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FLOWERS AND
HOW TO PAINT THEM

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FLOWERS AND HOW TO PAINT THEM

BY . . .
MAUD NAFTEL, A.R.W.S.

NEW EDITION

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21/13
"So fair, so sweet, withal so sensitive;—
Would that the little flowers were born to live
Conscious of half the pleasure which they give;
That to this mountain daisy's self were known
The beauty of its star-shaped shadow, thrown
On the smooth surface of this naked stone."

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INTRODUCTION

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PENCIL STUDY: THE WINTER CHERRY.

FLOWERS AND HOW TO PAINT THEM.

THE following studies are intended as an aid to the student in flower painting; but it is of course assumed that the elementary stages of drawing have already been mastered in a partial degree. It is always a great temptation—and one too often indulged in—to use colour before a sufficient knowledge of drawing has been acquired; this must be avoided; and students are therefore recommended to commence their studies by drawing with great care different varieties of leaves and flowers from nature, in pencil outline only. Drawings of this nature will be found in the book, and may be used with advantage both as examples to be copied, and as illustrations of the kind of outline to be made, direct from nature. When a certain facility has been acquired in outline, shading may be proceeded with; this should be done with neatness and precision, observing closely the structure and forms of the plant or flower, at the same time paying more attention to the modelling and rounding of the surfaces than to the actual details of the pattern; for these studies are not intended to serve as botanical lessons, but rather as a help to the student in producing artistic representations of some of the most beautiful forms in nature. A knowledge of botany, though an additional power, is nevertheless not a necessity for the correct drawing and

painting of flowers ; and the student who closely observes and carefully copies nature in a loving spirit, cannot commit any grave errors.

A small twig with leaves attached, put in water, with a piece of white paper behind it, so that the leaves are clearly relieved against the background, as in the example given on page 8 of the book, makes a beautiful and instructive study ; and the student will find that care in observing and conscientiously noting the perspective, or foreshortening of the leaves, as they retire and come forward, will be labour amply repaid. When a leaf or stem passes behind another, and is partly hidden, great care must be taken that on its reappearance it may not appear broken or distorted. The outline should be indicated with light loose lines, in order that any necessary correction may be easily effected, the curves, angles of the edges, &c., then added, and after that the principal masses of shadow, gradually adding more truths, and giving the effect of relief.

Small pieces of lichen-covered branches, stones, toad-stools, and mushrooms : all these make good studies ; in fact, almost anything may be drawn to cultivate freedom of hand and firmness of touch, and at the same time to exercise the powers of observation and patient comparison.

MATERIALS TO USE.

Lead pencils (HB and H) ; a medium surface or hot-pressed paper, sold in blocks or sheets ; a piece of india-rubber or, better still, some crumb of stale bread.

The student, having attained a certain proficiency with the pencil, should then make close copies of the following ten studies, remembering always that laying on colour correctly is as much a matter of drawing as using a pen or pencil.

The materials to be used first call for consideration: moist colours in pans or tubes are preferable to cakes; and the following colours are necessary:—

Gamboge,	Emerald Green,
Yellow Ochre,	Permanent Yellow,
Cadmium,	Raw Sienna,
Rose Madder,	Burnt Umber,
Crimson Lake,	Raw Umber,
Vermilion,	Vandyke Brown,
Cobalt Blue,	Lamp-black,
Indigo,	Chinese White.

Colours not absolutely necessary, though sometimes useful

Golden Ochre,	Carmine Madder,
Aureolin,	Cobalt Green,
Pale Cadmium,	Yellow Madder.
Burnt Sienna,	

Brushes—Flat sables, Nos. 6, 7, 8.

These studies were done on Whatman's hot-pressed paper; but Whatman's medium surface, "Not" (*i.e.*, not pressed), or the "O.W." paper, are equally good.

Always work at an easel, with the light on the left side, so as to avoid any shadow from pencil or brush falling on the drawing ; or, if obliged to work at a table, arrange a sloping desk upon it, and move it near a window which is not exposed to the direct rays of the sun.

* * * * *

Should the student find any difficulty in laying on colour evenly within a given outline, a little preliminary practice in flat washing would be advisable before attempting to copy the originals. The method advocated by Mr. Ruskin, in his "Elements of Drawing," is the best, but the following directions will help those who have not access to that book. Fix a piece of smoothish paper in a sloping position, divide it into squares or circles of about an inch and a half in diameter, and fill in these spaces with any colour, keeping it rather liquid. Begin at the top of one of the squares ; carry the colour gradually down to the bottom ; if it is too liquid and forms ponds, take a piece of rag or blotting-paper, and drying your brush on that, take up the superfluous colour. Do not trust to re-touching, but go on trying until you can make the colour lie smoothly and evenly in one wash, not in alternate dark blots and pale patches. The lines of the squares or circles must be accurately observed, and the colour must not exceed them by one hair's breadth. When the spaces are covered with colour, turn the paper upside down, and lay on another coat in exactly the same way ; and when that is dry, even a third. The use of turning the paper upside down is to prevent the colour lodging always in the same place, and thus making a dark blot at the bottom of each square. Having thus learnt how to

lay on a flat tint, then try a gradated one. Rule the paper into columns, drawing the lines from top to bottom of the boards. Begin at the top, between the lines, with a brush full of colour, and when it begins to be exhausted add some water as quickly as possible, and lead the tint further down. Add water again, and so go on until the colour melts into white paper at the bottom of the circle or square with a perfectly smooth gradation from the deepest shade of colour into pure white. Be sure that each time water is added it is mixed well into the whole of the pan or saucer of colour, with the brush.

MUSHROOMS.

PLATE I.

PELARGONIUM.

FIRST draw a correct outline in pencil; lighten the lines with perfectly clean crumb of stale bread or india-rubber, leaving only enough of the pencil line to serve as a guide to the eye when using the brush, while sufficiently faint not to show through the colour. Provide a glass of clean water, clean palette, and brushes. Then proceed to lay on the shadows with great care, trying to get the right depth of colour at once; cobalt blue, rose madder, and yellow ochre, or lamp-black, rose madder, and yellow ochre, will make the right tone if mixed in proper quantities. Success in using the exact proportions must entirely depend on the student's intelligence and powers of perception, for the same colours will make the brightest purple or the tenderest grey; sometimes a little more pink than blue is required, or more yellow, &c. Shadows are very subtle, and have as much colour in them as the light, often much more. The red for the dark petal is made of rose madder, with a little scarlet vermilion; the very dark spot, of crimson lake, vandyke brown, and indigo, put on while the pink is half moist, so as to give

BLACK BRYONY.

a melting appearance, and prevent the formation of a hard edge. Notice that the centre of the flower has a greenish shade, given by mixing a very little gamboge with the shadow tone; the light petals are of palest rose madder; the centre streaks darker rose madder, or crimson lake. For the greens of the leaves, calyx and stalks, use varying tones of cobalt, raw sienna, and gamboge; for the darker tints, indigo and raw sienna; for the very bright greens, emerald green and gamboge. The pinkish bloom on the top surface is formed by the addition of a little pink mixed with Chinese white, and put on rather dry.

It is not advisable for beginners to use Chinese white as a rule, but at times it will be found useful; a very little mixed with the shadow colour of white flowers in a filmy semi-transparent way, is often the only method of representing the soft velvety texture of a petal.

When the principal half-tones are laid on, and before any one part of the drawing is completed, the background must be put in; in this case it is composed of lamp-black and yellow ochre, and it should be noted that the darkest part is on the left-hand side. Care must be taken to lay the colour only up to the pencil outline of the flower, and not over; the right depth of tone must be arrived at by repeated washes.

Should any of the tones on the flowers be too light, add another wash over the parts which require it, allowing some of the paler tints to show here and there as half-tones. If any part of the study is too dark when dry, brush that portion of it over gently with clean water, removing the superfluous moisture by gently pressing and wiping it with a clean soft rag.

*PLATE II.***ARUM LILY.**

IT has been thought advisable that one of the first of these studies should consist of a flower which from its breadth and simplicity is easy to draw, therefore we have chosen the Arum Lily. The pencil lines of the sketch may be as faint as possible, but the student must adhere faithfully to the outline and proportions. Being a light flower, begin by washing in the background tone of indigo and yellow ochre, and take it neatly and exactly up to the faint pencil outline, so as to conceal the line itself; then add the principal mass of shadow on the left-hand side, composed of black, used very sparingly; aureolin, and a slight addition of Chinese white, to give that opaque, leathery look so beautiful in the lily; let it be lighter as the throat of the flower narrows. Where the yellow pistil throws a lovely reflected warmth, and gently powders the sides with its pollen, use a little more aureolin; the edges of most of the shadows should be softened with pure water; then add the smaller shadow on the right-hand side as the lip curls under, and the delicate grey tint underneath; the ribbed-like appearance of the petal must be given by carrying some very tender grey touches towards the centre, and a delicate tint of pale aureolin behind the pistil. The largest mass of light may be left white paper.

OAK.

BLACKBERRY BLOSSOM.

Where the flower joins the stalk it is a greenish shade; the stalk itself may be made with varying tones of cobalt, yellow ochre, and gamboge, with a little indigo on the shadow side. Use the same colours for shading the leaf, with the addition of a little raw sienna; and where the edge shows first signs of decay, a little golden ochre.

Now pay a little more attention to the flower. The grey shadow may have dried lighter than intended; if so, add another wash, and graduate it until it fades into the

light. Should the background have left a hard edge against the flower in drying, touch upon it with your brush and clean water, and apply your rag or blotting-paper; add the tenderest touch of pale grey shadow along it, leaving the highest light about the eighth of an inch away from the edge.

*PLATE III.***PINK HOLLYHOCK.**

HAVING made a correct outline, wash in the blue of the background, which is composed of indigo, with a little emerald green; do not stop to flatten it: this may be done by degrees, and at times when you are waiting for other parts of the drawing to dry. Next try to match the soft grey of the shadow on the flower with varying tones of cobalt, light red, and rose madder, put on freely with a full brush.

Where the shadow colour melts into pink without any decided shape, add some pure rose madder while the whole is wet. When dry, blot some rose madder in broken tones all over the flower; let it be richer and darker as it approaches the centre, for the very darkest part add some crimson lake, and immediately against the green centre a little Vandyke brown; the appearance of finish is given by repeated washes. When adding the second and third applications of pink, care must be taken that the transparent veins radiating from the centre are delicately left.

Bear in mind that to render accurately the texture of different leaves and flowers is one of the most difficult sections of flower-painting. In the present example it may be observed that the texture is thin, and almost transparent, and very much like crumpled

LAUREL.

tissue-paper, while the leaves are dull, and have a downy, woolly appearance when compared with the glossy look of those of the rose or camellia. A close imitation cannot be attained with one wash, and to succeed at all it is particularly necessary to pay great attention to the light and shade. Wash the general grey-green tone of colour, made of cobalt and yellow ochre, over the leaf, leaving the little serrated edge white paper; after that, add the transparent green of the under side, made of gamboge, indigo, and raw sienna, and while that is drying, add the shadow on the left-hand side, and just under the flower; that will immediately give the cup-like appearance which is so important; when dry, put in the smaller shadows made by the rising of the leaf between the veinlets, and the deeper ones of the principal veins; then go back to the flowers and buds, and add further details. The leaf will then be dry, and will perhaps require a little more work. The background should be made even in tone by filling in any light spaces with pale colour, so that the flowers stand in relief away from it.

FOXGLOVE.

*PLATE IV.***GLOIRE DE DIJON ROSE.**

THE same general directions apply to all these studies, but it may be well to recapitulate them briefly. In every case the outline must be drawn in pencil lightly, and it is important to endeavour to copy the principal shapes correctly without measuring, which however should always be done afterwards as a check, nor should any colour be put on until the general outline is correct.

In this study commence by washing in the broad centre shadow of the further rose, using for this purpose a mixture of lamp-black, yellow ochre, and gamboge ; then, while this is still moist, melt in the reds, and add here and there a little yellow, and in some places deep cadmium ; when quite dry, put in the very darkest red. While the further rose is drying, commence the other by putting in the shadow on the under side ; cobalt, yellow ochre, and rose madder will make this ; and black, yellow ochre, and a little aureolin the green-grey tint on the outer petal.

There is more than one road to the desired end ; the simplest is here given : and when this has been achieved, other methods may be tried, and by these means originality may be cultivated.

It is a safe rule to begin by putting on the middle tone, then the darkest parts, leaving the

WALNUT.

highest light as pure as possible until the last. In applying a darker wash over a middle tint, let some of the under tone appear through in places; this will help to give the crumpled look of the petals; and where they curl over, the under edge will have a reflected light. This must not be made too strong; the very highest light on a curling petal is sometimes almost white, especially if it is of a glossy texture; the pale yellow tinge may be a faint wash of aureolin or gamboge, and some of the greenish-grey shadows are composed of aureolin and black; the warmer ones, sometimes inclining to violet, may be made of a mixture of yellow ochre, rose madder, and cobalt. The leaves in this example before us were done with particular care, and equal attention and thought must be used in copying them. A single wash will not suffice; the lights and shadows, veins, serrated edges, must all be duly noted without being exaggerated. Cobalt, raw sienna, and gamboge, either alone or in combination, are the principal colours to use; for the darkest parts, indigo may be substituted for cobalt; for the serrated edges, rose madder; and where they have begun to decay, yellow or golden ochre.

There is a great difference in colour between the upper and under sides of the leaves, which must be carefully observed; the warm greyish-green of the latter is composed of emerald green and yellow ochre, sometimes cobalt and yellow ochre, and where there is a tendency to pink, rose madder and emerald green. The background may be indigo, light red, and raw sienna; or raw umber, indigo, and light red; and the foreground cobalt, light red, and yellow ochre.

*PLATE V.***PINK JAPANESE ANEMONE.**

WE have chosen for this example the palest of the pink Japan anemones as the most likely, from its tender colouring and refined shadows, to teach the student delicacy of handling ; and it must be especially remembered that the least hardness of edge in the pencil outline will mar the whole effect. Very carefully, therefore, after making the outline as accurate and delicate as possible, still further increase the delicacy by the gentle application of bread, so as to leave it as faint as possible. Begin the colouring by washing a pale tint of rose madder over the two blossoms, taking care to follow closely the original, which it will be seen is fainter in tone near the stamens and on a few of the petals, where the light falls on the outward curve of some of the edges ; the shadows may then be added. This will require great delicacy of treatment ; a small quantity of black, with rose madder and a slight touch of aureolin or yellow ochre, to prevent a tendency towards purple, will give the colour ; put on the pale shadow tone first, and deepen it with repeated washings, letting the under tone show in places.

POTATO LEAF.

The small, round, green ovary should be made with emerald green and yellow ochre, the stamens of cadmium, those in shadow with raw sienna.

NARCISSUS.

For the lighter stalks use emerald green and rose madder, with a touch of gamboge where the greener tint appears; for the darker, cobalt and raw sienna; and for the unopened bud, also rose madder and emerald green.

Begin the leaves by a wash of grey-green all over, leaving, however, the very translucent bit of yellow-green; for this wash you will require cobalt, aureolin, and rose madder; for the translucent spot use gamboge and emerald green, while the varying shadows may be made with co-

balt and raw sienna, and the pink edges of rose madder and yellow ochre; where a pinkish shade is seen on the grey-green, a pale wash of rose madder should be added. The background is merely a wash of pale lamp-black, gradated very delicately until, towards the lower part of the drawing, it fades into the uncoloured paper.

PLATE VI.

YELLOW CHRYSANTHEMUM.

It will be seen that this flower is composed of many small petals, and therefore the drawing of it is very intricate ; it is not, however, necessary to note all of them. Draw the general outline, and then the shapes of the shadows, and if this is done carefully it will be found that the petals will fit themselves into their proper places. First wash in the shadow colour with mixed aureolin and black, and when that is dry, a pale tint of aureolin over the whole flower, melting in some gamboge near the centre, where there is a deeper tint. The flowers in this study were modelled entirely with these colours, either alone or in combination ; some of the pink tips in the centre were added afterwards with rose madder.

The lightest petals of the principal flower are, in one or two instances, pure white paper, and some of the others may be done with aureolin, or, should that not be bright enough, with permanent yellow and white.

The leaves, and green of the bud, must be commenced with a general tone of cobalt blue

LEAF OF MONKSHOOD.

and yellow ochre, continuing with another of indigo and raw sienna, darkening where necessary with yellow madder, indigo, and light red.

The background, simple as it is, will require care, for it is important that it should be even in tone. To produce this, "stippling" or "hatching" may be resorted to. This is done by applying very small touches of the desired colour in places where a light patch is visible. To do this successfully great patience is required, and the colour in the brush must be small in quantity.

HAZELNUT.

*PLATE VII.***PANSIES.**

WHEN the sketching is completed and corrected, let the pencilling be softened down with stale bread, and proceed to the colouring. The delicate shadow which the flowers throw on the ground should be washed in first ; a mixture of lamp-black and gamboge will produce the green-grey tones under the leaves and front blossom, and rose madder and black that under the violet petals of the profile flower, the edges being softened with pure water. Then wash a tone over the whole foreground and background, deep enough to make the bright yellow petals stand out as lights when they are painted, though for the present they must be left white paper. The purple petals may next be added ; crimson lake and cobalt will produce the colour if put on full and luscious, the upper petal having more crimson lake in its composition than the lower.

The violet petals of the profile flower may be made with rose madder, cobalt, and white ; the darker ones, crimson lake and cobalt ; and the brown, crimson lake and Vandyke brown, or brown madder alone. For the further flower, use various gradations of burnt sienna and rose madder, here and there a little yellow madder ; Vandyke brown or burnt umber added to the darkest parts.

BURDOCK.

The leaves and stalks should next have a little attention. The former have a cold bluish tint, and this, composed of cobalt, rose madder, and aureolin, should be applied first, and carried entirely over them, except in one or two instances where the light shines through and makes them a transparent green. The darker tones may afterwards be added, and indigo, raw sienna, and gamboge would be the chief colours used. Recollect to leave the under tint where required to indicate the veins and texture of surfaces. Now return to the blossoms, and wash some pure gamboge over the three yellow petals, and, when dry, add the tender shadows with pale black. Cobalt and rose madder will make the right colour for the purple stains, and burnt sienna

OX-EYE DAISY.

and crimson lake the brown markings round the centre. Darken the background on the right-hand side with indigo and light red, and add any touches of detail to the other parts of the drawing. It is easier to judge of the relative strength of the lights and shadows by progressing equally with the whole drawing, instead of finishing any particular part first.

PLATE VIII.

PALE PINK ROSE.

THE pale pink rose is probably the most difficult of these studies, and should not be attempted until satisfactory copies have been made of the simpler ones. Having drawn the leaves and larger shapes of the flower with faint lines, and fitted in the smaller petals in their proper proportion, the glass and small branch leaning against it must be sketched with the greatest care and patience. This is a study in which it is essential to lighten the outlines in the manner already described with india-rubber or bread-crumbs. Float in a little of the background round the flower, and after that the largest mass of shadow on the rose, made of cobalt, rose madder, and yellow or golden ochre. The entire flower is shaded with varying tones of these colours, palest pink and yellow ochre, or even permanent yellow instead of yellow ochre, for the light parts, rose madder and golden ochre for the deeper portions of transparent red. If it does not come quite right at first, wash it gently together, and when half dry add the shadow colour, leaving the half-tones clear and clean. This sometimes gives a delightful quality of finish, but is only to be resorted to when the direct means have failed.

Be very careful in painting the curling edges of the petals with their tiny lights, shadows

HOLLY.

and reflected lights ; make the background even in one, by hatching if necessary ; notice the gradual gradation from the darkest part near the foreground on the right-hand side to the lighter in the upper part on the left. Add some colour to the leaves, made of varying tones of cobalt, emerald green, and gamboge. The dark spot near the flower is made of indigo and yellow madder. The glass globe must now have some more colour ; the reflection of the foreground in the upper part makes it of a much warmer tint than the lower portion, which takes its grey from the background ; add these different tints, and go on adding, gradating, and taking away until the whole represents a round glass globe full of clear water, with the leaves and stalks showing indistinctly and confusedly. The high light has a rainbow effect, owing to the glass being slightly iridescent. Now put the two studies together, and compare them at a little distance ; you will thus soon perceive any faults, and in what respects your copy differs from the original. The accuracy thus attained will be a great help in enabling you to recognise truths which most beginners pass over carelessly.

ROSE-LEAF.

*PLATE IX.***TULIPS.**

LET a careful sketch of the tulips be made ; then, after the outline has been softened down, the painting may be commenced.

The washes for the background should be first attended to ; the necessary colours are black, permanent yellow, with a slight touch of indigo.

Lay on the pale pure tints first, both of leaves and flowers, proceeding equally with the whole, and not neglecting any part by devoting too much attention to another. For the grey shadows of the pink tulip use black and rose madder, with a very slight addition of white ; on the inner, and on the lower part of the outer petals, add a little gamboge to the black.

Rose madder, of varying depths of colour, will supply the pink hue of the lighter portions of the petals ; for their tips, leave the paper uncoloured ; and for the tender grey shadows on these tips, use black and permanent yellow.

The terra-cotta coloured tulip is principally painted and shaded with rose madder and

ASH.

golden ochre, cobalt blue added in the shadow tone, and a little Vandyke brown for the deep red on the inner petal. The tips and edges of the principal petal incline to a decided yellow; gamboge will supply this.

For painting the leaves, the light bright greens should be first applied; a mixture of emerald green and yellow ochre will give the proper colour; it must be varied by repeated applications, and by adding at times either gamboge or aureolin; the darker tints come next, and cobalt, yellow ochre, and gamboge will make the right tone, while an addition of indigo will give the very darkest shade.

HAREBELL.

*FRONTISPIECE.***CRIMSON ROSE.**

THE outline of this crimson rose must be drawn with care; the numerous petals may prove confusing, but a correct outline in the first instance will render easier the after-task of colouring. In such a rich deep-tinted flower, it is most important to put on the colour of the right strength at once, and not to trust much to re-touching, for no stippling or hatching will give the velvety look so characteristic in this flower. Do not economise your colour: have plenty of it on the palette, and keep your brush full; carmine madder is chiefly used, the darkest parts being crimson lake and Vandyke brown, melted in while the carmine is moist. Some of the outer petals are not, of course, the result of one wash, but each successive application must be put on in the same full manner, without disturbing the under colour; the bloom, sometimes grey and sometimes dusky purple, added afterwards with indigo, rose madder, and yellow ochre, mixed with a small quantity of white. The shadow on the ground is an important part of this study, and its delicate gradations form a beautiful and instructive lesson, which will repay attention. It will then be noticed that the red of the rose is reflected in its shadow, for the soft edge has decidedly a pinkish tinge, and in the same way the shadow of the

green leaf has borrowed colour from the original. It is impossible to be over-careful in noting these subtle differences, which, unimportant as they may seem, make all the difference between good art and common art. A very pale wash of lamp-black may be floated over the left-hand side of the background and foreground.

The leaves are very twisted and curled about, and will require nice imitation and intelligent rendering to give their accidental shapes and tints of broken colour; the under sides have a pinkish bloom in places; emerald green and rose madder will give this, and emerald green and yellow ochre the warm grey-green; the transparent parts, gamboge, cobalt, and raw sienna. It is impossible to write directions for mixing colours in the same style as a manual of cookery. Tones and shades can be arrived at in different ways, the simpler the better; and the student would learn more by observing leaves and flowers, and using the pigments they themselves suggest, than by servilely following a given receipt.

WILD ROSE.

A FEW HINTS FOR WORKING FROM NATURE.

It is hoped that the student, having gained knowledge and experience by copying the foregoing studies, will now be prepared to take the next step in flower painting, which is, of course, to work from nature. In the beginning, flowers as simple in form as possible should be chosen ; nothing, for instance, could be better than a few blossoms and leaves arranged in a vase or glass, and placed on a table at right angles to a window, for a side light shows best their characteristic forms. The study should be arranged exactly as it is intended to be depicted in the drawing, as the colour of the subject is often influenced by its surroundings ; thus a yellow foreground will cast a yellow reflection into the shadows, and on the shiny surface of a china or glass vase. Nothing is more annoying than to find your study has been disturbed during some temporary absence from work, and a bell-glass large enough to cover the whole subject should therefore be provided, and placed over it when work is suspended, in order to guard against any accidental displacement. When a few simple studies have been completed, more complicated subjects may be attempted ; aim as much as possible at variety in treatment and arrangement, such as light-coloured flowers on a dark background, and *vice versâ*, or blossoms thrown carelessly on a table, with a sheet of grey or brown paper underneath them. Different varieties of flowers in a subject add very much to the difficulty of making a successful painting, and it is therefore better, at least in commencing, only to have one sort.

Do not sit too close to your subject, for at a little distance it is easier to judge the relative value of light and shade, and this is more important than mere detail; not that detail should be altogether neglected, but it must be secondary, and in no way interfere with the breadth of the whole.* In nearly every composition there is a deepest shadow and a highest light; this is easy to perceive in an apple or an egg, but it is present in an equal degree in a group of flowers, although not so easily discernible by an unpractised eye. Put down the broad masses of shadow first all over the subject; separate them freely from the light, so that there is no doubt which is which; compare each portion with the other, and decide which is the deepest dark, and which the highest light, all the rest being in gradation from one into the other.

Correct drawing and colouring are not the only requisites for success; painting is besides this a matter of feeling, and colour an innate perception of truths. In some people this feeling and perception are instinctive; others have to learn them. To the uneducated eye all trees are green; art teaches us that they may be any colour of the rainbow, changing with the varying conditions of atmosphere, climate, and season.

There is no royal road to success; industry is the best master, and patience and perseverance the only true aids to success; as Turner said, "I know of no genius but the genius of hard work."

* Mr. Ruskin says: "There is as much finish in the right concealment of things as in the right exhibition of them."

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