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Groups of fruit: accurately drawn and coloured after nature, with full directions for the young artist: designed as a companion to the treatises on flowers and birds. 1817

Brookshaw, George, 1751-1823

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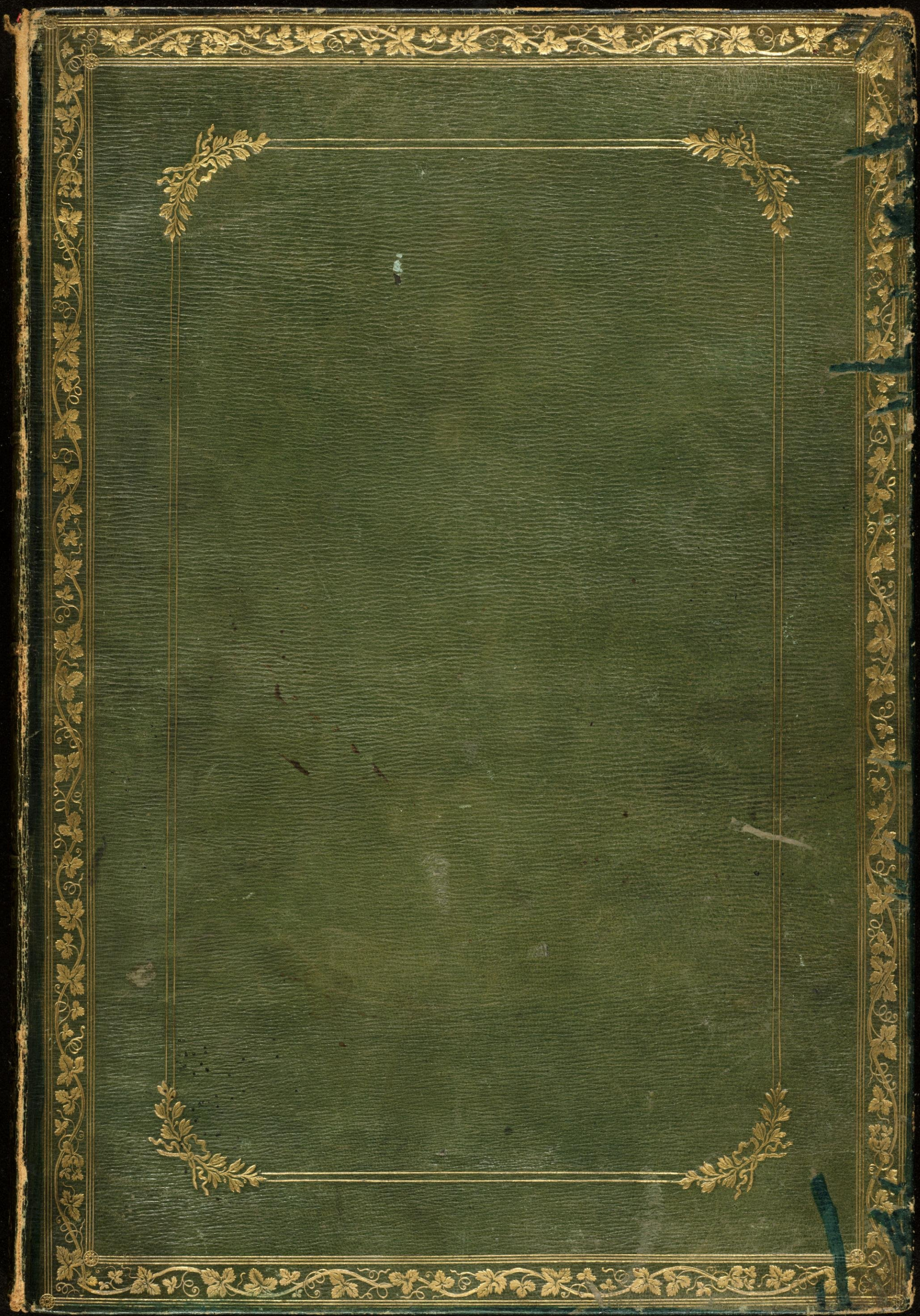
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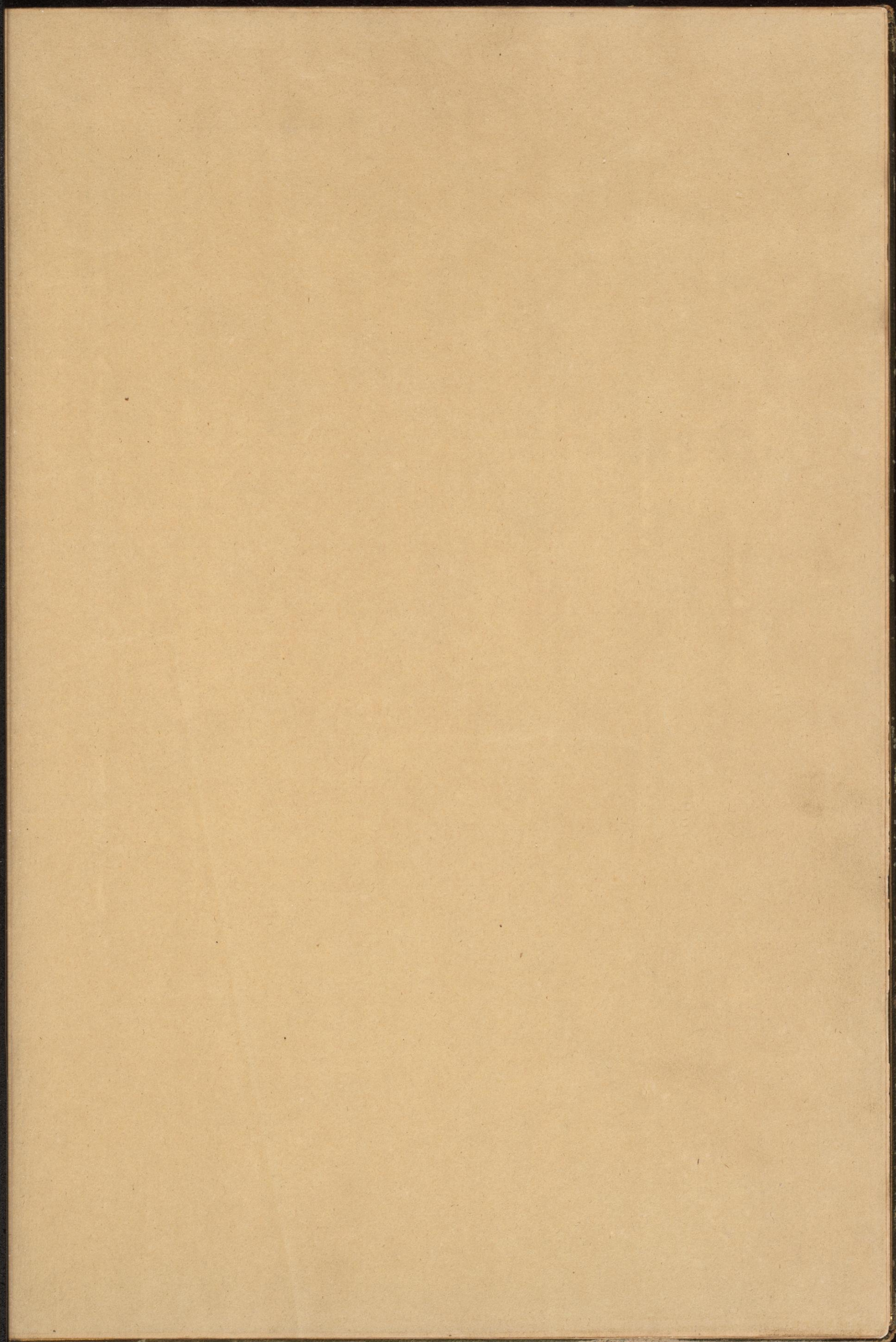
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TL18



Groups of Fruit,

ACCURATELY DRAWN AND COLOURED AFTER NATURE,

WITH

FULL DIRECTIONS FOR THE YOUNG ARTIST:

DESIGNED AS A COMPANION

TO THE

TREATISES ON FLOWERS AND BIRDS.

BY GEORGE BROOKSHAW, ESQ.

AUTHOR OF THE POMONA BRITANNICA, TREATISE ON FLOWER PAINTING, &c.

LONDON:

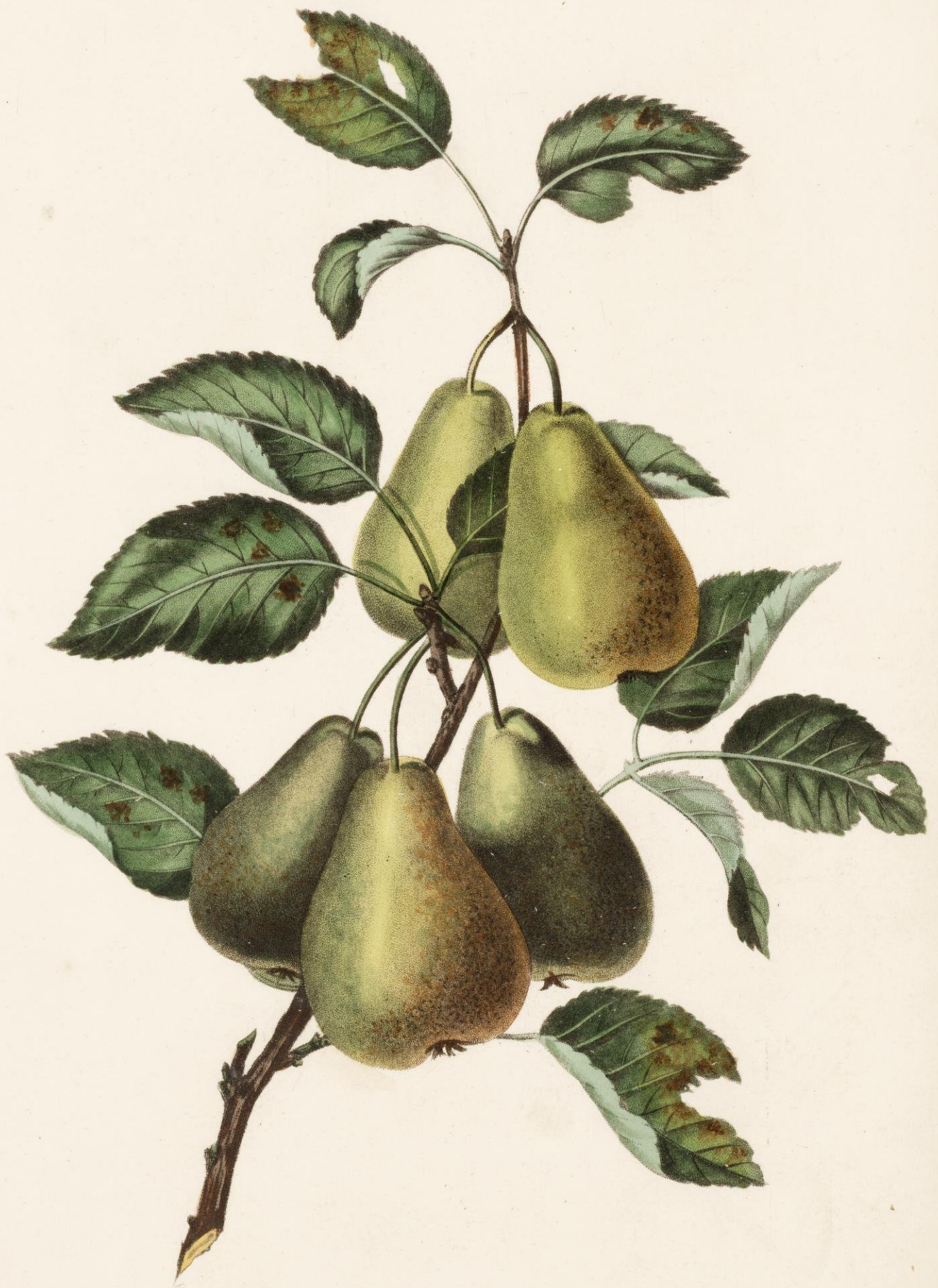
PRINTED FOR WILLIAM STOCKDALE, 181, PICCADILLY;
BY AUGUSTUS APPEGATH AND HENRY MITTON, 24, NELSON-SQUARE, GREAT SURREY-STREET.

1817.

PEARS.

THIS branch of Pears will be found very easy to copy, although at first sight it may appear difficult: the leaves of these are all coloured in the same manner as the former ones, by touching in the shadows till you produce the proper effect.

The lower front Pear must be laid in with a very yellow green; the upper front one with a tint a very little darker. It is a point always to be remembered, never to have two principal objects in one group so small as this; let there be one principal object, which should always be distinguished by being rather lighter than the other; when you have laid in the light tint, put a dark shadow all over the dark side, and blend both tints in a dappling manner. Pears being invariably speckly all over, any appearance of lines must be carefully avoided. When you have strengthened the shadows sufficiently dark to have the effect of your pattern, you may begin to speckle it with some fine faint specks; and be particularly careful not to make them too dark, as they cannot be too delicate. The eye of the Pears must be done last. You will easily perceive that each of these Pears vary in the lightest tints, therefore in beginning each your first tint must vary a little in each Pear. When you imagine you have completed your drawing, look well at every part, and compare it with your pattern, and see if you cannot discover some part which you can mend by some additional touches.





C U R R A N T S.

THIS plate of Currants is given as one of the last on account of its requiring greater attention to do it well, although the same method must be pursued in these leaves as in the former; but there is more force of colouring in this, which arises from the greater contrast of the different parts; the shadows of Currant leaves being more sudden than those of other leaves.

There is one remark I must make here, which should always be observed, it is, to place the lightest coloured object first in every group of flowers or fruit; had the White Currants been where the red are, and the red where the white are, the effect could not have been good.

The best method of proceeding to colour the White Currants is to form the perfect shape of each Currant with a very faint tint of raw terra de siena, as you cannot put them in with a black lead pencil sufficiently faint: having formed each Currant perfectly round, put in the shadows very tenderly with raw terra de siena; then strengthen them with a little stronger tint of the same; after which wash over a very delicate tint of yellow oker very thin, but leave the light speck. Now observe whether the Currants are too light; if they are, repeat the light wash over again; after which touch up the shadows where wanting till you have given them the effect of your pattern; then put in the snuffs, first with burnt terra de siena, then with a little touch of umber.

In colouring the Red Currants, you may sketch them lightly in with your black lead pencil; then begin by putting in the lightest red tint, taking care not to cover the light speck. All glossy bodies catch the light so strong, that it is necessary to leave the white paper perfectly clear from any tint of colour. You must

now proceed by darkening the shadows ; but be careful that you leave the reflecting light round the under side, that will give it the roundness. If you bring the shadows to the bottom, and do not preserve that reflecting light, your Currant will look flat instead of round.

When you have completed the shadows, then put in the snuffs in the same manner as the White Currant, which will complete the piece.





CHERRIES.

IN copying these groups of fruit, I recommend the student to attend more to the drawing and general freedom of the whole, than to a minute imitation of the exact turn or size of a leaf, or any other particular part.

I have placed this branch of Cherries first, as being the most easy to copy; in beginning which, after having sketched in the whole tolerably correct, draw the light vein down the middle, and wash a green tint all over the leaves; but be particularly careful not to have your tint too blue, and preserve the light vein perfectly correct, letting it taper gradually till it loses itself in the end: next put in the ribs on each side; in doing these, keep as close to your pattern as you can, by observing the regular distances, and at the same time touch in very lightly the small side fibres; having put all the parts in with the shadow tint, look at the whole, and observe whether your leaves are too light, and if so, wash a green tint all over, to give the drawing the general tone of colour; and afterwards touch in all the shadows, and darken them by degrees, till you bring them as near to your pattern as possible: the lower leaf appears rather decaying; this may be laid in with yellow oker or raw terra de siena. You cannot be too careful in putting in the stems of the cherries, which must be of a regular thickness, and drawn with a firm line.

You will now come to the Cherries. These will require some attention: the most difficult part will be to put in the first light red tint, and to soften the edge so as to leave the white without letting any edge of the red appear: this will at first be so difficult that I should recommend making several trials of a single cherry on a separate piece of paper, till you find you can accomplish it; when you have done that, you may proceed with less difficulty to darken

them ; but they must be done gradually : and as all cherries are better represented by fine dots or specks, you must endeavour to put in the different tints by speckling or dotting them with the point of the pencil ; this will require some pains to do accurately. After you have completed the Red Cherry, you must proceed in the same manner with the darker one ; the tints of which do not require particular directions.





APPLES.

THIS branch of Apples is placed as the second on account of the similarity of colouring to the bunch of Cherries preceding: the same method that is pointed out for the leaves of the latter will do for these.

In colouring the Apples, begin with first putting in an orange tint, and soften the edge next the yellow so as to lose itself in the white paper; then put a red tint above, and soften that down upon the orange; after which wash in a strong yellow tint; in doing this you may wash over the orange and red tint, and by that means you will soften any harsh touches of the red, and blend the three tints of yellow, orange, and red, into each other much better. When you have done thus far it will be best to put a vermilion tint all over the red part, and then darken it with clear lake; the brown tints round the stems must now be put in; here some pains will be required to unite these brown tints into the lake tints, as they unite in a fine line: the lake must be done last upon the brown, as the brown will not show upon the lake. The shadow tints of the yellow must be put in with terra de siena, delicately softened off into the yellow.





APRICOTS.

I MUST here repeat the recommendation I gave in the first instance, namely, to observe when you have sketched in the whole of your drawing, whether it has the spirit of the pattern; look particularly to the main stem and the general position of the different parts, that they do not vary too much, and that the leaves join the stems freely; you may then proceed to colour, observing what I directed before respecting the leaves, to sketch in the ribs correctly: you will not then be so liable to make any mistake in putting in the green tints for the shadows. It is very immaterial whether you put in the leaves or fruit first: the same method directed for the other leaves will be proper to proceed in with these.

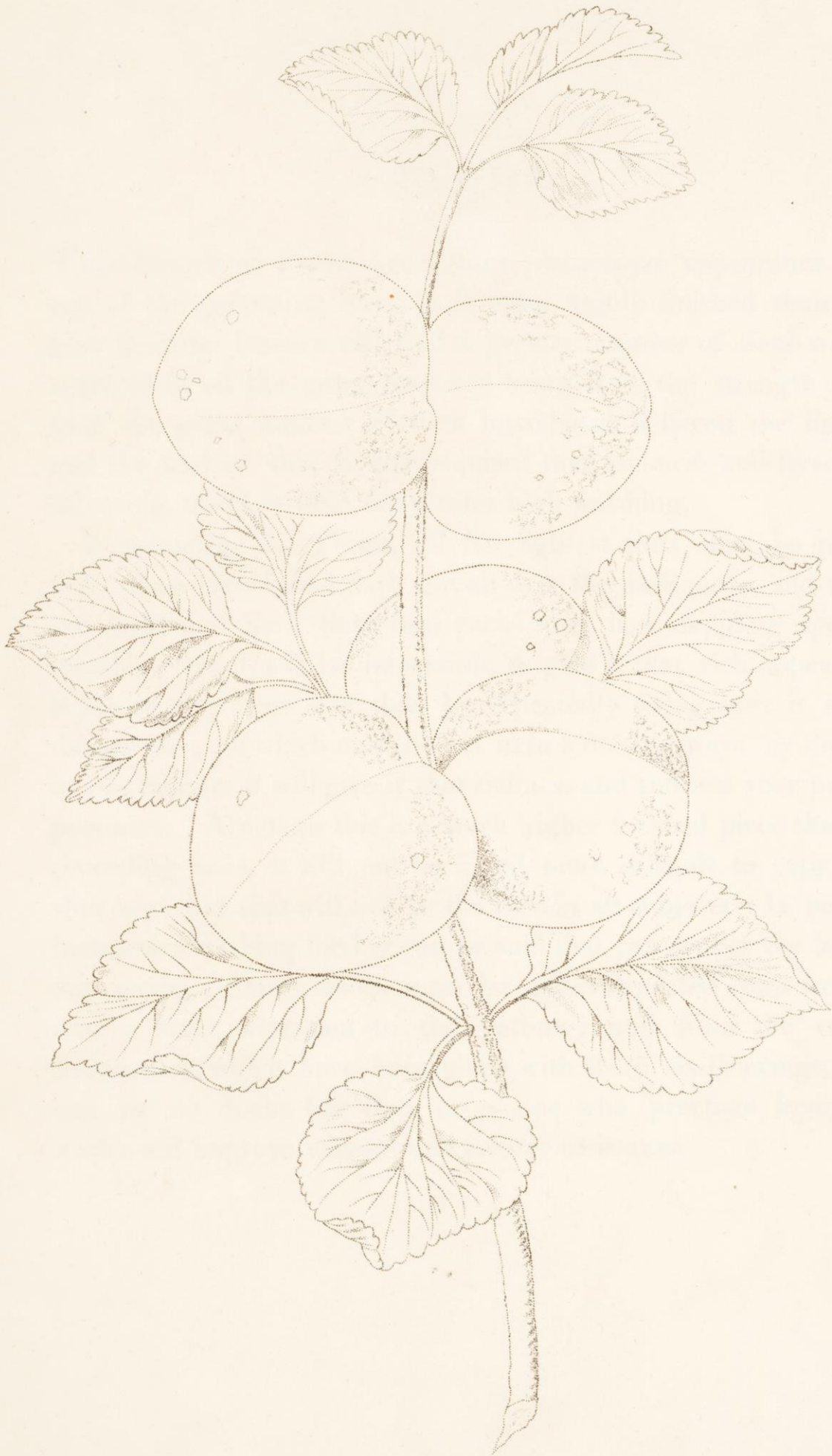
In colouring the fruit, begin the two back Apricots first, by laying a light thin tint of gamboge and raw terra de siena, and darken it tenderly with terra de siena and a tinge of umber; then, to strengthen the shadows of the upper back one, take a little burnt terra de siena; this will darken them and give a warmth; but be very careful to put in the darker tints in a dappling manner, which is a method peculiarly adapted to almost all sorts of fruit.

Begin the front Apricots with laying a tint of red lead and gamboge, as near to your pattern as you can: when you have put in the first tints, strengthen the red parts with a stronger red lead tint, and then darken the shadows of the under parts, and work them up till you have brought them to your pattern, which you must endeavour to do in a speckling or dappling manner. Now examine the general appearance of the whole, and see if you have got the effect and the general tone of colour of your pattern: if so, you may

begin to put in the dark spots ; but these must not be all put in with the same tint ; some may be put in with burnt terra de siena, and others with lake and umber.

As this now will complete your drawing, I do not see any further instructions can be given that will be of any use ; therefore I can only recommend a continuation of practice, by which I have no doubt you will improve.





PLUMS.

THIS branch of Plums has a more picturesque appearance than any of the preceding ones; it is more highly finished than they are: here the learner will find a greater number of tints will be required in all the green leaves to bring it to the strength: it is from the great number of tints introduced between the lightest and the darkest that it has acquired that richness and fervour of colouring, which is what constitutes high finishing.

In colouring the Plums, all the lightest tints must be put in first; then lay a broad dark tint all over the dark parts, and soften the light and dark tints into each other in a dappling spotting manner; but it will be impossible to give it that rich appearance it has in any other way than by repeatedly going over it with a darker tint; all which must be put in in a dotting way; by doing it in this manner it will give it that richness and softness your pattern possesses. Although this is a much higher finished piece than the preceding ones, it will not be found more difficult to copy than they are; but that will not be the case in all subjects. In point of instruction nothing further can be said that can render the learner any service; improvement must be alone expected from practice and a strict attention to the pattern; and from the various instructions which have been given with these six drawings, there can be no doubt but that every one who practises from these works will improve without any further assistance.





