

THE ART OF MINIATURE PAINTING

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649330171

The art of miniature painting by Charles William Day

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

CHARLES WILLIAM DAY

**THE ART OF
MINIATURE
PAINTING**



THE ART
OF
MINIATURE PAINTING,

COMPRISING

INSTRUCTIONS NECESSARY FOR THE ACQUIREMENT OF THAT ART.

BY

CHARLES WILLIAM DAY.



Arx probat artificem.

LONDON:
WINSOR AND NEWTON, 55, RATHBONE PLACE,

Artists' Colour Makers, by Special Appointment, to Her Majesty, and to
H. R. H. Prince Albert.

1852.



170. m. 33.

LONDON:

Printed by Schulze and Co., 13, Poland Street.

P R E F A C E.

IN preparing the following pages for the Press, to form one of a very important series of Works on the promotion of Art, I have been mainly influenced by a desire to be as simple as possible in the rules and directions I give, and to state my reasons for these rules. If the causes of failure, in the instructions given in the different branches of Art, were duly investigated, it would probably be ascertained that in many cases this failure has arisen from its being taken for granted, that the pupil is in possession of a certain amount of previous knowledge of the subject. I have made, in the present instance, no such supposition; my object being to treat of the materials, the processes, and the principles in this branch of Art, in such a manner as if the learner knew

nothing of any of them. I cannot but hope that this will be found to be the wisest course; that, by thus carefully, though briefly, explaining of every process, in consecutive order and dependence, I shall be found to have brought the subject thoroughly home to the understanding of the learner.

LONDON, JULY, 1852.

CONTENTS.

| | Page |
|--|-----------|
| Ivory | 11 |
| To prepare ivory | 12 |
| Brushes | 14 |
| Prepared ox-gall, &c. | — |
| Colours used in miniature painting | 15 |
| Carmine | — |
| Pink madder | — |
| Rose madder | — |
| Crimson lake | — |
| Venetian red | — |
| Light red | — |
| Indian red | 16 |
| Vermillion | — |
| Scarlet vermilion | — |
| Orange vermilion | — |
| Chrome yellow | — |
| Indian yellow | — |
| Roman ochre | — |
| Gamboge | — |
| Cadmium Yellow | — |
| Ultramarine | 17 |
| Ultramarine ash | — |
| Cobalt | — |

| | Page |
|----------------------------------|------|
| French blue | 17 |
| Indigo | — |
| Prussian blue | — |
| Burnt sienna | — |
| Mars orange | — |
| Burnt umber | 18 |
| Sepia | — |
| Madder brown | — |
| Neutral tint | — |
| Purple madder | — |
| Constant white | — |
| Chinese white | — |
| Lamp black | — |
| Ivory black | — |
| Colouring | 30 |
| Dark complexions | — |
| Shadows | 31 |
| Shadow colour | — |
| Demi tints, or half tints | 32 |
| Colour of eyes | 33 |
| Cheeks and lips | — |
| The neck and bosom | 34 |
| Hands and arms | — |
| Hair | 35 |
| Flaxen hair | — |
| Auburn hair | — |
| Chestnut hair | — |
| Mouse-coloured hair | — |
| Bright red hair | — |
| Dark brown hair | — |
| Raven-black hair | — |
| Grey hair | — |
| Eyebrows | 37 |
| Touches | 38 |
| General observations on the face | — |