

**VERE FOSTER'S SIMPLE
LESSONS IN WATER-
COLOUR. FLOWERS**

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Vere Foster's Simple lessons in water-colour. Flowers by Various

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VARIOUS

**VERE FOSTER'S SIMPLE
LESSONS IN WATER-
COLOUR. FLOWERS**

VERE FOSTER'S
SIMPLE LESSONS IN WATER-COLOR.

FLOWERS.



EIGHT FACSIMILES OF ORIGINAL WATER-COLOR DRAWINGS.
AND NUMEROUS OUTLINE DRAWINGS OF FLOWERS,
AFTER VARIOUS ARTISTS.

WITH FULL INSTRUCTIONS FOR DRAWING AND PAINTING.

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The Lessons are not arbitrarily arranged in progressive order; but it is recommended to the pupil to read over all the Instructions, and select for his first lesson the drawing that he may fancy is the simplest to begin with, and thus gradually proceed through them all.



GENERAL INSTRUCTIONS FOR FLOWER PAINTING.

In giving a few simple rules for painting Flowers, we assume that a certain degree of progress has already been made in drawing with pencil alone, for, though the temptation to begin coloring is very great, and one far too frequently yielded to before a sufficient knowledge of drawing has been acquired, it is, nevertheless, a great mistake to suppose that any beauties of color will atone for or conceal bad drawing; on the contrary, they will but make it more conspicuous. The use of color should not be entered upon until such time as the hand, by frequent practice, has acquired the power of drawing freely the graceful forms which Nature presents;* and though, in the present examples, the difficulties will be by no means so great as those which arise when the natural flower is set before us, they will yet be amply sufficient to test the measure of skill we possess, and the amount of thought we are prepared to throw into our work. Some of the flowers and leaves, we notice, do not directly face us; these are more or less altered by perspective, and what is termed foreshortening, and will require more skill and patience than the others to make them look right, as we should endeavour to produce an appearance of relief and reality, and this will be greatly assisted by the correct drawing of the parts, some being shown, as in nature, advancing towards us, and others, in varying degrees, receding. Where one leaf or stem passes behind another, and is consequently partly hidden by it, be very careful to see that the line which passes behind the front object shall, on its reappearance, not appear to have in any way got broken or distorted. It will, therefore, be well, at least for a time, to draw the line faintly right through, afterwards removing as much of it as may be hidden by the object passing in front of it. We now proceed shortly to indicate some other points which must be attended to by all who desire to attain proficiency.

* The pupil should have fully mastered Books D, E, and G in Vere Foster's series of Drawing Copy Books, containing examples of Leaves and Flowers in outline, before attempting the water-color studies.

First, we would advise a close observance of the structure and forms of the parts of the plant, for, though most people would more speedily notice the error if a hand were represented with six fingers, it is no less an error to represent a wild rose with six petals, and an elementary knowledge of botany and a habit of observation will be of great assistance. Secondly, we would call attention in a scarcely less degree to the desirability of studying the arrangement pictorially, as the present object is not to produce merely botanical drawings. A further point for our consideration is found in the materials. Excellent boxes of color may now be procured at a very cheap rate. Moist colors are preferable to cake colors, but the price is much higher, as much less color is given for the money. We subjoin a list of the colors required for the following lessons; those marked * may be dispensed with if difficult to obtain:—

COBALT BLUE.	GAMBOGE.	PINK MADDER.	RAW SIENNA.
*FRENCH BLUE.	*LEMON YELLOW.	*SCARLET LAKE.	*BURNT SIENNA.
PRUSSIAN BLUE.	YELLOW OCHRE.	CRIMSON LAKE.	VANDYKE BROWN.
EMERALD GREEN.	NAPLES YELLOW.	CARMIN.	*SEPIA.
*BROWN PINK.	*INDIAN YELLOW.	*MAUVE.	*CHINESE WHITE.

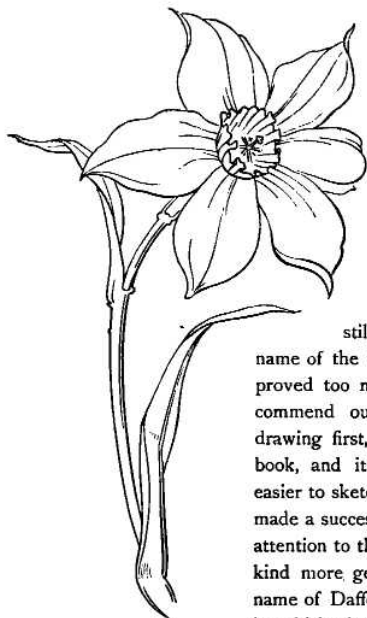
Camel-hair brushes, though not so good as sable-hair, will be sufficiently good for the use of beginners, and at least six sizes will be required. Such should be chosen as will bear a fine point when fairly charged with clean water. They must, after each day's work, be very carefully washed till they are free from all trace of color; the delicate tints of the next day's work will be injured if this simple precaution be omitted. The water used during painting must be thrown away after it has been in use some little time, as it will get quite sufficiently dirty to prevent any light shades of color being laid purely on the work. Use white paper of medium texture, inclining rather to smoothness than to coarseness of surface, and while at work always keep a piece of loose but clean paper under the hand to prevent its touching the drawing, for, though the hand may appear quite clean, there will always be a certain amount of moisture, and this, from its nature, will be sufficient to interfere with satisfactory work. In mixing the colors it will be well to try them first upon a piece of spare paper, as a mistake once made upon the drawing itself cannot well be rectified: a little preliminary practice in flat washing may, therefore, be advisable. Be careful not to apply too much color to the paper at once, or it will dry with a disagreeably sharp edge. Where great purity of tint is required it

is better to apply each color separately (waiting till the first is dry before the second is put over it), than to mix them together upon the palette,—a green, for instance, produced by first laying a wash of Prussian Blue, and then over that a wash of Gamboge, would be more vivid than the color resulting from the mixing of these two colors together on a slab before using them. Great care is, however, needful, to see that each color comes truly to the required outline, or there will be an unsightly margin of little patches of pure yellow or blue color.

Let the colors used be as transparent as possible. Colors modify each other by juxtaposition. It will be found, for instance, that a dull grey will look much more blue than was anticipated when we put a bright orange by it. A dull color will look still more dull, and a bright color increase apparently in brilliancy, if the two be brought together. Experience alone will enable us to decide how to take advantage of this, or to avoid it where the effect would be undesirable. Keep the work light in effect; so long as it is so, we have always an opportunity of modifying it, but, if a tint is too dark, there is but little chance of remedy. If any small bodies such as the yellow stamens of a flower are to be introduced, they may be either left blank while coloring the petals, or "taken out," as it is termed, afterwards, by touching the part where they are to come with a moderately wet brush, and then, with a handkerchief or blotting paper, removing the color thus damped. It will be found that, by this method, we can remove small bodies of even the darkest color. Where the wash of color lies unevenly, or where we desire to introduce a very small portion of another color, "stippling" may be resorted to. This effect is produced by very small dots of the desired color being applied. To do this successfully, great patience is required, and the color in the brush must be very small in quantity, and as dry as possible. "Hatching," where small lines instead of dots are introduced, is only a modification of this method of working, the result tried for being in each case the same. In all cases let us err rather on the side of over brightness at the beginning of the work, as a too brilliant color can at any time be subdued and dulled; but a color once dulled cannot be restored to its original purity.



THE DAFFODIL.



WHITE NARCISUS—*Narcissus poeticus*.

The various members of this glorious family were always great favourites with the old poets. At the present moment they are the most fashionable of flowers, and all the old enthusiasm has returned, to make our modern "aesthetes" happy. The subject of the small outline drawing is the old-fashioned *Narcissus poeticus*,

still bearing as in ancient times the name of the unfortunate youth whose beauty proved too much for his existence. We recommend our pupils to copy this outline drawing first, it is the simplest study in the book, and its copying will make it all the easier to sketch the colored example. Having made a successful copy, we may now turn our attention to the larger specimen. It is of the kind more generally known by the common name of Daffodil, and of that modern variety in which the tubular part of the flower is highly developed. The color of this central portion is of the richest golden yellow, while the six "sepals" or outer leaves of the flower are of a pale sulphur hue. Commence by drawing in

very faintly, the main stalk of the principal flower, taking care to preserve the proper line of direction, and constructing upon it, first the outer leaves, and then the central tube of the flower itself. The leaves that are foreshortened will require to be copied with great pains.

When all the principal flowers have been sketched and the limits of the shadows carefully denoted in the most delicate manner possible, attention may be directed to the second flower, constructing it in the same manner from the stalk outward, great care being taken to express the character of the withered sheath (so characteristic of this plant), which protected the bud from the winter frosts and from which the flower has recently escaped. When both the flowers have been drawn and found to be correct in every detail of form and shadow, then, and not till then, may the outline of the surrounding green leaves be added, taking care to faintly indicate them really or in imagination where they go behind the flowers or before the stalk, so that their perfect direction of growth may be maintained.

When the entire sketching is completed and found to be correct in every particular, let the whole pencilling be softened down with clean stale bread crumbs, till it is rendered so faint that while none of it will be visible after the painting is done, yet, at the same time, all can be detected by the pupil in so far as to guide the direction and limit of his brush-work. It is evident that a good pencil with a very fine point will have been required; an H.B. may have been too soft, probably an F. pencil may have been necessary; it is better to make a trial beforehand, for many drawing pencils cannot be rubbed out with sufficient ease; while a very hard pencil, that indents the paper, is fatal to the effect of flower painting. Before beginning to paint, we would caution our pupil to be especially careful not to cramp any of the light spaces, but to leave them their full size, as in the original.

The background washes should be the first part of the painting. French Blue, Crimson Lake, Naples Yellow, and a very little Emerald