

**ETCHING DESCRIBED
AND SIMPLIFIED, BY A
PRACTICAL ENGRAVER**

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Etching described and simplified, by a practical engraver by C. Castle

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C. CASTLE

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DESCRIBED AND SIMPLIFIED,

WITH

PROGRESSIVE ILLUSTRATIONS.

BY

A PRACTICAL ENGRAVER.



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INTRODUCTION.



ANY times has the writer of the following pages been solicited by friends and amateurs to instruct them in the now very fashionable amusement of transferring to copper any sketches they may from time to time have made, and thereby not only adding to their present gratification, but effectually preserving from destruction these mementos of places visited and scenes enjoyed; he has therefore endeavoured, as well as his feeble powers of authorship will permit, to lay before the public, in the form of an essay, and with progressive examples, a practical description of the means used and the manipulation required in

this most pleasing art,—interesting to every person of taste, and particularly so at the present time, when royalty leads the way, and has already produced some very gratifying specimens.

To endeavour to trace the commencement of this taste would be to travel back beyond the days of Michael Angelo and Albert Durer into the furthest portions of history, and from the rude notions of savages proceed onward to the present time. But to refer to the advanced taste of the last few years, we cannot but look back with delight to those elegant periodical gems, the 'Annuals,' nor can we refrain from admiring the spirit and enterprise of the Messrs. Ackerman, who, with no regard to expense, produced the 'Forget-me-not,'—that beautiful parent of a numerous race. A train of rivals quickly followed, each striving to outvie the other in the beauty of its embellishments; and no cost was considered too great to enlist the talents of the most eminent engravers, and thereby to ensure works of first-rate excellence. As proof of this, Le Keux received for

his 'Crucifixion' one hundred and eighty guineas, and Goodall a similar sum for his 'Ghent.'

The time has now arrived when it is expected that all persons of education shall be able to give an opinion, not only on the merits of the productions of the old masters, but also on those of living artists; and a noble facility has just been afforded to the nation for the study and enjoyment of them by the munificent VERNON, in whose collection the works of Turner, Stanfield, Maclise, Callcott, and others are presented to the public, who daily avail themselves of the opportunity thus afforded of witnessing those masterly productions; and doubtless they will properly appreciate both the giver and the gift.

It is the object of the writer to speak of the growing taste of design, and the desire to make it permanent by transferring it to copper; and here we will take occasion to speak of a deceased engraver, who perhaps approached nearer to perfection in his art

than any other of his own or of the present time,—we refer to George Cooke: this is no detraction from the distinguished men now living,—as Pye, Goodall, Miller, Brandard, Cousen, Willmore, and others; for, skilful and eminent as these are, they invariably avail themselves of Cooke's own work—'London and its Vicinity'—for the purpose of placing it in the hands of their pupils, in order to impart correct and refined ideas, and to carry them forward in their interesting pursuit. The writer would strongly recommend this work to the notice and study of those who may be desirous of zealously following the art.

ETCHING DESCRIBED.



E would observe, before proceeding to the first step in etching, that no time is lost by the amateur, or indeed

by the skilful and experienced engraver, in patiently examining the subject, and endeavouring to catch the *exact* idea sought to be conveyed by the drawing. The detail, and general character of the whole, should be well studied, and the mind made up as to its handling and treatment, the disposal of its lights and shades, and the blending of the whole into a perfect picture.