

SKETCHES OF ETON

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649403431

Sketches of Eton by Richard S. Chattock & W. Wightman Wood

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

RICHARD S. CHATTOCK & W. WIGHTMAN WOOD

SKETCHES OF ETON



SKETCHES OF ETON.

ETCHINGS AND VIGNETTES

BY

RICHARD S. CHATTOCK,

AND

DESCRIPTIVE NOTES

BY

W. WIGHTMAN WOOD,

*Of the Inner Temple,
An Ex-Captain of the Opidan.*

3P
SEELEY, JACKSON, AND HALLIDAY, FLEET STREET.
LONDON, MDCCCLXXIV.

PREFACE.

ETON attracts such deep feelings of attachment from all who have received an education there, and so much attention from the general public, that we venture to think these "Sketches," drawn and written, may be found to some extent to supply a want that is felt by Etonians of a memento, and by other persons of an account, of this engrossing locality; and that whatever apologies are required for the manner of its execution, none are necessary for the intention of this design. The object of both author and artist has been to awaken pleasing recollections in old Etonians, and at the same time to convey a fair idea of the place to strangers.

As some of our readers may not be conversant with the art and mystery of Etching, it will not perhaps be thought out of place if we give a short description of the process, and indicate some of the advantages which have led to its adoption for the chief subjects of the following series. And first let us notice, in order to dissipate it, an impression which is sometimes found to prevail that "etching" is the same thing as drawing with pen and ink. One frequently hears of "etchings" being done by amateurs which prove on inspection to be simply drawings, more or less elaborate, executed with a fine pointed pen upon paper. But whatever title it may be allowable to apply to such a drawing, it is clearly incorrect to style it an "etching," for the art of Etching (so called from the German *etsen* "to eat") consists essentially in the *erosion* of lines upon a metal or other surface by means of *aqua fortis*. In order to effect this the plate is in the first instance protected with an extremely thin coating of some material—such as resin, wax, or asphaltum—which is capable of resisting the action of the *aqua fortis*, and the design is then traced upon the metal through the coating, or "etching-ground" as it is called, by means of a stout needle point. The plate is then immersed in a bath of *aqua fortis*, which attacks those portions from which the "ground" has been removed by the needle, eating out the metal to a depth proportionate to the length of its exposure, the lines which are intended to be faint being exposed to the eroding

action for a short period only, while the heavier lines are allowed to remain longer.

The artist's work being thus traced upon the plate by his own hand, exhibits of necessity a more direct and unerring expression of his intention than can be obtained by any process requiring the intervention of the engraver—and the freedom of manipulation resulting from the fact that the tracing is effected with a polished metal point gliding unconstrainedly over a polished metal surface is such as to distinguish, to its manifest advantage, the etched line from that executed by the burin of the engraver which, being with labour ploughed out of the metal, necessarily lacks the perfect spontaneity of the other.

But there is another point in which etching has a strength of its own. In some subjects passages occur which it is desirable to treat with the richness of quality seen in *mezzotinto* engraving. For this purpose recourse is had, after the "biting" is completed, to a process known to etchers and engravers as "dry-pointing," consisting in working delicately over the portion to be enriched with the well-sharpened point of the etching needle—engraving upon it, in fact, a multitude of lines or scratches. Along the side of each of these lines the needle turns up a tiny ridge of metal known technically as the "bur"—just as a ploughshare turns up the soil along the furrow. To the line engraver, whose object is to obtain the cleanest possible line, this "bur" is hateful, as it catches the ink when the plate is wiped for printing, and produces what appears in his work as a dirty mark; and he is at great pains to scrape it off, and leave the dry-point line pure and simple. The etcher, however, does not so regard it, for he finds that, judiciously employed, the "bur" is invaluable for the soft velvety richness which it imparts to his work, and which no other means enable him to produce. In the following series much use has been made of it in the reflections of water in the plates of "*Sixth Form Bench*," "*the Brocas*," and "*Surly Hall*," in the foreground of "*the Thames at Oakley*," and to enrich the deep shadows in the plates generally.

The vignettes printed with the text are produced by a new process, which the inventor, Mr. Alfred Dawson, a son of the well-known painter, calls "*Typographic Etching*." The etched line, in this process, instead of being bitten into the plate, is made to stand up in relief, and the illustration can be printed with letterpress, like a woodcut.

W. W. W.
R. S. C.

London, Dec., 1873.

LIST OF THE ETCHINGS.

✓ THE LONG WALK - - - - -	Frontispiece.	
✓ THE COLLEGE FROM THE RIVER - - - - -	Page	2
✓ WINDSOR LOCK - - - - -		6
✓ SIXTH FORM BENCH - - - - -		8
✓ CHAPEL STEPS - - - - -		24
✓ THE CHAPEL FROM BROCAS CLUMP - - - - -		30
✓ SHEEP'S BRIDGE - - - - -		34
✓ UPPER CLUB - - - - -		36
✓ BROCAS CLUMP - - - - -		40
✓ BOVENY LOCK - - - - -		44
✓ SURLY HALL - - - - -		48
✓ WATER OAKLEY - - - - -		50
✓ MONKEY ISLAND - - - - -		52
✓ MAIDENHEAD BRIDGE - - - - -		54



FROM SALT HILL.

SKETCHES OF ETON.

I.

GENERAL VIEW OF ETON COLLEGE.

“THE Kynge's College of our Blessed Ladye of Etone, besyde Windesore,” is the full style and title of the renowned public school universally known in the present day as plain “Eton.” It was founded by the unfortunate King Henry VI., in 1440, the conveyance of the advowson of Eton to the King bearing date “Windsor, Sept. 12, 19 Henry VI.,” and the first charter from the King to the College following upon Oct. 11 in the same year. For some little time, however, either the institution existed only upon paper, or the Collegiate Body must have boarded out, for the brick-and-mortar foundation resulting in the imposing block of buildings which is the subject of our etching taken from the River, was not commenced until July 1441, and a considerable period must have elapsed before its completion, as it was certainly not run up by the contractors of the period with the rapidity which their successors in the Victorian era are wont to exhibit.

No happier site for his foundation could possibly have been selected by the King. The propinquity of Royal Windsor, the charms of the Thames, and the facility of communication with the metropolis, combine to render Eton the most convenient and agreeable locality in the country for a great upper-class school; and it is not too much to say, that its fortunate situation has done more than even its noble buildings and rich endowments, towards promoting the extension of the royal foundation, and making it—or rather engrafting upon it—the foremost public school in the land. Henry VI. put his hand pretty deeply into his own, or