

**VERE FOSTER'S SIMPLE
LESSONS IN WATER-
COLOR. LANDSCAPE**

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Vere Foster's Simple lessons in water-color. Landscape by Vere Henry L. Foster

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VERE HENRY L. FOSTER

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LESSONS IN WATER-
COLOR. LANDSCAPE**

VERE FOSTER'S
SIMPLE LESSONS IN WATER-COLOR.

LANDSCAPE.



EIGHT FACSIMILES OF ORIGINAL WATER-COLOR DRAWINGS,
AND THIRTY VIGNETTES AFTER VARIOUS ARTISTS.

WITH FULL INSTRUCTIONS
BY AN EXPERIENCED MASTER.

BLACKIE & SON:
LONDON, GLASGOW, EDINBURGH, AND DUBLIN.
1883.

170. n. 218.

LIST OF ILLUSTRATIONS.

	PAGE		PAGE
Doibadam Castle. Etching by F. Jones, <i>Title Page.</i>		Straw Barges on the Thames, by E. Duncan,	29
Woodcutter, by E. Duncan,	3	Mau Sowing, by E. Duncan,	29
Tantallon Castle, by E. Duncan,	5	WATER-COLOR LANDSCAPE, View on the Thames, by Frederick Jones,	31
Bridge in North Wales, by J. Needham,	6	Sketch on the Thames, by J. Needham,	32
Landscape Study, North Wales, by J. Needham,	7	Calm Water, by E. Duncan,	33
WATER-COLOR LANDSCAPE, Scene on Snowdon, by Frederick Jones,	8	Brixham Trawler, by J. Whitaker,	34
Outline Sketch of Scene in Snowdon, by F. Jones,	9	View near Clovelly, by J. Needham,	35
Study of Fir Trees, by J. Needham,	11	Fishwife, by E. Duncan,	35
Rustic Scene, by J. Needham,	12	WATER-COLOR LANDSCAPE, Clovelly, North Devon, by Frederick Jones,	37
Reaper Resting, by E. Duncan,	12	Study in the New Forest, by J. Needham,	38
WATER-COLOR LANDSCAPE, Highland Loch, by Frederick Jones,	13	Boulders, North Wales, by J. Needham,	39
Study of an Oak Trunk, by J. Needham,	14	Study of Birch, New Forest, by J. Needham,	40
Tail-piece—Highland Loch Boat, by J. Callow,	16	Rural Scene, by J. Needham,	41
Old Castle, Wales, by J. Needham,	17	Sailor, by E. Duncan,	41
Milkmaid, by E. Duncan,	17	WATER-COLOR LANDSCAPE, Evening—Bristol Channel, by Frederick Jones,	43
WATER-COLOR LANDSCAPE, Old Castle, South Wales, by Frederick Jones,	19	Study of Elms, Woodland Scene, by J. Needham,	44
Study of an Old Lime Kiln, by J. Needham,	20	Ship's Boat, by John Callow,	45
Tail-piece—Skiff (Severn), by J. Callow,	21	Study of Larch, Forest Scene, by J. Needham,	46
Study of Poplars, by J. Needham,	22	View near Llanberis, by J. Needham,	47
Scene in Wales, by J. Needham,	23	Mower, by E. Duncan,	47
WATER-COLOR LANDSCAPE, On the River Dee, by Frederick Jones,	25	WATER-COLOR LANDSCAPE, Llanberis Waterfall, by Frederick Jones,	49
Old English Cottage, by J. Needham,	26	Study of an Oak, Llanberis, by J. Needham,	50
Study of Follard Willows, by J. Needham,	28	Study of Burnham Beeches, by J. Needham,	51





VERE FOSTER'S
SIMPLE LESSONS IN WATER-COLOR.

LANDSCAPE.

INTRODUCTION.



DRAWING in Black Lead Pencil in these lessons is taken as having been already mastered, either by the help of *Vere Foster's Drawing-Books* or otherwise. In adding another collection of Simple Studies of Landscape Painting to those originally issued in Vere Foster's Water-Color Series, a few words may perhaps be necessary to explain the intention of this new work. Hitherto the endeavour has been to guide the pupil in elementary study only, with the aim of enabling him to become proficient in simple outline, and the early stages of water-color painting. The small preceding works containing studies of landscape and shipping by Callow will have given to the student some insight to the method used for water-color washes, and very simple light and shade, and there has been no intention to embarrass him with "finished" pictures. The time, however, has now arrived when the knowledge gained in the former lessons should be supplemented by instruction of a more advanced order, and therefore this later work will furnish our young friends with the necessary directions for making water-color "pictures" of a simple but effective kind.

The drawings, which form the pictorial portion of this volume, have been carefully selected as progressive lessons, and so arranged that the pupil may copy them easily. The directions will be found plain and intelligible to the student, being free from any attempt to confuse by using "high flown" artistic language; the list of colors is simple and inexpensive, so that a very small outlay will suffice for providing the pigments required for copying the pictures.

The plan adopted in the printed instructions is to proceed stage by stage with the pupil, much in the same way as an artist would give lessons to a student personally. Of course the pupil will have to use his judgment in certain matters, such as matching the tints with the original, but if a constant comparison is made the eye will soon become accustomed to the proper strength of color.

The "outline" being a most important part of the lesson, great care should be taken to ensure correctness, and in order to show the pupil the kind of outline required, a diagram of the first study has been introduced. By carefully looking at it from time to time the proper strength of pencilling will be learned for the entire set of views. It may also be observed that in painting the light and shade, should any of the grey tones be very dark, a little Lamp Black may be added to the grey color to give it solidity.

The use of the penknife for taking out lights is recommended in preference to Chinese White, as it requires some experience in the use of that pigment to ensure a pleasant appearance. Should a soft half-light be wanted, it can be done by putting a little clean water on the spot with a brush, and wiping it out with a piece of wash leather, but care must be taken that the water does not spread itself over any other parts of the drawing.

Should the pupil not be successful in his first attempt at copying the pictures, let him not be disheartened, but cheerfully try again, and again, and not give up his subject until he has conquered it, remembering that

the greatest artists have attained their excellence by perseverance and labour. The following colors will be amply sufficient for copying the views:—

- | | | |
|-------------------|-------------------|--|
| 1. COBALT BLUE. | 7. BURNT SIENNA. | 14. LAMP BLACK (for increasing
the depths of grey). |
| 2. PAYNE'S GREY. | 8. BURNT UMBER. | 15. OLIVE GREEN. |
| 3. NEUTRAL TINT. | 9. LIGHT RED. | 16. ROSE Madder. |
| 4. YELLOW OCHRE. | 10. VENETIAN RED. | 17. GAMBOGE. |
| 5. BROWN Madder. | 11. LAKE. | 18. BROWN PINK. |
| 6. VANDYKE BROWN. | 12. VERMILION. | |
| | 13. INDIGO. | |



TANTALLON CASTLE.

Reduced from Vere Foster's Drawing-Book.

The Vignettes are inserted to form useful hints for the introduction of figures and foregrounds to landscape compositions, and will be found useful practice for copying, first in pencil and subsequently in colors; the outline being in the latter case done with a fine brush charged with Indelible Brown Ink, and the local coloring added afterwards. These smaller illustrations have been taken from Vere Foster's Drawing-Books of Landscape, Figure, and Marine, in pencil.

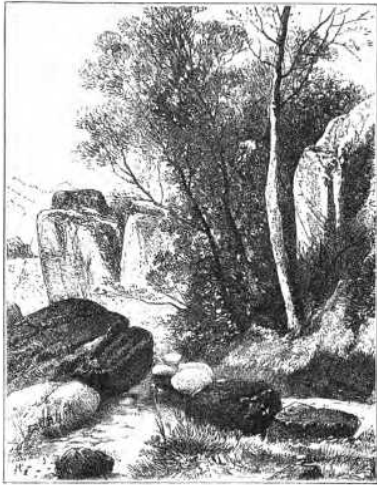


SUBJECT No. I.—SCENE ON SNOWDON.



THERE are three well-known ways of reaching the summit of grand old Snowdon, but that by way of Beddgelert is by far the most picturesque, and, we may add, dangerous. In changeable weather this route should not be attempted without a guide, for the clouds very often render progress uncertain. In ascending by this way we were once caught in a tempest and had to lie down and cling to the rocks for safety, the mountain soon became enveloped in mist, the clouds being driven with tremendous force against its sides, and all traces of our path obscured. We had arrived close to the "Clawdd Coch" or red ridge, with an awful precipice on either side of us, so that we had to remain a considerable time in our undignified position before the elements were kind enough to allow us to proceed.

Having said so much by way of introduction, we will now try to copy the "Scene on Snowdon," which forms our opening lesson, by marking off the exact size of the original on the strained paper or sketching block. With an H.B. lead pencil sketch in the large mass of stone in the centre of the drawing, next the outline of the ground, continuing the line from the bottom of the large stone to the edge of the precipice, following on with the crags to the bottom of the picture; the large stones at the left-hand



LANDSCAPE STUDY—NORTH WALES.
Reduced from Vere Foster's Drawing-Book.