangerous color for beginners, as it requires much tempering, subduing, and reducing, to bring it into harmony, especially in delicate flesh-tints. Still, it may be made very valuable in heightening the brilliancy of carnations, etc. It should be touched with caution, and used sparingly, until capacity for its judicious management is attained by practice. To these might be added **Indian Red**, for its great value; but, like Vermilion, it is extremely difficult to manage. It is so intense, that a little goes very far in combination with other pigments; and if it once gets, as it were, the run of the palette, it is very apt to make its way all over it, and into every other tint, before we are aware of it—a difficulty likely to prove no slight embarrassment in unpractised and unskilful hands.

(6.) **Raw Siena** takes rank with yellow ochre for its general utility. It is found of various shades and degrees of intensity. It should be used with caution in the lighter or flesh tints, if at all.

(7.) **Burnt Siena** is a pigment of great value. When of good quality, it may be made to supply the place of many of the warmer lakes, whose doubtful character for permanency renders them always suspicious. There is scarcely another color, except white, that will be found so generally serviceable as Burnt Siena; and the sooner its acquaintance is made, and its power of service tested, the better.

(8 and 9.) **Raw and Burnt Umber** are both favorites with artists, although they have the reputation of turning darker in time—a peculiarity common, in a greater or less degree, to all the earths, particularly those which require a great deal of oil to render them of proper consistency in grinding and working. Both the Umbers are rapid driers.

(10.) **Terra-Verde** is of an olive hue, and, when combined with White, falls into a delicate pearly tint, which may be increased by Ultramarine Ashes, or Ultramarine, and is admirably suited for breaking into and cooling the carnations, or in forming half-tints or shadows, by slight additions of Venetian or Naples Red, or Burnt Siena.

(11.) **Ultramarine**, either the pure preparation from *Lapis-Lazuli* (which, on account of its high price, is always difficult to procure, and hence subject to adulteration), or its recently-discovered substitute, French and German Ultramarine, is rarely required to be used in painting flesh, except sparingly. The Ultramarine Ashes serve better, and are invaluable, not only in painting flesh, but in almost everything else where a delicate cool tint is required. The preparations of **Cobalt Blues** are esteemed and employed by many artists. The **French and German Ultramarines** are much used by landscape-painters. They are certainly safer to trust to the hands of a beginner than either **Prussian** or **Antwerp Blue**, as both, from their strength, especially the
former, are liable to lead into similar difficulties as those above alluded to with regard to Indain Red, besides being in other respects unmanageable.

(12.) **Ivory Black.** Intense blacks are seldom if ever required, especially in the early stages of a picture. In preparing a palette for painting flesh, the principal use of Ivory Black will be found in making out the grays and half-tints, where Ultramarine Ashes can not be procured. There is possibly no color the value and power of which require so much time and use, to become familiar with it, as Ivory Black; and the more we know of it, the more must it be appreciated. This black should be ground as fine as possible; otherwise, it is a very slow drier.

19. It is scarcely necessary to speak of the methods of grinding and preparing these colors, as they are found at the color-shops, put up in bladders, or (thanks to the admirable invention of our countryman Mr. Rand) in metallic tubes, in which they may be kept fresh for almost any length of time. There is one matter, however, which concerns all who have occasion for their use. More care should be bestowed upon the grinding of them than is generally done by colormen. The best qualities of many of the colors, such as the Sienas, Blacks, Cassel-Earth, Vandyke Brown, and many others, are lost for want of proper grinding; besides, on that account, they are prevented from drying as readily as they should. If those who use them would make common cause in the matter, by exciting a competition among grinders and venders, the evil might soon be corrected. A small ground-glass slab and muller will always be found an acquisition to the artist's table. It may be frequently wanted for grinding small quantities of Lakes, Ultramarines, and other delicate colors, at a moment's requirement. The Lakes are all slow driers, and should be ground with Drying-Oil.

20. Having indicated a sufficient number of colors to the learner for a beginning—many more, indeed, than are absolutely necessary—the next thing to be done is to prepare, from them, such combinations as the general character of the model may suggest. Many artists rely entirely upon the brush, or pencil, in forming these combinations; but it requires a degree of expertness and familiarity, in such use of it, not to be expected in beginners and they may be safely advised against the attempt. It is far better that the tints for the general and principal masses should be prepared on the palette with the knife, trusting to the aid of the brush only in bringing them together on the canvas with as much clearness and precision as possible.

21. Let us suppose the model, whether it be a picture or *living head*, before us. The first important consideration is a decision upon the general character of the prevailing masses, receiving
the broadest effect of light, in which the local tints are most distinctly indicated. This should be made without immediate regard to the highest points of light, which, in most instances, if the light fall from above, will be found touching the most prominent part of the forehead, repeated still more decidedly upon the end of the nose, running in a more or less subdued tone along its ridge, and slightly marking prominent parts of the features in modified gradations. Having prepared this general tint on the palette, in a sufficient quantity, consider it as the basis upon which to make out whatever variety of tints may be required, without again having recourse to white, except for the higher lights, which should even then be very sparingly applied, and only after all the masses are well determined, and even laid in. Careful trial will show how much more directly and harmoniously, by such means, an approach to truth may be attained, than if for each tint separate combinations, based upon white, were employed. It is very desirable that this method of preparing compound tints on the palette should be perfectly understood. It will be found, not only to obviate many practical difficulties and embarrassments, invariably encountered in the beginning, but also to exert a happy influence in maturing the judgment, and in early training the eye to correctness and just appreciation of the local value, degree of subordination to one another, gradations and harmony of colors. It may be made, not only of practical value, but suggestive of theoretical truths, in the research of which the mind can not receive direction too early.

22. To explain the method more clearly. Let us suppose (A) a flesh-tint formed by a combination of White with Venetian or Naples Red, more or less increased in warmth by Yellow Ochre or Naples Yellow, according to the character of our model. From this, as a basis, we prepare a gradation of tints (B) by further increasing its intensity, as may be suggested by the study of the model. We next proceed to make combinations from these tints, by the addition of neutralizing colors, such as Ultramarine, Terra-verte, slight portions of Ivory Black, and sometimes Raw Umber, in small quantities, until we have a set of neutral tints (C). Thus, again, in like manner, may be formed the half-shade, and stronger shadow-tints (D), by a more liberal employment of the Umbers, Burnt Siena, and such like pigments—observing, always, that they be kept clear and removed from blackness; for there is no such thing as blackness, or opacity in flesh, under any circumstances. For the high lights, we may have equal recourse to the prevailing mass (A), from which our general carnation-tints have been prepared, by heightening its power. We have left this brightest light-tint to the last (E), because it is better that it should be reserved for the completing process, and then sparingly.
and cautiously, yet decidedly applied.—From a palette thus prepared the tints may be transferred to the canvas with a certainty and decision of touch, retaining them in their purity and clearness, with much greater command, than if their combinations were attempted entirely by the brush. We desire it to be distinctly understood that these directions are intended only for those who are making a beginning, and are as yet unpractised in the use of oil-colors. If we have succeeded in making our meaning intelligible, in relation to the preparation of a palette for painting a Head, the suggestion of its availability to all other subjects, modified and adapted to their peculiar requirements, will be sufficiently impressive to indicate to the learner its universal applicability.

23. Previous to the preparation of the palette, it is presumed that an accurately-indicated drawing of the subject has been made upon the canvas—upon which any amount of time and careful study that may be bestowed will be well applied, not only by securing this necessary basis of after-operations, but in making us familiar with the object of imitation before we take the colors in hand. Some artists trust to the brush, almost entirely, in modelling out their subjects; but its successful management involves a degree of facility and certainty of hand possessed by few. It is by no means a prevailing custom, even with the most experienced. Others, again, recommend a generalized indication of the subject in only two colors, such as Umber and White, or Gray; while some prefer warmer and more glowing preparations. Many give to each part of their picture such preparatory treatment as they may consider best suited to secure the results they desire to produce in finishing. This is what is called “Dead Coloring.” All these, however, are niceties of process, the comprehension of which, either in their objects, practical application, or results, requires more knowledge than the learner can hope to attain by any other means than study, experience, and gradual acquirement.

24. Care should be observed, in beginning to lay on the tints, not to overload them. Into this error the inexperienced are very apt to fall. However desirable it may be to secure a solid body, or impasto, of color, it is better to effect it by degrees. The masses should be laid in first, leaving the high lights and darkest parts for the last. A little experience will show how much may be done by a few decided and studied touches after the previously-applied tints have become somewhat set, or tacky; and practice will soon teach what allowance to make, and what reserve to retain, for the purpose. Thus, for example, the clear and delicate carnations may be broken over half-tints, and even in shadows, with much effectiveness—the sky-tints, mingled with portions of the landscape, diffusing airiness, and giving the effect of distances, reflections heightened where necessary, and more prominent parts forced to their just degree of strength, without disturbing the
harmonious keeping of the whole. Much of the difficulty and disappointment experienced by beginners in the use of oil-colors might be saved if they would only exercise a proper degree of patience with their work, and not be too prodigal of their tints at first, daubing away, as they may be often observed to do, right and left, without purpose or meaning, as if there were nothing required beyond dispensing the material to the picture, and leaving it to make itself. When color is first applied to a smoothly-prepared canvas, or upon a previous painting, it does not adhere so firmly, nor is it in other respects as manageable, as it will become in the progress of the sitting. Thus, the last half-hour of a day’s labor is, not unfrequently, the most valuable to the artist, and he should hold himself in readiness to take advantage of it.

25. Whatever objections may be urged against the method of painting “at once,” or, as it is technically termed, “a la prima”—in which it is endeavored to accomplish as much as can be done at once, leaving as little as possible for an after-process—it is the safest for one as yet a novice in the use of color. Unsatisfactory as it may be in itself, as a method, and inadequate to more than a partial development of the resources of the palette, it is, nevertheless, a secure basis for progress. Let the learner bear this strongly impressed upon his mind: although recommended as the best to adopt in the beginning, it must be regarded by no means as an ultimate aim; for, by it, alone, the higher excellences of color are unattainable. When he may have become, by the practice of more simple methods, familiar with his materials, and have gained insight to the peculiar character of the pigments, with some degree of command over them, he may venture more safely. When he shall have learned to see things rightly, and to hold under his control the most available expediency of his art, in giving expression to his conclusions, a well-defined way to excellence lies fair and open before him, and success must more certainly attend his efforts than if he had involved himself in difficulties, in the beginning, for which he was unequal.

26. The professional artist may often feel inclined, perhaps, to call in question and debate opinions advanced upon the subject of method in the use of color—favorite, as it is, of all the themes of contention among theorists and abstractionists: but, once for all, let it be understood, that no desire of wordy combat has seduced us from an unpretending position to assume dictation in matters or methods of art; nor have we the presumption to claim any exclusive right to the field against such as possess better and easier means of making its ways accessible. The ambition of our design reaches not beyond securing to the learner a reliable starting-point. It was the impulse of our labors at the beginning; has ever been the leading purpose of their continuation:
and the hope of their being made available to others, in removing the most obvious difficulties that embarrass the way of its attainment, will cheer us to the end.

27. Whatever reliance may be placed on practice, in the development of the resources of the palette, and in directing their skilful application, there are many hints in regard to the use of oil-colors which may be useful to the learner even at the outset. First of all, in importance, he should be reminded that, by practice, more is meant than the mere covering of yards of canvas, which may be effected to very little profit, unless accompanied by constant investigation and study, and unless the results of such investigation and study are made directly available by trial and application.

28. Experience has proved that the color of the ground, or preparation, upon which pictures are painted, influences more or less their general tone, which becomes still more apparent by the action of time, in proportion as such influence has been more or less counteracted by a body of color. Thus, many of the works of Guido, thinly painted on a gray preparation, whatever they might have been when first produced, have become offensively cold; and the works of the Poussins, and others, deplorably dark and obscure, from their having employed a ground of a dark-red or brownish tint. Brilliance and clearness of color are always best secured by progressing from light to dark; and, therefore, the best colorists generally, if not invariably, use a light ground, and lay in the preparation, or under-tints, lighter than those employed in finishing. By some, a method has been pursued of going over and over by repeated operations, gradually increasing their depth and force of color. Others paint and model out their subject, upon a slight preparation, with a strong body of color, or impasto; which, by a judicious use of driers, becoming slightly tacky in the process, admits of a very high degree of finish and elaboration, even at once: and, by repeatedly going over, or “glazing,” as it is technically termed, the whole, or parts, with transparent colors afterward, more or less thinly applied, they increase the brilliancy of the tints—giving thereby transparency and force to the shadows, and bringing the whole to an agreeable and harmonious tone.

29. Glazing is a term generally used to express the passing of a darker, and usually-implied transparent color, over a lighter. Most of the colors employed as glazers are in themselves more or less transparent—such as yellow ochre, raw and burnt siena, ultramarine, all the lakes, asphaltum, etc. But all colors, except white, are capable of being used as glazers under certain circumstances, by giving them a degree of transparency, by the addition of a greater or less quantity of
drying-oil, or of boiled oil mixed with mastic varnish, or some other transparent vehicle. Thus treated, there is scarcely a color which may not be made to serve as a glazer; although, whenever it can be done, it is better to employ those possessing in themselves the qualification of transparency.

30. MEGILP is the name under which is generally known the combination of drying-oil and mastic varnish, to which allusion has just been made. It will be found, by mixing strong drying-oil and mastic varnish together, that they form a substance about the consistency of well-prepared colors—extremely transparent, agreeable under the brush, an admirable dryer, and, upon many considerations, a valuable accession to the palette. Its injudicious application has caused it to be regarded with suspicion, if not to be unjustly classed among nostrums to be avoided. In megilp, used with discretion, there is nothing to be dreaded. One very important point should never be lost sight of in the process of a picture. All its parts should be made to dry as equally as possible, and to this end such colors as are in themselves slow dryers should be assisted by some vehicle readily combining with the oils in which they are ground, and possessing in itself no injurious effect on them.

31. The employment of heterogeneous mixtures is in every way dangerous. One oil, or vehicle, should be used throughout a picture, as well with regard to the advantages derived from such a course in immediate results, as the action of time upon it. The fact is well authenticated, that some of the finest heads by Vandyke, and other distinguished portrait-painters, were painted up at once, apparently at one sitting. On close examination of such pictures, undeniable evidences of the employment of a strong drier are plainly discoverable. They are in many instances charged with color in a manner—maintaining the utmost purity of tint—one over the other, broken and blended—with a facility of management leaving little doubt of the nature of the vehicle employed in their execution. If an after-process has been resorted to, it has been in the employment of glazers, for the more perfect development of such parts as may have seemed to require greater force, and in reducing the whole to an agreeable and harmonious tone. Rarely, in this after, or completing process, can the use of opaque colors be detected, and, if at all, almost invariably with injurious consequences.

32. “Linseed-oil is the best of all oil; it even surpasses nut-oil, which is more fat, and that of the poppy-seed, which becomes so, and thickens.” Thus said Vandyke, the pupil and favorite scholar of Rubens; one, above all others, most familiar with the practices and expedients of an
age prolific in great colorists; and whose works, at this day, bear testimony to the accuracy of his conclusions—sufficient in itself to secure its general and unquestionable acceptation. Equally strong evidence has been left to us in favor of mastic-varnish; and, as this preparation is still, as ever, the most generally-received and almost universally-adopted varnish, for bringing out and sustaining the results of the artist's work when completed, there can exist no just cause of fear in the employment of either, with such discretion as will be inculcated and impressed upon the learner by practice and experience.Linseed-oil and mastic-varnish may be considered adequate to all the requirements of a medium or vehicle for color—the former increased in its drying qualities in such degree as may be necessary, according to the circumstances under which it is to be employed, and the latter prepared in the most simple manner.*

33. The process of glazing having been sufficiently explained, that of scumbling, which is understood to be its opposite—that is, the passing of a thin layer of lighter over a darker tint—will be readily comprehended. As brilliancy and depth are the results of glazing, so less decision of local

* Although it may be seldom required for the artist to prepare drying-oil or varnish, it may be well that he should know an approved method of doing so.

For Drying-Oil.—Take, say, a pint of the purest linseed-oil—put it in an earthen pipkin, that will stand the action of heat, without risk of breaking. For this quantity, a pound of litharge, and an equal quantity in bulk (not in weight) of burnt umber, will be required. The latter must be crushed to small pieces, but not reduced to powder. The litharge and umber should then be tied up in one or more bags, made of old linen, and suspended in the oil so as not to touch either the sides or bottom of the pipkin. Place the whole over a slow charcoal-fire, not sufficiently strong to bring the oil to a boiling-heat, but as nearly as possible up to that point without reaching it. It must be kept to this until the rising to the surface of minute bubbles ceases (which may take from three to four hours), when the oil will have assumed a rich brownish tint. The bags, with their contents, are then to be taken out, and the fire suffered to go down gradually. When the extreme heat has somewhat subsided, a wineglassful of good copal-varnish, mixed with half a wineglass of spirits of turpentine, may be added. This must be done with caution, lest it take fire. If any appearance of smoke arises when the spirits of turpentine comes in contact with the oil, we may know that the oil is still too hot. If it is desired to increase the drying quality of the oil, a gentle heat may be continued for some time longer; but great care should be taken that it never be allowed to gain sufficient to crisp a feather dipped in it.

When oil, by the action of too great heat, or by taking fire, has assumed a dull greenish hue, it is worthless for the purposes of the palette. The small quantity of copal-varnish has a tendency to make it dry thoroughly, and to prevent the colors mixed with it, when loaded on the canvas, from being crimped or wrinkled.

It is recommended that the process be conducted, if possible, in the open air, as safest, and to avoid the disagreeable odor which will be thrown off in the earlier stage of the experiment.

The oil should be allowed to cool gradually, and to remain some days to settle; when it should be drawn off carefully, and kept in well-corked glass bottles. Thus treated, it will not only keep well for any length of time, but be improved thereby.

When a larger quantity is required, it will be only necessary to increase the proportions.

No iron, copper, or metal subject to be affected by vegetable acids, should be suffered to come in contact with the oil in the process.

Mastic-Varnish is prepared by dissolving gum-mastic in spirits of turpentine, or, better still, in the rectified spirit, or camphene. This may be effected by simply placing it in the sun, in a clear glass bottle, for several days—repeatedly shaking it until the mastic is dissolved. The varnish may then be drawn off carefully, or filtered through blotting-paper. When it is desired to hasten the process, crushed glass may be added—the particles of glass preventing the mastic from massing together, and assisting its dissolution by the turpentine. Varnish may be made more rapidly by placing the vessel which contains it in a sand-bath, or in another of boiling water; but, from the dangerous nature of turpentine, when brought within the reach of fire, under any circumstances, the inexperienced may be justly cautioned against venturing upon any experiment of the kind. As to the proportions of mastic and turpentine, the best method is, first to cover the quantity of gum with turpentine, and, after so much of it is dissolved as it will receive, to draw off the varnish. Then add more turpentine to the gum, and repeat the process. The stronger preparation will be found best for making megilp—the weaker for varnishing.
PAINTING IN OIL-COLORS.


tint, and that peculiar effect of air and distance which may be desirable in preserving the aerial perspective of color in a picture, are often more readily attainable by scumbling. It should always, however, be resorted to with caution, lest opacity should be the consequence of its injudicious application. It may be received as a reliable principle, that, as far as possible, the whole process of a picture should be from light to dark. Even when the principal painting or modelling (of a head, for example) is effected at one sitting, it is better to begin with lighter local tints than may be desirable to use in finishing; and, no matter what degree of loading, or impasta of color, may be employed, not to start with too liberal use of it. Once having a well-secured preparation, however faintly, still accurately and decidedly indicated, we can then see more clearly what we have to do, and accomplish it in a more easy and masterly manner. However difficult the preservation of this gradual increase of the tints and tones of a picture may be, the principle holds good as a general and reliable rule. As a general rule, subject to exception, it should be regarded. Such exceptions, however, will be found rarely of necessary occurrence, and are allowable as available expedients, of which practical experience only can give command.

34. It is always safest to allow one layer of color to become thoroughly dry before another is applied over it. For, this reason, a picture, especially in the earlier stages of its progress, can not be too freely exposed to the drying influences of both air and even sunshine. If any variation in the drying qualities of a medium be allowable, the stronger should rather be employed in the commencement than in the completion of a picture. Much, if not all, of the mischievous results of the injudicious employment of rapidly and firmly drying oils and varnishes, may be attributed to want of proper care and precaution in this respect. The cracking of a picture is caused by a premature hardening of color or varnish on the surface, while the body of the under-color still remains soft. A very heavy body of color may be laid on, at once, upon a well-dried under-preparation, with little risk, provided that, in its turn, becomes thoroughly hard, before another is applied over it. But if, while the first has only partially and superficially hardened, another coating be laid over it, combined with a more rapidly-drying oil, or vehicle, than that which is beneath, the outer layer will almost inevitably yield, in cracks, to the retarded desiccation of the lower. Years may even elapse before the development of the full extent of the mischief arising from such causes; for, it is long before the drying and hardening of an oil-painting is thoroughly complete. Hence arises the great importance of employing an equally firm and reliable oil, or medium for color, throughout a work; and that all dissimilar mixtures should be avoided. Observation of the best-preserved pictures, as well as corroborative documentary evidence of the methods employed in their production, place this truth beyond question.
For similar reasons, no other than a well-seasoned canvas should ever be trusted. We have seen a picture, begun upon a canvas, freshly prepared with a strong body of white lead and raw oil, irrecoverably cracked and ruined, in less than a week, after a layer of color combined with boiled oil and varnish had been applied. Upon a well-dried preparation no such effect would have resulted. If, instead of this preparation, composed of a body of white lead, ground in oil of a weak and flimsy character, such had been employed in tints for a picture, over which, in like manner, others had been laid with an oil or medium of a different and more drying nature, a similar result would have been the consequence.

35. On returning to work upon a picture, after it is once dry, it may be found that fresh color, especially if thinly laid on, does not readily adhere, but is apt to creep—like an oily substance applied to a damp surface, or like water on that which is greasy or highly polished. There are many ways of correcting this difficulty—such as rubbing it over with scraped potato, Indian meal and water, weak spirits, etc.; but, after all, there is nothing better than water applied with a soft cloth, or sponge, and carefully wiped off again. When the whole picture is not sufficiently dry to admit of this, merely breathing on the part upon which we desire to work answers as good purpose. This is also a safe and ready method of ascertaining if a picture be dry enough to work upon, without subjecting it to the touch; as the moisture of the breath, adhering to such parts alone as are dry, and being rejected by the undried oily surface, shows the state of the work, in this respect, with the utmost certainty.

36. After a picture has been laid aside for some time, on returning to work upon it, it may be extremely difficult to match the tints, if required to do so, and even if they appear to correspond at the moment, when those more recently applied in their turn become dry, they will be found to be out of harmony, unless proper allowance be made for their falling, or becoming darker, in drying—a matter extremely difficult to regulate, even by the most experienced.

Want of clearness almost invariably results from attempting to repeat a color, by laying it over its like; and a necessity for so doing should be guarded against, by proper forethought.

As a general rule, it is better that all after-tints should be warmer than those underneath, as greater brilliancy and clearness are thus more readily attainable; still, there are exceptions, of which the artist may often advantageously avail himself, and with the operation and effect of which he will become familiar by practice. Thus, for example, where the ground or preparation is white or gray, blues, especially in skies, and draperies, require something to bear up their extreme coldness, which may be better effected by a warmer under-tint than by mingling such tints with them.
either on the palette or by means of the brush; by which, unless managed with the utmost skill, their clearness may be seriously injured, and an offensively dull greenish or purplish hue be the result. By the other process, all the desired warmth may be given by the effect of the warmer under-preparation, without such injurious consequences—a requisite often of great importance, particularly in skies and the distant portions of landscape. As the learner, however, can scarcely be expected to be prepared at once for the discussion and comprehension of such matters of extreme nicety of process, it may be sufficient at this time to direct his attention to the subject, as one hereafter requiring investigation and study.

37. For other reasons than those alluded to (34), while undergoing the process of drying, a picture should have as much light and air as practicable, even to placing it in the clear sunshine. There need be no fear of such exposure; for, the work that will not stand such trial, will scarcely bear that of time. If there is to be any giving way, the sooner it is developed the better, and before it leaves the artist’s hands. Even after it is completed, a painting in oil should not be excluded from the advantage of light, as it remains for a long time after subject to injury by such exclusion. The colors may recover their original purity by restoration to light and air, yet such treatment can certainly do them no good. Prevention is always better than cure. It is, therefore, a bad habit to turn pictures to the wall during the progress of their execution, as the effect upon the colors, however partial, may be sufficient to mislead, on returning to work upon them, and such parts as were first painted upon, afterward recovering their original character, may throw the whole out of keeping. As the process toward the permanent drying or hardening of a picture is slow, and often continued even for years after its completion—and, as it is never secure from the evil influence of exclusion from light and air until this takes place—it is proper that it should be equally fairly dealt by after it leaves the artist’s hands. “If I knew that my picture was still at Antwerp,” says Rubens, in a letter still extant, “I would cause it to be detained, and the case opened, in order to see if it is not spoiled, after having been so long shut up without air; and whether, as commonly happens to fresh colors (under such circumstances), it has not turned yellow, so as no longer to present in appearance what it was at first. The remedy, however, if it should happen to be in so bad a state, will be to place it several times in the sun, as the sun can dissipate the superfluity of the oil, which causes this alteration; and if, at any time, it should again become brown, it should be again exposed to the sun’s rays, which are the only antidote for this disease of the heart.” And again, in writing to Subtermans, in relation to his large picture, still in the Pitti palace at Florence: “I fear that a picture so large, rolled and boxed up, may very possibly cause discoloration in the tints, and particularly in the lights and flesh-tints;
then must I request you to have it exposed in the sun, at intervals, at such times as may be necessary for its recovery;" etc.

38. Of Varnishing.—Some precaution is necessary in varnishing a picture. It is a commonly-received opinion that varnish should not be applied to a picture for some time after its completion, and even that it should be left for years before its application. Much depends upon the nature of the oils, or vehicles, which may have been employed. If strong dryers have been used—if the process of siccation has been properly looked to in its execution, and if portions of varnish have been used throughout the work—there can be little risk, and certainly many advantages, from its application, very shortly after the completion of the picture. The evil effects of early varnishing may be often seen in a picture in which different oils have been used, and in which all the parts were not in an equal degree of firmness at the time of its application. When a picture has been painted with slowly-drying oils, and varnish applied over it before it is thoroughly hard, which will take some time to effect, great risk must certainly be incurred by early varnishing—particularly if rapidly-drying or hard varnishes are employed—for reasons which have been already explained (34). If, on the contrary, strong driers, mingled with portions of the same varnish which may be ultimately applied to the picture, have been used throughout, little risk can be incurred. Pictures executed in this manner will be found to require very slight varnishing.

The relative virtues of the different kinds of varnishes have been often a subject of discussion among artists, each claiming pre-eminence for his favorite, yet leaving the question as undecided as that of the endless catalogue of vehicles, oils, gumptions, etc., which, with their day of caprice, or fashion, have passed away, and left the long-tried and simple Mastic-varnish in as favorable general acceptation now as ever. Whatever injurious consequences may result from its employment, they may be traced to other causes than inadequacy in itself to meet the requirements of a reliable varnish.

Previous to varnishing, the picture should be thoroughly cleansed, not only from dust, but of any greasiness that may often result from the use of impure oils, and other causes. This peculiar greasiness prevents a proper adhesion of the varnish, and may cause it to creep, and sometimes even to granulate in hardening, in a very injurious manner. An application of water, or a little weak spirits and water, generally obviates this difficulty. But, where there is suspicion, every precaution should be used. The scrapings of a potato rubbed over the picture, and afterward washed off with tepid water, may be strongly recommended; or a paste of Indian corn or bean meal and water, rubbed carefully over it with the hand, or with a soft cloth—observing to remove this in the same manner by washing, and in both cases to wipe the picture thoroughly dry, with
an old silk-handkerchief, or such like. It should then, to avoid all risk of moisture remaining, be placed in the sun, or at a moderate distance before a fire, for a few minutes; and, while still slightly warm, the varnish should be applied. If the varnish is itself warmed in like manner, it will flow the better.

In applying the varnish, the picture should be laid down, face upward, and every precaution used against dust or motes falling upon it. A broad and not too coarse-haired brush, should be employed. The varnish should be laid on as rapidly as possible—observing to finish as you go, and to avoid the necessity of retouching any part, after it has been once covered. Instead of transferring the varnish by the brush, from a cup to the picture, it is better to pour a small quantity directly from the bottle on a portion of the picture, and distribute it evenly thereon with the brush—again repeating the supply to another adjoining portion, in such quantities as may be perfectly and evenly distributed at once; carefully observing to unite it with that already applied, while it is yet fluid, so as to present an equal and perfect distribution throughout.

Varnish should neither be too thick, nor laid on in a quantity beyond that which may be required to bear out the colors of the picture, and give it an even surface.

39. There is no question of the fact that pictures, painted in oil, become more or less reduced in tone, or darkened, by time; and that much of the harmonious richness of tone of the productions of the great masters of color may be attributed to this action, or, more likely, that the simplicity and soundness of their methods divested them of all experimental quackery. Relying, as they did, upon plain and well-tested truths, time has sustained rather than impaired their excellences. Unless the stock, the substance, the reliable material, be there, however, time is more likely to prove a destroyer—as the countless cracked and faded, blackened and blotched productions of unskilful experimentalists, bear evidence. Time never yet gave strength to feebleness, nor made harmony of discord. Sometimes it may have improved an indifferent work, but it has been rather by obscuring defects than by developing beauties. One thing is very certain—if it has ever improved the color of a picture, it never yet corrected bad drawing.*

40. The unskilled are apt to imagine that brilliancy of color is to be attained by the use of bright and glaring pigments, and bestow, with an unsparing hand, their white and yellows, reds and blues—as painful to the eye as sounding words in discourse to the ear, and equally valueless and offensive. The language of Art should be gentle, eloquent, and intelligible, as that of Nature. In Nature, all is harmony. The hues of morning, and the golden tints of evening; the glowing

* "Se il Tempo dipinge, non ha mai disignato." — Italian Proverb.
sunshine falling in broad masses, or broken by passing clouds, upon the fields of summer, or the ice-bound streams and snows of winter; the pale moon, or glaring firelight, still and for ever are diffused harmoniously throughout the landscape. The imitative power of art is limited. To learn to mark and know its limits is the business of the artist. It is in vain to hope to reach a point in our scale of light and brilliancy beyond the power of the palette to produce. How far it falls short of an approach to that of sunshine, the glare of fire, or even the more subdued moonlight, it is useless to argue. Yet from such an available point must be marked the scale of our imitative resources; and, as we can go no higher, it only remains for us to meet the difficulty by reducing this scale in just subordination thereto. Our observation and study of detail in Nature, therefore, in reference to color as well as in regard to form, should be directed always with deference to her broad and general aspects, ever limiting our ambition to the possibilities of art. The book of Nature should be kept wide open, and constantly before us—the suggestive impulse to our art, and truest guide to excellence in all its ways. No abstract page, or sentence, torn out by chance, or idly selected here or there, should ever satisfy us.

41. With regard to the best objects of study for a beginner in the use of oil-colors, the copying of some simple subject—as a Head, in profile—a Figure, well defined, on a plain background—a Landscape, in which the effect is easy of imitation—a bit of Still life, and such like—may be recommended. If he can have access to studies by practical artists of such subjects, executed, as such generally are, in a direct, unaffected, and obvious manner, they will be found best adapted to his requirements. From these he may gradually indulge his ambition by attempting more complete and finished works, and, very soon, try his strength on similar subjects from nature; always endeavoring to imitate the subject before him with the utmost accuracy, and to seek a way of his own in so doing, rather than to follow the prescribed and often conventional methods of others.

He need never be at a loss for subjects. A cast of drapery—a pile of books, or other articles, upon his table—groups of fruit or flowers—the very weeds and plants which he may gather from the roadside, or paint upon the spot where they are growing—will prove models worthy of his utmost effort.

With the increase of capacity will come the increase of desire for closer intimacy with Nature, and love for her will only be shared by that for the art by which he is brought into privileged association with her.

Although the copying of pictures may be recommended, as a beginning, by which a certain requisite amount of facility in the use of the pigments may be gained, the learner can not be directed to Nature too soon; nor should he be restrained from his privilege of acquiring a way of
his own in discovering her excellences and expressing his conclusions. Thus, at the same time, he learns the value of the art of others, and becomes better qualified to profit by its suggestions.

As the inclinations of a great portion of those, for whose benefit this work is designed, may tend to Landscape-painting, some few hints on the subject may be acceptable. To amateurs it offers inducements peculiarly adapted to the opportunities they possess for its indulgence; and, in a land like ours, abounding with so much of the beautiful in nature, the existence of so general an impulse thereto is no matter of surprise.

42. The first attempts of almost all beginners in landscape-painting are marked by an exaggeration of local colors. The individuality of tints, which they imagine that they discover in nature, they express too decidedly, and without that regard to the effect of aerial perspective which should be as accurately and carefully preserved as its linear proportions. To avoid this error, we would recommend that a landscape should be made out, as far as possible, with subdued tints, and that all the more violent pigments should be reserved for finishing. The effects of light and atmosphere are prerequisites in Landscape, and should be preserved with the utmost care. It is always easier to add force of local color to any part, where it may seem to be required, by thus preserving a harmonious keeping throughout, than to restore such harmony from discord. To this end, the beginner should not trust himself with any of the strong pigments, such as chrome and cadmium yellows, the bright greens, and such like. In Landscape, they are even more dangerous and unmanageable, by unskilful hands, than Vermilion and Prussian Blue in painting flesh.—With White, Yellow Ochre, Raw and Burnt Siena, Naples Red, and Ultramarine, there is scarcely an effect that can not be made out. To these may be added, if found necessary, in heightening and finishing, Naples Yellow (or, instead of it, a tint formed of White and Cadmium, commonly sold as an original pigment, under the name of Brilliant or Bright Yellow), Terra-verde, Malachite Green, and some few others, such as Asphaltum, Madder-lake, Ivory Black, etc., which last-mentioned are generally employed as glaziers.

It is more difficult to anticipate the requirements of a palette for landscape than for painting a head or figure. Much must be left to the judgment of the artist. All that is advised, therefore, must be taken in a general sense, and applied with discretion.

43. In preparing the palette, having decided upon the nature and force of the highest and brightest sky-tint, give that precedence, in the place of White, at the head of the palette. Next proceed to prepare a lower range of sky-tints from it, by such additions thereto of Ultramarine, Yellow, and Red, in more or less neutral or decided hues, as the subject may require. (Blue-
Black with White, etc., may be found a very useful color in the darker tints of clouds.) From the sky-tints, proceed to those of the distance, gradually increasing the local colors until you reach those of the foreground. Thus the sky-tints pass by gentle gradations through the whole range of the palette until they are lost in the more decided colors required in foreground objects.

The order which we have advised, in relation to preparing the palette, may be equally recommended to be observed in laying in the masses of the picture. Thus, by the time we have the picture well laid in, we are able to judge, with some degree of certainty, of the amount of force of local tint which may be appropriately introduced; and, by bringing up parts of the foreground, or wherever it may be desirable to concentrate such force, for the sake of effect, we have a reliable scale to which our palette corresponds. Much may doubtless remain to be done beyond the mere laying in of the picture; and, after all, the learner may do better by studying out the way of doing it himself. What has been said must be considered more by way of suggestion, than given as a rule. Study and observation of the successful works of others, as well as of Nature, and practical trial, will be found in this, as in all other departments of art, the surest reliance.

44. A tint formed of Yellow Ochre and Ultramarine may make a very dull and unsatisfactory Green upon the palette, especially if placed by the side of one in which Chrome or Cadmium has been substituted for Ochre; but, in a landscape through which there is a diffusion of light, shadow, and reflection, as well as atmospheric influences, which, in a greater or less degree, break the intensity of local colors, it will be found to tell far more harmoniously than the more violent tint. It will certainly be found to be more manageable, and it leaves the artist with the advantage of a reserve.

45. For foliage in shadows, combinations of Ultramarine with both Raw and Burnt Siena in near objects, and by adding portions of the sky-tints to those that are more distant, will be found serviceable.

_Terra-vert_ may be also employed to advantage in various combinations.

_Malachite Green_ is of an exquisitely tender hue. It is much to be regretted that this valuable pigment should be almost out of use, by reason of its rarity and consequent dearness. A little of it mixed with the yellows, for high lights, breaks the brassy and disagreeable effect which they often produce; and, with all the other pigments employed in Landscape, it may be united often with the happiest effect.

In trees and foliage, as a general rule, it is better to get in the masses first, leaving the darker and lighter touches, by which they are to be further developed and elaborated, to be broken over
them. If the masses are laid in with proper care, and regard to the after-process for which they are to form a basis, it may surprise the learner to find with how little labor a high degree of finish may be produced by a few sharp, decided, and properly-applied touches. Instead of attempting to stipple up the whole with a small pencil, a full brush should be employed. In the course of a sitting, the color will become slightly tacky (31)—the more so if a strong drier has been employed as a medium, and the finishing touches can be thus applied, while the under-tint is still soft, with the utmost clearness. If further elaboration, or an increase or diminishing of the force of the masses, be found necessary, an after-process may be resorted to, by going over the whole with a glaze, or scumble, which may be again enlivened, while still soft, in like manner. It may be well to observe, as a general rule, that it is always better, in the “getting in” of a picture, to secure all the detail we can as we advance. In finishing, as at its commencement, we should be free to give our whole attention to its general effect. In the intermediate stages of its progress, all details and minutiae should, as far as possible, be attended to.

The opinion which we have advanced with regard to the efficiency of a very simple palette for Landscape may be, by some, called in question. The result of our own limited experience in that department, and observation of the works of the best landscape-painters, not only of our own time, but of the past, have matured the conclusion.

A picture, and particularly a landscape, once carefully and substantially laid in with sufficient effect of airiness and light to sustain such an after-process without breaking up its detail of form, or injuriously affecting its general characteristics, the artist may have recourse to glazing, scumbling, and the various bolder expedients at his disposal, with the utmost confidence. It should therefore be an object of his highest ambition to hold this command over his work, and learn to make due allowance therefor in all its preparatory stages.

Less exacting in the requirement of severe preparatory study than most other branches of painting—less arbitrary in the requisition of extreme accuracy—affording more license in its practice, because more varied and less conventional in its aspects and combinations—and, besides, being more generally appreciated in results of trial, however they may reach but a very moderate degree of excellence,—landscape-painting offers to those, who can not or who may not desire to make art the business of their lives, many inducements. The difficulties of its practice in oil/colors are much less than they are commonly imagined to be. Oil-colors, beyond all question, with a little practical experience in their use, are far more manageable, and better adapted to faithful representation of Nature, than any others. They are more capable of approaching at once the truth of local tints, as well as the various effects of light and shadow, air and reflection, by which such tints may be affected in Nature. Hence the student of landscape-painting may be safely
advised to their trial, not only in his first attempts at home, but in his out-door studies from Nature.

46. We are not prepared to express an opinion how commonly the habit of painting in oil directly from nature prevailed among landscape-painters up to nearly our own period. If such, however, had been a common practice with them, it would be scarcely probable that a greater number of such sketches and studies would not have been still in existence. There are in every sketch, drawing, or study, thus produced, evidences of the presence of Nature which can scarcely be mistaken; and their sketches, especially in color, as well as their finished works, certainly induce a different conclusion. The almost universal practice of out-door study of Nature, by painting in the open air, which now so generally prevails among European artists, renders it scarcely necessary to enter upon a discussion of its advantages to the student. That it is absolutely essential to the attainment of excellence in landscape-painting, we would by no means wish to be understood as insisting. We know, indeed, that some of the best landscape-painters of our time have rarely, if ever, practised this method of study. This is well known to have been the case with the late American artist Cole; and many others could be mentioned, who, by strength of memory, or other natural or acquired qualifications, have successfully secured by other means the advantages of such study.

47. The inconveniences of painting in oil in the open air are much less than they are generally imagined to be, and very little trial will soon render its practice as easy as it is delightful and profitable. Sketch-boxes, made of wood or of tin, fitted with all essential conveniences, are sold at the shops, or may be contrived by the artist himself; and, with the addition of a camp-stool and umbrella, all of which may be carried in the hand or by a strap over the shoulder, the artist may take with him every requisite for out-door study and painting in oil-colors, in most compact and portable shape.

48. The exercise of much judgment will be often called in requisition in painting in the open air, from the variations of light on objects, and other causes. In the studio, the light on an object may be retained with little variation throughout the day; while in the open air, and particularly in sunlight, it is cor-
stantly changing, so that in the course of a few hours the general effect may be entirely altered. This may prove very embarrassing to a beginner, but by practice he will soon learn to make proper allowance for such variations, and be able to secure the particular effect he desires to represent by careful observation at the precise moment of its presence, and by judicious management in both previous and after operations. As such and many other difficulties that may be encountered can only be met and obviated by expedients which practice alone can profitably teach, it may be recommended that more than one sketch or study should be carried on at the same time, or rather in the same excursion. Thus, in the morning we may progress with one study, and in the afternoon with another. To this end, sketch-boxes are so contrived as to carry several sketches at once, in an undried state, without injury.

49. It is very important that the learner should be early accustomed to work by various lights, and to the imitation of every possible variety of effect by which Nature may be influenced. Whatever inconveniences in the management of his materials may often occur in so doing, they are insignificant compared with the advantages to be derived from perseverance in the more important objects of study and trial. This practice is equally advisable in the studio. Studies of objects, no matter what they are, should be made in various positions, and under every possible variety of light and shadow, relief and effect. The learner should not be too considerate of his own convenience, but regard it as secondary to the higher purposes for which he looks to Nature for knowledge and assistance.

We know not, among all the delightful ways to which the impulses of art direct, one affording so much real enjoyment as to be privileged to make the out-door world of Nature our studio—to be released from the noise and strife of life, and to breathe the free air of Nature, in converse with her. The memory of the moments thus passed—in the seclusion of the forest, by the brook, on the mountain-height, and the seaside—by the cottage, or rude log-hut, of our own land—or among the picturesque scenery of the Old World—will abide with us for ever, as consolations worth the labor of a lifetime to possess. These to the artist are no dreams, but realities, upon which he can place his hand and call them his own.

In the Old World, out-of-door study is carried to a much greater extent than with us. The traveller is for ever reminded that the artist is abroad; and scarcely a picturesque spot he visits, but he will there find either the well-equipped amateur, beneath his camp-umbrella, fortified at all points, and against all emergencies, with patent contrivances and conveniences, or the more business-like artist, with his well-worn sketch-box or portfolio. He may be, not unfrequently, startled by meeting, on his way, some strangely-caparisoned and even uncouth-looking figure, on foot or
mounted on that much-abused yet patient bearer of all burdens, outward or homeward bound on some expedition in search of the beautiful, and possibly he may be no less surprised to recognise therein one world-famed in art. There the artist claims, and the world accedes to him, in right of his vocation, privileges which exempt him from all restraint in his pursuits. His portfolio and his sketch-book pass and secure him favorable acceptation everywhere; and no degree of success or distinction elevates him to a position to cause humiliation, implied or felt, by being found still and for ever in a student's course.

49. Painting is applied, as a general term, to any process by which the natural colors of objects are added to their linear representation. Thus, even works in Pastel, or colored crayons, and those in Mosaic—which are produced by an arrangement of bits of colored glass or stones imbedded in cement, and polished to an even surface—are often called Paintings.

We have given precedence to the subject of painting in oil-colors, in consideration not only of its intrinsic value as the most effective method for pictorial production, but as the surest, most direct, and at the same time easiest means by which the imitation of Nature may be successfully reached, and also as the best and most efficient training to the practice of all other methods.

50. It is too commonly imagined that a box of water-colors, or a few colored crayons, are quite sufficient for a mere beginner; whereas, such should be allowed every possible advantage
and assistance that can be derived from ease as well as efficiency of method or materials. One of the great objects of education in art should be to advance the learner as soon as possible beyond its first difficulties; to endeavor to make easy as well as plain the course and direct the approach to the comprehension of and power of expressing the truths of Nature; to develop to his understanding and appreciation its higher attributes, resources, and privileges; and to disembarrass him of all avoidable obstacles in the attainment of these important requirements. Other difficulties, which lie in the way of an approach to excellence, are quite sufficient in themselves to try the courage and exercise the patient perseverance of the learner, without his being unnecessarily involved in additional perplexities of methods and materials difficult of management, indirect in application, and inefficient in result.

It is very certain that an effect of color, as well as individual tints, can be expressed more directly and certainly by oil-colors than by any other method, and hence are the advantages it offers as a means of study. Undue importance is too frequently attached to the acquirement of mechanical dexterity in the management of materials over those which involve the strength of all art, and by which we are brought within the privileges of the great school of Nature, and made capable of comprehending and appropriating her wholesome lessons. That method or means which most directly leads to such desirable attainments is certainly that which commends itself most strongly to the learner.

is certainly capable of being carried to very great perfection; but, to attain thereby an approach to an equal degree of excellence, by the exertion of an equal amount of labor and trial, as effectively as by oil-colors, will be found practicable only by few. There is no question, in most if not in all individual cases, presupposing in each an equal amount of preparatory training and capacity in design, that those who make a beginning in painting with oil-colors will much earlier succeed in producing a comparatively successful picture than those who employ any other method; and, moreover, that such are better prepared, after mastering the first difficulties of painting in oil, to acquire a ready command of other methods. It is not from theoretical conclusions, but from observation and practical experiment, that we express without hesitation the opinion that the best training for any method or style of painting is first to paint in oil-colors.
Many instances have come within our observation of those who have been for years vainly attempting to realize their study and impressions of Nature with pastel, water-colors, and other methods, often with the aid of the best masters that could be procured, and by the exertion of the utmost and most patient perseverance, who have in a few trials with oil-colors at once felt and successfully availed themselves of its superior advantages. Such we have known return to their first methods with invigorated capacity, acquired by the practice of painting in oil, surprising even to themselves. We have further witnessed a degree of success in almost the very first attempts of painting in oils directly from Nature, which would scarcely have been attainable in years of long and arduous trial by other methods.

On the other hand, the artist in oil-painting may derive great assistance therein by making himself, to some extent at least, practically familiar with other processes, not only in consideration of occasional requirement of their service, but also by the advantages which he may hence derive by capacity of appropriation of their peculiar excellences to his own.

52. As ready conveniences for sketching and securing memoranda of effects in Nature, both water-colors and tinted crayons are of much value, especially to the landscape-painter. A small box of colors or a few crayons may be carried always in the pocket, together with a sketch-book of stout paper, or cards of Bristol-board; and however such means may not be as efficient as oil-colors to approach the truth of a reality in Nature, they are still capable of producing memoranda from which the memory may derive invaluable assistance. For such purpose, very few colors will be found sufficient. From the three primitive colors, blue, red, and yellow, combinations may be produced of endless variety; indeed, could we possess pigments equal to the wonderful purity of tint with which they are developed by the prism, we should scarcely require other for water-colors, and only for oil the addition of white, which should be theoretically regarded as the rejection, as black is the absorption, of all colors. However this may appear to the learner inconsistent with the universal requirement by artists of so many more colors, it is a truth that he should bear in mind, and from the investigation of which he may derive much profit—if in no other respect than in teaching him that the strength of the palette consists less in the number and variety of the pigments than in their skilful combination and application.

53. The pigments for painting in water-colors are generally prepared and sold either in hard cakes, or in a moist state, put up in small cups or metallic tubes. The cups are made to fit the portable box of japanned tin; and the colors are used directly from them, without further rubbing down. For those in cakes or tubes, a palette, plate, or slab of porcelain, is requisite.
The moist colors, since their recent introduction, have almost entirely superseded the dry cakes, over which they possess many advantages, but are in some respects more difficult to manage in producing even and flat tints, and broad washes.

The judicious arrangement in the box of a set of moist colors is a matter of some importance. As the box is made to serve as a palette, and the brush is charged with the colors directly from the cups, accidental mingling of one with another in its immediate vicinity will be almost unavoidable. They should therefore be arranged, to obviate this inconvenience, in a manner to avoid strong contrasts, and with all possible harmonious agreement one with another. The order in which they are given in the following list, for a box of eighteen colors, may be recommended:—

54. (1) Gamboge is very generally employed: Indian Yellow is a more intense color, but requires great caution in its use; its permanency in water is less suspected than in oil. (2) Yellow Ochre is as valuable in water as in oil painting; as are also (3) Raw Sienna and (4) Mars Yellow. (5) Light-red or Burnt Ochre will be often found of service; managed with caution, it is a pigment of great utility. (6) Vermilion is too opaque and heavy to work well with water, yet it may be frequently employed to advantage. (7) Rose Madder and (8) Lake are of great value, as will also be found (9) Burnt Sienna, (10) Purple Lake, (11) Brown or Burnt Madder Lake, (12) Vandyke Brown, and (13) Sepia. (14) With Ivory Black the purest grays may be formed, and its extent of service reaches to the utmost requisition of depth and intensity of color, which may be varied and modified by combinations with the other pigments. (15) Indigo is of much value, particularly in combination with other pigments. (16) Olive Green or Terra-verde are both serviceable colors. (17) French Blue or Ultramarine has generally taken the place of the more expensive original preparation from Lapis-Lazuli. It will be found useful for many purposes, but for skies, distances, and clear washes, (18) Cobalt Blue is considered preferable.

There are many other pigments employed in painting in water-colors which may be substituted for some of those we have named. The above list is given on the authority of one of the most distinguished painters in water-colors now living, as fully adequate to every requirement.

Naples Yellow, Cadmium, and Lemon Yellow, are often used; also many combinations of pigments, such as Payne’s Gray, Neutral Tint, Hooker’s Green, Proult’s Brown, etc., etc. India Ink, although admirable for drawings in chiaroscuro—or black-and-white—will be seldom found requisite in painting, except in faintly indicating the general drawing of a picture, when it should be only used in the shadows. For this purpose, however, a more neutral tint is better.

White is not found in the above list of colors for the box, as it is generally used as prepared in a liquid state, under the name of Constant or Chinese White, which is an oxyde of zinc, without
the body or opacity of white lead, and less likely to be injuriously affected by impure atmosphere, and other causes, by which the latter when used in water becomes darkened, often to the ruin of a picture or drawing.

By the process of water-color painting, as generally practised, the ground or paper is the source of light or white, and its perfection in a great degree depends upon a preservation of the purity of this basis, which, once lost, may be often difficult to recover; white as a pigment being rarely used, except to break the intensity of certain other pigments, much in the same manner as scumbling is applied in oil-painting (33). The quality of the paper, therefore, is of no little importance.

55. By many artists, paper of rough surface is preferred; by others, that which is smooth: all, however, agree that it should be of an even texture, well sized, and of a firm fabric. It should be stretched upon a board or frame. It may not be always easy to decide upon the right side of a sheet of paper, without careful examination. Should the maker’s name be in it, by holding the sheet to the light it will appear. If it reads in the proper direction, the side next the eye is that for the drawing or painting. The English drawing-papers are universally considered to be superior to all others.

56. Fine brown or sable brushes, not too small, are the best for general purposes. They should be selected of a full, even shape, gradually tapering to a point. Brushes should never be left in water, nor suffered to become dry with color in them. A habit of pointing them with the lips should be guarded against. This can be done much better on a spare piece of paper, or a cloth. Large camel’s-hair brushes, either flat or round, are required for broad washes.

To acquire facility in the handling and management of the pencils and brushes, practise with one tint, such as Sepia and Indian ink, may be strongly recommended.

57. As far as general principles, both of purpose and method, are involved, the process of water-colors, as of all others, differs only from that of oil in the requirement of a mode of treatment adapted to their peculiar qualities and effect of application.
In water-colors, the white-paper ground supplies the place of a positive white pigment in oil. In the one case, the color is of a more or less solid character; while in the other it is as a stain, more or less intense, through which the effect of the light of the paper, or ground, is still evident—assimilating in this respect very closely to the process of glazing in oil-painting (29). To preserve, therefore, this "internal light" in its purity, and thus to retain the greatest advantage that painting in water-colors possesses over oil, is important. To what extent this advantage may be made available in oil-painting, the learner, as he is advanced in capacity, will comprehend.

58. However the practice of painting in water-colors may admit of as unrestrained license in the hands of a master as any other method, the learner should not be impatient of the wholesome restraint of sure if less rapid ways to success, by which such masterly command may be most certainly attainable. The basis of painting by all methods is a careful predetermined outline, or general indication of the subject, however faintly yet sufficiently expressed to secure the just proportions and accurate position of all important objects, masses of light and shadow, etc., beyond the hazard of necessity for after-corrections. It is true that, in the process of all works of art, new suggestions may be presented, sometimes even by accidents of execution; yet such should not be relied upon too confidently, nor are they to be made profitably available without a judgment well matured, and a degree of practical skill only to be acquired by study and experience.

59. In drawing the outline of a water-color design, even a greater degree of neatness and delicacy is requisite than in oil. In the latter method, the solidity of the pigments may obscure all lines after they have served their purpose, and obliterate all errors or evidences of correction, which in the former would not only cause much difficulty and trouble, but might utterly destroy the beauty of the work. Indian-rubber is apt, not only to tear up the surface of the paper in spots where it has been used, in a manner to cause irremediable blotches in washes passed over them, but also to prevent the just absorption of color. As far as possible, recourse to it should therefore be avoided, by making out the outline on a separate sheet of paper, and transferring or calquing it in its place very faintly by means of transparent paper, etc. (vii.–ix.) This may be more conveniently done in works of the studio than in sketches and out-door studies. If a pencil is at all employed, it should not be too hard to produce a mark difficult of obliteration, nor so soft as to make one unnecessarily heavy. The more faint and yet sufficiently distinct the outline, the better.

60. In getting in the masses, care should be taken to advance their intensity gradually, and, as far as practicable, equally throughout the picture; thus preserving its harmony complete, from
the careful outline to the finished work. Many artists adopt the method of advancing their picture through its first stages entirely by means of clear washes of a neutral tint, composed of Indian ink, lake, and Prussian or Antwerp blue. So commonly does this practice prevail, that an admirable Neutral tint may be found ready prepared in cakes or in a moist state (54). Over this preparation, if carefully and delicately applied, they proceed with the gradual addition of color, and often with the most effective results.

61. For broad washes, a large and full brush should always be employed, and the tint or wash should be prepared in a cup or saucer, in sufficient quantity to insure certainty in required repetitions. The drawing-board should be placed in a sloping position, and the tint should be applied by beginning at the top and gradually extending the flow downward; by which means the most even and flat masses, or the most delicate gradations, may be produced. From the masses, proceed to the gradual introduction of detail, and thus advance to the more decided and vigorous touches, always bearing in mind how much more easy it is to increase the intensity or power of a tint in water-colors than to reduce it. Not that this may not be often done effectively by various means—such as moistening the paper with water, and absorption by a cloth or unsized paper, or even Indian-rubber or stale bread may be resorted to—yet such expedients in inexperienced hands are not unfrequently causes of mischief, which should be guarded against. As we have so frequently had occasion to observe, the fullest directions in relation to any process of art are of little use to the learner without practical trial and experience. On these he must place his reliance, and from these he must learn the availability of the endless expedients and resources of all methods.

62. By many of the most successful artists abroad, especially in landscape, water-colors are employed, not only as ready expedients for sketching, but also in the production of most highly-finished works, in which are often combined the extreme clearness and delicacy of water-tints with the force, solidity, and depth of color and tone, of oil-pictures. Many do not confine themselves to the process of mere washing—as the application of water-colors is most generally understood with us to imply—but treat the pigments very much in the same manner as those ground in oil by substituting size therefor, which should be more properly considered painting in Tempera, or Distemper.

63. Painting in Tempera is employed in large works for theatrical scenery, internal and (in climates not affected by the injurious consequences of exposure to frost) also to external mural decorations, as well as in smaller pictures on panels, paper, and canvass.
Formerly this art was in much more general use and practice than at present, especially in Italy, where many fine specimens of it are still to be seen, rivalling in durability both fresco and oil painting. Many of the pictures by the early masters were painted in tempera, and afterward covered with a resinous or oleaginous varnish, by the effect of which it frequently requires close observation to discover the difference between them and pictures in oil. The grounds or preparations for oil-pictures, long after the introduction and more general employment of that process, were commonly in tempera; and often the dead-coloring of the picture was done by this process. The Venetian and Flemish masters long retained this custom, and much of the brilliancy of their local tints and coloring may be attributed thereto. It is an error, however, to suppose that these tempera grounds or preparations were of an absorbent character—as the existence of a strong size, or resisting varnish, can be clearly detected between the tempera-ground and the after-process of the picture in oil.*

64. The size most usually employed in tempera is either that made from parchment or glove-leather, or isinglass, the quantity to be combined with the colors varying according to the nature of the pigments—sufficient being requisite to prevent the color when dry from being rubbed off by the application of the fingers, and not in an excess by which a shining or glaring effect on them should be produced. Practice can only teach how to obviate the difficulty arising from the fact that the tints appear differently when dry from what they do when first applied. By some the pigments are ground in water, and kept ready for use in a dry state, while others preserve them in water, in cups, adding the size when employed. For small works, a palette in which small cups are set, or one of japanned tin, with a suitable number of hollows to hold the pigments, may be employed. The brushes used are similar to those for oil and water-color painting.

Tempera-painting, when applied to walls, very often passes with the uninformed for fresco.

65. Painting in Fresco is the application of colors ground in water to a freshly-plastered wall, with which they become incorporated to a sufficient depth to be as permanent as the plaster itself.

The peculiarity as well as chief difficulty, or rather inconvenience, of the process of fresco, consists in the necessity of completing the picture by portions, while the plaster is still in a fresh and moist state; so that as much only of the plaster can be applied in the morning as the artist may be able to complete thereon a certain portion of the picture in the course of the day. This

* For much valuable information on this, as indeed on many other subjects deeply interesting to the art-student, he may refer with advantage to Sir Charles L. Eastlake’s “Materials for a History of Painting,” “Merimee on Painting in Oil,” etc., Mrs. Merrifield’s translations, treatises, etc., etc.
is the last or finishing coat of plaster, and requires to be very thinly and evenly laid upon others of substantial mortar, which should be previously applied and finished in the usual manner of a carefully-prepared wall.

66. The durability of fresco-paintings is so dependent upon the preparation of the wall, that the utmost care in this particular is necessary. The quality of the lime, sand, and all the materials employed, should be unquestionable; and none but the most skilful and reliable workmen should be trusted in the work. The final coat of plaster should be laid under the artist's eye, if not by his own hand.

The progress of a work in fresco being thus by portions, each of which must be completed at once, renders it necessary that a cartoon or drawing of the whole should be previously prepared, as well as that the arrangement of color and general effect should be decided beforehand. These cartoons require to be made on strong paper. Over the last rough plastering a general indication of the whole subject should be traced. This may be done in various ways. The most common method, in small works, is, to prick the outlines through with a needle to a separate sheet of paper, and, by means of a small bag of thin muslin with powdered charcoal, to pounce the outline through to the wall; or to trace it thereon with a blunt point or style, which is the most common practice. This serves as a guide to the final coat of plastering, which is to receive the painting, so that the artist can proportion each day's work with exactness, and receive assistance in his operations.

The final coat of plastering laid over just sufficient space for a day's work, a more elaborate tracing is made thereon, and the artist proceeds, with all possible celerity, with his work, in which a greater difficulty occurs with regard to the appearance of the colors in a wet state than in tempera; for allowance has not only to be made for the variation between a pigment, or tint, in a moist or dry state, but for the peculiar action thereon, both by the lime and absorption of the wall. Fresco-tints may be fully developed on an old or dried wall in a few days, while on one recently plastered as many weeks may elapse before they assume their permanent appearance.

67. The colors are ground in water and kept ready for use in pots. No size is necessary, except perhaps a very little for such pigments as ultramarine, charcoal black, etc., and even then with very questionable propriety; the adhesive property of lime combined with water being the only reliable medium for color in fresco, and its durability dependent upon its perfect incorporation with the plaster.

Not only the original pigments, but also as many tints and combinations as may be required,
should be previously prepared in cups, so as to insure uniformity and harmony throughout the picture.

The best method of testing a tint is to touch it on a lump of dry umber, which instantly imbibes the water, and shows very nearly how it will appear when dry. Besides the cups, a palette of japanned or painted tin may be requisite, with a cup in the middle for water.

The tints require to be laid on rapidly and at once. The first applied will strike in and be absorbed, and it is only by repetitions that a permanent tint may be obtained.

The brushes employed in fresco are similar to those used in oil; square or flat brushes, with long bristles or hair, are requisite for broad tints.

68. The Colors which can be used with safety in fresco are few, and only such as are not injuriously affected by the action of lime. For this reason, many of the most brilliant, which may be employed in other methods, must be excluded from fresco.

For Yellows the varieties of native Ochres afford very ample resources; Naples yellow, in interior works, may be used with safety.

Reds are supplied from the ochres calcined, and the oxydes of iron. Burnt Terra di Siena is an invaluable color for fresco.

Ultramarine, either the genuine preparation from Lapis-Lazuli, or the French and German imitations of it, is almost the only pure blue that can be employed.

For Greens, Terra-verde is a most reliable pigment; certain oxydes of copper may be employed, but great care is requisite in their management.

The Blacks are many: charcoal, both in its pure state and in combination, will be found very serviceable; also burnt lamp-black.

The only White that can be safely employed is a purified preparation of lime; and as this is so extensively required throughout the picture, the utmost precaution is necessary that it should be of good quality. Many artists prefer the lime of oyster-shells, selecting the best, having them carefully washed, and afterward burnt.*

69. Pictures may be painted in fresco on a substantial lathing, or upon iron or copper frames with a wire-worked foundation; the plaster being thereon laid, and the process conducted precisely as on a wall; and the picture, when completed, may be set in its place as permanently as if

* The white for fresco most esteemed by the Italian painters, and known as Bianco Sangiuliano, may be thus prepared: Air-dried lime of fine quality is mixed with water in an earthen jar, and allowed to settle. The water is then poured off, a fresh supply added, the operation repeated for a week; and the lime is then ground, and dried in small cones. The longer it is exposed to the air, the better will be its quality, as the carbonic acid lost by the process of calcination is thus restored.
Painted directly on the wall itself. This method offers not only the advantages that the picture can be completed in the studio, but also affords greater facility in its execution from the fact that the drying of the plaster can be retarded by wetting it from the back of the picture, hanging before it, during suspension of work, wet cloths, etc., and thus enabling the artist to devote two or three days to each portion. For those who desire to experiment in fresco-painting, it offers great advantages.

As those who may desire to attempt fresco-painting to an ambitious extent will be led to seek more ample directions on the subject than can possibly be afforded by an elementary work, we leave the subject with sufficient for at least a trial, and with the assurance that they will find fresco-painting, like all other methods, simple and easy to any one skilful in design, and practically as well as theoretically conversant with the leading principles of the art of painting by any other method.

70. For mural pictures, fresco certainly offers many decided advantages in its peculiar applicability to all positions, and may be successfully employed in situations in which an oil-painting would be comparatively lost, by reason of irregularity of surface, cross-lights, reflections, etc.

However inadequate it may be for successful rivalry with oil-painting in excellence of color, it at least affords most ample means of expression in the higher requisites of design.

While the value and capacity of painting in oil were gradually developing in the Venetian and other schools, the essential requisitions to perfection in the art, accuracy and purity of design, advanced with equally sure and steady pace in those of Rome and Florence, until we find the great masters of design and color as it were face to face with each other. When Michael Angelo, in acknowledging the merit of Titian's color, exclaimed, "What a pity it is that these Venetians do not draw better!"—he might have been justly replied to by the veteran of the palette—"And that these Florentines and Urbinites do not know better how to give color to their drawing?" And yet it may be fairly questionable if much of the eminence attained by either in their respective qualifications might not have been in a great measure the result of the comparative singleness of purpose with which they pursued the objects of their ambition.

The art of painting would appear thus to have reached a period of advancement from which its approach to the utmost possible perfection might be reasonably anticipated by a combination of learning in design with skill in color. The rival schools seem for a time to have set about the work of learning of one another. The great colorists sought to repair their deficiencies in drawing and the higher attainments in design, while those who had hitherto placed their reliance therem were brought to feel the importance of color as well.
In vain the colorists attempted to realize by fresco the results which they had achieved in oil. In some instances, and particularly in the picture by Raphael of "The Miracle of Bolsena," a higher degree of excellence in color was attained than had hitherto been approached in fresco; yet the requirement of a more efficient method of mural painting was still felt. Great importance was attached to the durable character of fresco, which it maintained from the impression that it was the only approved and generally-employed method of the ancients (72).

71. Sebastian del Piombo, fortified, as is alleged, with designs by Michael Angelo, and familiarity with the process of oil-painting, as practised by the Venetian masters, made a most successful experiment in mural painting in oil, which even at this day, although blackened by the smoke of candles, and from causes which more or less affect all paintings in oil, besides the further disadvantage of being executed on a concave surface, bears very favorable comparison with his fresco-works, which are in its immediate vicinity.

Raphael, than whom no one could be better qualified to judge of the distinctive advantages of the two methods, seems to have been not only favorably inclined toward the substitution of oil for fresco painting, but at the time of his death to have decided upon its adoption in the embellishment of the great Hall of Constantine in the Vatican—preparations for which were in progress at the time of his death. Two groups only were executed in oil, if not by his own hand, at least by his scholars under his personal direction, and it must ever remain a subject of the deepest regret that his death should have prevented the completion of the whole, according to his intentions.

Raphael was not of an experimental turn of mind, but cautious in conclusions and timid of failure; hence his conclusions were always judicious, and his failures rare. From the earliest traces of his career to the last moments of his life he appears to have been singularly free from the time-wasting abstractions which have too frequently diverted the impulses and energies of men of genius, and therefore the more importance may be attached to this innovation, on long-established opinions, in favor of oil over fresco painting.

That this lead was not followed successfully by succeeding artists might appear stranger if other causes than the inapplicability of oil to mural painting were not obvious in the art falling into a different course of requirement, which it scarcely comes within our province to discuss. The last works of importance in fresco were by the Caracci and their scholars; but even these, with all their excellences, bear unfavorable comparison with their works in oil, and induce the regret that they were not executed by the latter more effective and less perishable method. For, however the commonly-received opinion of the durability of fresco may prevail, it can not be denied that works in oil, produced by masters of the past three centuries, are at this day in far bette:
state of preservation than their frescoes. Those of our own period may claim the advantages of experience, and the aid of greater scientific knowledge in the management of materials, which time alone can verify.

Fresco is still practised successfully to some extent in Europe. Many artists adhere closely to the methods of the early masters. Others have adopted innovations and improvements, by which the process may be rendered more easy and effective, as well as reliable in resisting the action of time and exposure.

Recently, however, another process of mural painting has been introduced, or rather revived, which offers a combination of the advantages of both oil and fresco, worthy at least of consideration.

72. Painting in Wax, or Encaustic, has recently occupied a considerable amount of interest and practical experiment in Europe. Although the process is so called, as at present practised, it differs very essentially from the methods employed by the artists of antiquity, with whom it was a very important branch of art, and extensively applied to decorative and other purposes. There seems to be much difficulty in arriving at a decided opinion with regard to the process of encaustic among the ancients, and it is very probable that their methods of employing wax as a medium of color—or as a preservative varnish or saturation applied to fresco or tempera—were various, according to the nature of the material upon which the painting was executed, as well as to its subject and situation. Much investigation and study have been bestowed upon the subject (especially in France and Germany), as well as practical experiment by artists of skill and reputation.

In the method most generally adopted at present, the employment of heat, or the cautery, is discarded. The colors are ground in a wax varnish, or medium, which is used throughout the picture, even to the preparation of walls, grounds and canvass, precisely in the same manner as in oil-painting.

Of the preservative qualities of wax there can be no question; that a medium for colors formed upon its basis may possess in many respects obvious advantages over oils, may be equally true; and we have the assurance of artists of distinction, who have become practically familiar with the process, by the execution of extensive works therein, that it involves no difficulties which can not be readily comprehended and overcome by any one experienced in oil-painting.*

It further offers the advantage over fresco, that works of any dimension may be executed in

* Painting in Encaustic may be found very amply treated in the work of M. Pailel de Montabert ("Traité Complet de la Peinture," ten volumes 8vo, 1828, Paris), and by many other able writers upon the subject.
the studio, and afterward attached as firmly to walls as if they were painted thereon. All facilities
and expedients that are available in oil-painting are equally so in this method; and there is cer-
tainly much less liability to alteration in the tints from natural causes, which more or less affect
works in oil by the action of time, or from dampness and exposure.

73. **Painting or Drawing in Pastel, or Colored Crayons,** may not only be employed
advantageously for sketches and studies, but also in the production of very pleasing and effective
pictures. The process is very simple, and command of it may be very readily attained by any
one possessing a just comprehension of the general principles of painting, and their practical
application by other methods.

The paper for pastel should be stretched, in the manner advised for water-colors, and of a
substantial character, not too highly sized. If slightly rubbed over with fine pumice-powder, the
crayons will both work and adhere better; or a slight coat of thin starch, with pumice-powder,
may be given with a broad, soft brush, as a preparation. Fine canvass thus prepared may also
be used.

Crayon drawings have the disadvantage of liability to injury, unless defended by glass, or some
process by which the pigments may be more firmly attached to the paper than it is possible to
effect by the mere friction employed in their application. Whatever process may be resorted to,
we know of none that does not, in some degree at least, materially affect the clearness and purity
of the tints, although even this in some cases may be turned to advantage by judicious treatment;
as a crayon-drawing, thus fixed, may be worked over with tempera or water-colors, or even with
oil, by the further application of varnish.*

* The following may be considered among the most approved methods of fixing drawings, or paintings in crayon: To a saturated solution of alum, in pure water, add as much fish-glue as may form a size of
proper consistency (which can only be regulated by the character of the drawing for which it is intended). Let the solution stand for about thirty-six hours, after which it should be boiled. Pass this glue-water, saturated with alum, through a linen cloth, and add about an equal quantity of some colorless spirit or diluted alcohol. For a small
drawing, an ordinary dish may answer; but, if large, a wooden or other
tray, water-tight, must be provided for the solution; and, holding the
drawing horizontally, face downward, gently immerse it therein,
cautiously guarding against its touching the bottom. Almost instantly lift
it out, without changing its horizontal position, in which it must remain until dry, when the success of the process may be readily ascertained.

A drawing thus treated may be varnished by the further application of
fish-glue, to which is added about one third of spirits of wine. When
this is dry, the ordinary spirit-varnish may be passed over.

Another method is, to pounce over the drawing very evenly, by
means of a gauze-sieve, finely-powdered gum-arabic, after which it is
exposed to the steam of boiling water.

The various recipes for securing crayon-drawings by means of volatile oils are very inefficient.

As we have known so many drawings to be utterly ruined by experi-
mental attempts at fixing them, we advise no one to make his first trial
on one of value. Glass is their surest preservative.

To mount a drawing on glass—procure a pane, or plate, of the
proper size; clean it perfectly with a little whitening or chalk, and run
a narrow border around it of strong glue. Very slightly dampen the
back of the drawing, and lay it face downward on the glass; and be
certain of a perfect adhesion of the paper on the edges, which it may be
better to extend over them sufficiently to form a border. Place the
drawing, thus mounted, on a cloth or several sheets of paper laid upon
a flat board or table, and over it another dry cloth, with a drawing-
board, or with one or more large books, not too heavy, and let it remain
until perfectly dry.
The color of the paper, or ground, is a matter of choice, and can only be regulated by the nature of the subject. Paper of a gray tint is most generally preferred.

In laying in the masses, and in blending the tints, both the stump and finger may be used, as well as a bat of cotton, or a soft rag.

The Swiss crayons are universally considered to be the best. Crayons put up in paper are most convenient for sketching, as they are thus rendered less likely to be broken in the pocket or in handling. The colored pencils prepared by Wolfe and Sons, of London, and sold under the name of Creta Laevis, are admirably adapted for sketching, besides possessing the property of adhering very firmly.

Having sufficiently dilated upon the most generally-practised methods of painting to answer all reasonable requirements of beginners, we have only, in conclusion, to urge upon them the importance of perseverance in their attempts, and that they should ever bear in mind that the leading principles of the art and their application are common to all methods and subjects. Let them not be disheartened by failure, nor assume unwarrantable confidence from partial success, unless it be attended by comprehension of the means by which it has been achieved. Doubtless there may be many who have felt disappointed to find so little done for them, and so much dependent upon their own exertions, and who may still imagine that they only require more minute directions to reach the attainment of excellence. To such we would quote the reply of Rembrandt to one of his scholars: "Try to put in practice what you already know; in so doing, you will in good time discover the hidden things which you now inquire about."