

**VERE FOSTER'S SIMPLE  
LESSONS IN WATER  
COLOR. MARINE**

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Vere Foster's Simple lessons in water color. Marine by Edward Duncan

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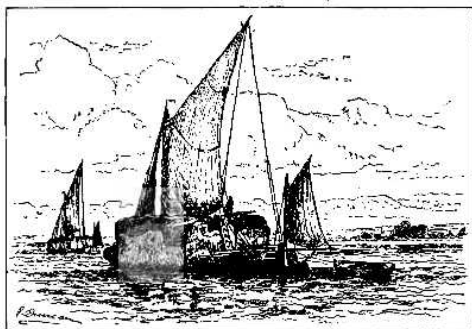
**EDWARD DUNKAN**

**VERE FOSTER'S SIMPLE  
LESSONS IN WATER  
COLOR. MARINE**



VERE FOSTER'S  
SIMPLE LESSONS IN WATER COLOR.

MARINE.



TWELVE FACSIMILES OF ORIGINAL WATER-COLOR SKETCHES,

By EDWARD DUNCAN,

MEMBER OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS.

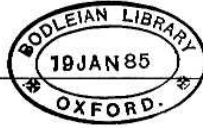
WITH NUMEROUS ILLUSTRATIONS IN PENCIL, AND PRACTICAL LESSONS

BY AN EXPERIENCED MASTER.

BLACKIE & SON:  
LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

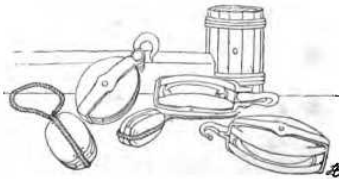
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## INTRODUCTION.

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**T**HE following twelve lessons in Marine Painting are the natural sequent to the series of examples of Marine subjects in black-lead pencil in *Vere Foster's Series of Drawing-Books*, published some dozen years ago. These books—we mean the series generally in its completeness of Landscape, Flowers, Marine, Ornament, Figure, &c.—have had an enormous circulation, several millions having been disposed of. They now form part of the rudimentary course for the Drawing Classes under the Department of Science and Art. For this more advanced series of Marine Painting the Publishers consider themselves fortunate in having secured the services of so eminent a painter as Mr. Edward Duncan.

It has been taken for granted that the pupil before commencing the present course has had considerable experience in pencil drawing. And not only so, but that he has also had some practice in the use of the brush, and has gone through the lessons on Sepia and simple colored Landscape which form part of this series. In both of these works a number of coast scenes with little bits of shipping are rendered with the brush, with the fewest and simplest colors. These exercises have prepared the way for the present studies, which are, of course, rather more difficult, the range of the colors being more extensive and the subjects more elaborate. Mr. Duncan's method of working is very simple; he always first made a most careful outline, and as this method is the best for training a young artist, we have been careful to carry it out in the following instructions.

The sketches are, in fact, perfect little pictures so far as they go, although they are produced in the simplest possible manner. Everything is made to depend on the correctness of the first outline drawing; and therefore a pupil who has learned pencilling thoroughly and some use of the brush, with a little knowledge of the mixing of colors, should be quite able, with ordinary care, to copy them successfully. An attempt has been made to interest the young pupil in his work by giving a short

account of the *locale* and subject of each picture, and the reasons for the particular treatment that it has received at the hands of Mr. Duncan.

We have endeavoured to make the instructions as short and clear as possible, imitating the conversational style of a master who teaches while sitting beside his pupil. All the instruction considered necessary has been given with each drawing; this may seem to make the information rather redundant, but we consider it better to run that risk, than to be continually referring back to something said before. We advise the pupil to read over carefully all that we have said about the picture before he begins to work on it. Should he not be successful in his first attempts, let him by no means be despondent. Let him try again; there is no royal road to success for the young artist, and the greatest painters did not succeed without much laborious study and perseverance.

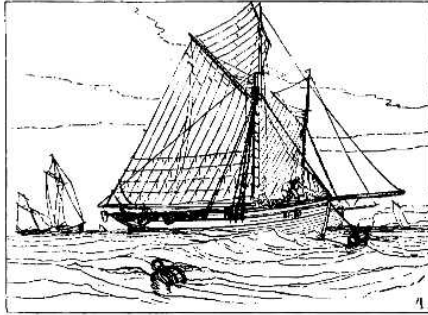
We would recommend those desirous of learning to paint marine subjects to try to make themselves conversant with nautical matters, to the extent at least of knowing the main parts of a vessel, and the names of the various masts, spars, sails, &c., which constitute what is termed the "rig" of the ship. This knowledge is now more easily gained than it formerly was—Vere Foster's Marine Drawing-Books can be had for a few pence, and we recommend their use for this purpose. We have borrowed from their pages some simple examples in the drawing of waves; these and the vignettes generally throughout the following pages have been inserted in the hope that our pupils may be induced to copy them, so that they may be better able to draw similar subjects in the colored pictures.

The pigments noted below are those used in the following lessons. We may add that moist colors are rather more convenient than cake colors, and although more costly are recommended when they can be obtained.

COBALT.	LIGHT RED.	BURNT SIENNA.	PINK MADDER.
INDIGO.	YELLOW OCHRE.	BROWN MADDER.	RAW SIENNA.
LAMP BLACK.	GAMBOGE.	SEPIA.	INDIAN YELLOW.
CRIMSON LAKE.	CHINESE WHITE (moist).	VANDYKE BROWN.	NAPLES YELLOW.

\* \* \* *Those in the fourth column may possibly be dispensed with.*





BREXHAM TRAWLER—Drawn by WEITAKER.

## FISHERMEN ON THE LOOK-OUT.

WAVES SURGING THROUGH THE WOODEN PILES OF AN OLD PIER.



ALTHOUGH there is not much "subject" in this example, yet a good artist can make a pretty picture out of very little. The old wooden pier with a little jetty projecting from it has a fine warm brown tint, while the rich green sea-weed which clings to the partially decayed timbers causes them to harmonize with the varied colors of the sea. The surging of the waves is beautifully expressed, and we almost seem to hear the "swish" as each advancing mass breaks against the piles and dashes through them.

A most careful drawing must be made of the piles, in which every detail should be noted with the greatest diligence. The rounded form of the end of the pier where the fishermen stand must be carefully imitated, in order that the full shape of the structure may appear. The figures must be carefully put in; there is great expression in the touches of their shadows. The steps want nice drawing, and the capstan on the point of the pier. The clouds will be faintly outlined and all their shadows detailed; the distance,

and the fishing fleet in the offing (which excites the attention of the fishermen on the look-out) must be delicately drawn, care being taken to delineate the little masses of light which denote the distant surf; then the promontory, which is nearly hidden by the foam of the largest wave, must be so sketched as to seem to extend behind it.

The expression of driving from left to right, must be given to all the lines of the moving water. One of the examples in wave drawing has been expressly inserted to aid the pupil in drawing broken water of this kind (see p. 9). This may be rather difficult to do without adding a little shading, which is scarcely admissible in the sketch for a water-color drawing. We would therefore recommend the pupil to make a small separate drawing of the light and shade of these waves, that he may thoroughly know how to draw their outline properly. It was the invariable habit of Mr. Duncan to make a monochrome study of every picture that he painted, before he attempted the finished colored work. He actually did so in the case of this very picture, a Sepia drawing being carefully made of it in the first instance. What Mr. Duncan did not consider "waste of time" may well be recommended to our pupils; and the same method should be adopted with each of the twelve studies of this series. In fact, the broken water in this picture is so difficult either to draw or paint, that the pupil need not expect to copy it without having recourse to the method we advise.

When the pencilling of the sketch has been finished, let it be softened off with bread crumbs as usual, and then the entire surface of the paper can be given the faint preliminary wash of Yellow Ochre. The sky may be put in with Cobalt; and a warm tint of Yellow Ochre and Light Red, with a little Cobalt and Black, may be brought over the clouds, distant water, promontory, all the warm parts of the sea in the foreground, and over the timbers of the jetty. The sky may be finished with three tints of grey—the first, Cobalt and Light Red; the second, a little Black added; the third, Indigo and Lake. The distant water reflects the shadow of the cloud above it, and on this the cold green tint will be supplied by a little Burnt



OLD PIER—FISHERMEN ON THE LOOK-OUT.—Drawn by E. DUNCAN.