

**THE ART OF PAINTING AND
DRAWING IN COLOURED
CRAYONS: BEING A COURSE OF
INSTRUCTION FOR THE EXECUTION
OF PORTRAITURE AND LANDSCAPE**

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The art of painting and drawing in coloured crayons: Being a Course of Instruction for the execution of portraiture and landscape by Henry Murray

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HENRY MURRAY

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THE ART
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PAINTING AND DRAWING
IN
COLOURED CRAYONS;

BEING A COURSE OF INSTRUCTION FOR THE EXECUTION OF
PORTRAITURE AND LANDSCAPE.

BY HENRY MURRAY.



Non probat artificem.

LONDON:
WINSOR AND NEWTON, 38, RATHBONE PLACE,

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

1856.

170. m. 61.

P R E F A C E.



THERE are many useful hand-books treating of every branch of Fine Art, but we know of none treating of Pastel Painting, or, as it is most commonly called, Crayon Drawing, suitable as an elementary book. We offer, therefore, to those who desire to practice this elegant art, a brief course of precept, requiring on the part of the student only perseverance to achieve excellence. A large book might be written on the subject; but as the mechanical principles are few, and they can be laid down in few words, a great book would, in such a case, be a greater evil than is even understood according to the well-known proverb.

In pastel painting there is less diversity of executive manner and feeling than in oil or water-colour painting; there is, therefore, but little in the way of manipulation to be taught. As the operation of colouring is principally effected by the finger, there is no caution to be offered

about large or small brushes, or colour more or less moistened with vehicle. The practice which we recommend is generally that of all accomplished pastellists; but in the selection of tints and the instructions for working them, the method of Brochard is followed. For some of the recipes, we are indebted to M. Jozan, who has enjoyed an extensive reputation as a crayon artist.

Bright's crayon landscapes are quite a new feature in this department of art. Mr. Bright is the originator of the most fascinating manner of working, and in it he is unique, as all who have essayed landscape in crayon have produced nothing in anywise approaching the spirit and excellence of his works. Without mention of the works of Bright no book on crayon painting can be complete; but in this hand-book, the notice of these charming productions is extended to an endeavour to explain Mr. Bright's manner of working.

The popularity of crayon art has been revived by the many excellent crayonists that have lately risen into notice, especially on the continent; and it may reasonably be expected that pastel painting will arrive at a higher degree of excellence in this country than it has heretofore attained.

H. M.

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THE ART
OF
PAINTING AND DRAWING
IN
COLOURED CRAYONS.

DRAWING IN COLOURED CRAYONS.

The Art of Crayon painting has been carried to great perfection by members of foreign schools; chiefly of those of Germany and France. The best examples of this branch of art, which exist in this country, have been executed by foreign artists; and so little attention has it even hitherto attracted among ourselves, that the best specimens are still the productions of members of continental schools. By the instructions which we shall offer, it will be seen that the art is easy of acquirement, its manipulation being rapid and simple.

For many years past a marked improvement has been

manifested in the execution of portraiture in black and white, and also in coloured, chalks. Drawings of surpassing excellence are now to be seen at the annual exhibitions of the Royal Academy; but we see no disposition to make coloured crayons, according to the best method of employing them, available for portraiture, although we may obtain by their means so many of the best qualities of oil painting.

Drawing in coloured crayons was originally practised in Germany in the seventeenth century. The invention is attributed by some writers to John Alexander Thièle, a pupil of Manjoki, who was born in 1685 and died in 1752. By others it has been attributed to Madame Vernerin, of Dantzic; also to Mademoiselle Heid, a native of the same place, who was born in 1688 and died in 1753. It may thus be uncertain to whom is due the merit of the invention; but there is no doubt that Thièle brought the art to perfection.

Crayon painting was carried in France to a high degree of excellence soon after its invention. The delicacy of the works of that period has been rarely equalled since, and never surpassed by the quality of any of modern production. We find in the French school men eminent in the highest walks of art also celebrated in crayon painting. Of these Greuze was one, and we believe Boucher was another.

Others whose names are preserved to us by the excellence of their works, are Maurice Quentin, de Latour, Jean Marc, Nattier, and his pupil Toqué, and Vigée;