Conrad Martens

NOTES ON PAINTING

1837 - 1877

Dixson Library MS142-143

Transcribed by
Michael Organ & Frank MacDonald

1989
Conrad Martens' "Notes on Painting" are contained in two separate notebooks (Dixson Library MS142 and MS143), both also containing his "Account of Pictures". The first and major notebook (MS142) has been copied onto microfilm reel CY252. Various sketchbooks and individual pencil sketches contains notes upon technique, colouring, etc., however those notes are transcribed with the catalogue entries for individual works.

The "Notes" are basically chronological, and consist of extracts from contemporary books and journals, plus Martens' own comments on his technique and experiments with painting, lithography, and photography. Extracts from letters written at East Falkland during 1834 are also included at the end of MS142.

Martens' "Notes on Painting" notebooks MS142 and MS143 cover the period 1837-77. They are complimented by a Diary/Notebook (Mitchell Library B197) covering the period 1860-76, which deals with Martens' domestic, financial, and other matters.

The various paginations of the two notebooks (MS142-143) which make up his "Notes on Painting" are outlined below, along with their accompanying microfilm copy frame numbers:

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Within the following transcription the numbers in square brackets [ ] at the top right hand corner of each page refer to Dixson Library page numbering; whilst the numbers in curly brackets { } at the top left hand corners refer to microfilm copy frame numbers on reel CY252.
To lay down a square

Memorandum of Painting materials sent for by A.B. Sparke Esq. Sept 16 1837

- Canvas - 20 yards, yard wide canvass and of a light stone color for landscape

- Oils - 2 Quarts nut oil
  1 ditto linseed

- Mill boards - 1 dozen prepared mill boards
  18 inches by 13
  1 doz. ditto 14 by 10

- Colours - White 3lb in marinate sized bladders

Yellow
  1 dozen bladders Yellow ochre
  1 doz. do. Naples Yellow
  6 bladders Chrome

Red
  1 dozen bladders Indian Red
  1 doz. do. Light Red
  1 doz. do. Madder Lake

Blue
  1 doz. Bladders Indigo
  1 doz. do Prissian blue
  6 Bladders Blue Black

Brown
  1 doz. Bladders Van Dyke Brown
  1 doz. - do - Burnt Umber
  6 Bladders Asphaltum

1 small bottle of Smalt and one of each of the above colors in a dry state -

item, 1 pint Copal Varnish

Robinson & Milor
51 Long Acre
To make a quick drying Oil

Take of Nut or Poppy oil 1 Pint - gum Sandarack 2 oz.
White vitiol
and sugar of lead each 1 oz.
Boil the whole till the solid ingredients be
dissolved and the mixture is of the color of
Linseed oil.

Extract from The Handmaid to
The Arts

Varnish for Oil Paintings:

1 singlass size with a small quantity of sugar
will be found the best substitute for the more
durable kinds of varnishes - it is not liable to
cracks and can at any time be removed
by a sponge and hot water.

"Handmaid of The Arts"

Drying oil without Heat

To a quart of very old black nut or linseed oil
add one pound of the cleanest unadulterated
litharge of silver. Let the glass retort in which
they are put be perfectly cylindrical, that the
greasy part of the oil which will unite with the
litharge may subside without impediment.
Shake the mass many times in a day for a week
or longer; and carefully without mixing the greasy
sediment pour off the drying oil for use.

"Gower on Painting"

Notes by Sir Joshua Reynolds
made during his stay at Rome.

He says - "The Heda, in the Collomia Palace
by Corregio, is dead colored white, and
black or ultramarine in the shadows;
and over that is scumbled, thin and smooth a warmer tint. I believe capul morturium. The lights are mellow, the shadows bluish but mellow. The picture is painted on a panel, in a broad and large manner but finished like an enamel. The shadows harmonize and are lost in the ground.

"The Eise Homo of Corregio in the same Palace. The shadows are entirely lost in the ground perhaps more so by time, than the were at first.

"The Adonis of Titan, in the Colorma palace is dead coloured white, with the muscles marked bald: the second painting he scumbled a light color over it: the lights are mellow flesh colour: the shadows in the light pools of a faint purple hue: at least they were so at first. That purple hue seems to be occasioned by blackish shadows under and the color scumbled

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over them. "I copied the Titian in the Colorma palace with white, umber, minie cinnabar, and black, the shadows thin of colour.

"In respect to painting the flesh tint, after it has been finished with very strong colours such as ultramarine and carmine, pass white over it, very, very thin with oil. I believe it will have a wonderful effect. "Or paint the cormation to red, and then scumble it over with white and black . . . . then he adds "Dead colour with white and black only, at the second sitting. Carnation. (To wit, the Barrocci in the palace Albani, and Corregio in the Pamphili)

"Poussins landscapes in the Verossi palace, are painted on a dark ground made of Indian Red and black. The same ground might do for all other subjects as well as landscapes.

"Make a finished sketch of every portrait you
intend to paint and by the gulf of that dispose your living model: the finish at the first time on a ground made of Indian Red and black.

. . . . again his remarks "All the shadows in the works of the Curroia Guercino, as well as the Venetian school are made with little colour, but much oil: the Venetian's seem to be made only with a drying oil, composed of red lead and oil.

To prepare Asphaltum for Painting

Melt 2 oz of Venice turpentine over a slow fire in a glazed pipkin and add 1 oz of bruised asphaltum: when the two are well incorporated, thin it properly with spirits of turpentine; but in doing this take it off the fire.

Wilson's method was to use the same quantity of balsam of copaiba instead of the Venice turpentine and mix as above.

Muggeliup

This is prepared with one part of mastic varnish and two parts pale drying oil when the two ingredients are quickly shaken together they will form a clear jelly.

Burnt Umbre

Is prepared by putting the lumps of raw Umbre into a naked fire and
taken out when thoroughly red hot -

Colours proper to be used in painting a portrait are

1st. Light Red Tint, made of light Red and white. It is the most kind and best conditioned of all colours for the general ground of the flesh. with this colour and the shade tint we should make out all the flesh like caro obscuro or mizzotinto. We should also remember that this colour will grow darker; because it is in its nature too strong for the white; therefore we should improve it, that is mix some vemilinon and white with it in proportion to the fairness of the complexion.

Shade Tint.

Is made of Lake, Indian Red, black and white mixed to a beautiful mercury color, of a middle tint. This is the best color for the general ground of shadows; for which reason it is called the shade tint, it mixes with the lights delightfully, and produces a pleasant

with white, upon the basis that two colours are better than three

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clear colour, a little inclined to the reddish pearl.

Red Shade Tint

Is nothing but lake and a very little Indian red. It is a charming working color, and a good glazer, it strenghtens the shadows on the shade tint; and receives, when it is wet the given and blue tints agrreably. It is a good ground for all dark shadows.
( )

Warm Tint

Is made of Lake and brown pink, mixed to a middle degree; it is a fine colour for strengthening the shadows on the shade tint, when they are wet or dry. We must take care that it does not touch the light because they will mix of a dirty snuff color; and therefore should be softened with a tender cool tint.

Try Lake and V.Brown for dark Shade

Dark Shade

Is made of Ivory Black and a little Indian red only. This color mixes very kindly with the red shade and sympathizes agreeably with the middle.

Try Lake and Raw Sienna for warm Shade

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tints in the dead coloring. It a charming glazing color for the eyebrows and darkest shadows. It is, of all the most excellent shadow color, and one of the finest working colors we have.

The first business is to make out all the drawing very correctly with the shade tint, as tho' it were to be done with this color only and remember to drive the color sparingly. The lights should all be laid in with the light red tint in different degrees, as we see them in nature; these two colours united produce a clean, tender middle tint; for mixing them with the shade tint, they turn to a pearly hue; and by strengthening them we may work to a very good resemblance

Then go over the darkest shadows with
the red, or warm shade.

The warm shade being laid on the shade tint improves it to a warmer hue, but if laid on instead of the shade tint, it will dirty

and spoil the colors it mixes with; and if the red should be laid first, instead of the shade tint, the shadows would then appear too red and bloody. Therefore notwithstanding these two colours are the best that can be for the shadows, but they are too strong to be laid on alone; which is a proof of the great use and merit of the shade tint.

Here we may observe that the shade and lighted tints are so friendly and delicate in their natures, that they will not dirty tho' we are continually changing them. How proper then and agreeable to our purpose are they for making the principal part of the likeness, when in altering and changing they always produce a clear color of the inviting and pearly hue.

Gower on Painting

When all has been done with these simple colors which the nature of them will allow and this first ground work is dry the next process is scumbling the lights, glazing the shadows and finishing the complexion both in the lights and shadows with the virgin tints that is, putting in the yellows, blues and green whenever this may be; strengthening and improving the lights, and restoring the
deepest shadows and if this can be done without going over and destroying too much of the glazing of the middle tints and half darks, nothing more will be required to give the portrait its fullest effect.

The light red and white improved is superior to all other colors for its first grounding; which should always be done with a full pencil and stiff color, made brighter than the life, because it will mix a little in drying and likewise partake in some degree of the ground upon which it is laid.

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The first lay of colour should likewise be left pale and bold, and the less the colors are broke and softened the better.

Improved

The light red tint is the best colour that can be for scumbling and improving the complexion in general.

In glazing the shadows and bringing them near to the life be careful not to lose too much of the first painting. This should always be allowed to appear in some places thro' the glazing -

See a more copious extract in Gregory's Encyclopedia.

The best sort of terra Sienna burnt and mixed with white and a very little ultramarine makes an exquisite flesh color and a fine toned sky.

Mildew may generally be removed from the surface of a picture by vinegar and water lukewarm, applyd. with a clean sponge.

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Curios but simple mode of
Preparing and Bleaching
fine Drying Oils for Artists.

These important objects are accomplished
by the following very simple method - take
any oil intended for making up fine colors
and having super saturated with common
salt about the same quantity of water,
mix the whole well together in a glass or
stone bottle. Place it in the sun, shaking
it frequently, and in a few days it will
become a delicate white and excellent drying
oil.

Strong Cement

Dissolve five or six bits of gum mastich,
each of the size of a large pea, in as much
spirits of wine as will render it liquid:
and in another vessel dissolve as much
isinglass, previously a little swelled
in water, tho' some of the water must
be used in French brandy, or good Rum
as will make a two ounce phial of very
strong glue: adding two smaller bits of gum
galbascum or ammoniacum, which must be
rubbed or ground' till they are dissolved.
Then mix the whole with a sufficient heat.

Keep

the glue in a phial stuffed close and when
it is used, set the bottle in hot or boiling
water.

To Prepare Panels for painting.

Break grossly the bones of sheeps trotters
and boil them in water till they are
cleansed from their groove, then putting
them into a crucible, calcine them, and
afterwards grind them to powder, make some thin flower paste, add in an equal quantity of the bone ashes, and grind the whole well together. Lay two or three coats of this compost upon your bones, and when dry, rub down with pumice stone till it becomes a smooth surface. Before you begin to paint rub the panel all over with a small quantity of nut oil.

N.B. The bones calcined in an open fire will be quite white, but if done in a crucible, of a brown color

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Photogenic Process

The paper found to answer well is the glazed writing paper of the thinnest kind. This is prepared by spraying over carefully a solution of ten grains of salt, to 1 oz of water removing all superfluous moisture with the sponge wrung dry, that the salt may not settle in excess; when the paper is dry, a solution of nitrate of silver in water in the proportion of 40 or 50 grains to the oz. or of 20 only if it is thought more expedient to prepare the paper by a double application. - The Stopping solution recommended by Mr Bird contains 2 oz of Salt and 1 oz of sesquichloride of iron to the pint of water. The latter ingredient is not absolutely necessary but as the light drawings are apt to become of a yellowish brown color they are thereby prevented and instead of it a slight pink tinge is given to them.

Note. A strong solution of corrasine Subt. mixd with a small quantity of gum may be used with a pen or otherwise, again to discharge the dark color produced by the action of the sun.
Paintings
or drawings upon glass which are made with
any convenient substance capable of giving
all the different degrees of opacity may
it is evident be made to produce any
number of impressions upon the prepared
papers merely by transmission of the
suns rays.

Note. Before using the stopping liquid the drawing
ought to be soaked in common water for a
few minutes to remove any excess of the
salt of silver.

An etching made upon glass previously
prepared over the whole surface with any
perfectly opaque mixture capable of being easily
removed by the mudle will of course
produce the design in black lines.

Again
Wash the paper again with a mixture of equal
parts of White of Egg and water,
afterwards with the solution of Nite. of Silver
fixing the drawing as usual with
Iodide of Potassium
Hydrogadat of Potass

The White ground

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The White ground

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to be used upon glass which Mr Hovell
recommends is composed of White lead,
and Sugar of lead, mixed with wax and copal
varnish, and the effect of the drawing
may be hightened at pleasure by touching
the lights with strong Iodide of Potassium
and the darks with a strong solution of
Nitrate of Silver drops upon tin, which
initially turns black.

Note. All the preparations of the paper
should be done by candlelight.

Preparation of the paper

The paper being cut to the required size, is to be dipped into a solution of salt and water in the proportion of 1/2 oz. salt to 1/2 pint of water; let the superfluous water drain off and then laying the paper upon a clean cloth, dab it gently with a napkin, to prevent any excess of salt. The paper is now to be pinned down by the corners upon a board, and one side washed with the Photogenic fluid using a brush prepared for the purpose and taking care to distribute it equally; dry the paper now as rapidly as you can at the fire being cautious not to scorch it. When dry, apply another wash of the fluid drying it as before, which will render it fit for most purposes. If when the paper is exposed to the sun's rays it should assume an irregular tint, a very thin extra wash of the fluid will render the color uniform.

Should it be required to make a more sensitive description of paper, after the first, the solution of salt should be applied and the paper dried at the fire, apply a second wash (gs 3d) of the fluid, and dry it at the fire again; employ the salt a 3d time, dry it, and one more application of the fluid will effect the purpose

Augst. 5th 1840.
Light pictures will certainly look poor and weak unless much warmth prevails in the tone of it will therefore be best to paint then upon a warm color'd ground, but in order to preserve the brilliance of the lights, they must be painted with a thicker body of color. This would be necessary if the ground were white, as well as all those parts the tone of which would be injured by rising of the ground thro' then.

Written after painting several pictures upon a white ground, upon which altho great clearness is obtained I have found it very difficult to get richness and warmth.

If you paint upon a tan colored ground and use black, raw sienna, and red, your picture cannot possibly be cold, if at the same time a silvery effect is desired let your shadows have generally a brown hue, but if a warm light then use greens

or what comes to the same thing, if the local colors of your darks are green then let your light be warm but if brown then chose a silver tone for the light. Purple will also surely be found in a warm effect which in a cool one will be replaced by a quiet grey. very dark grey will also harmonize with the filling light and assist in varying the brown shade - But at the same time if the subject is one in which much green and yellow is to be introduced, a violet color should take the place of blue in
the sky and distance, and dark purple and red take the place of browns in the dark parts of the foreground. Note - this will of course be a cool effect but it can easily be made pleasing and harmonious to the eye. :) Written while painting the view from Lewis's

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ground upon the hill; upon a white ground and for an example of what is adduced see a small drawing by Jacobson of a woody ravine and rocky path.

Nove 14/40. 

Raw Sienna, Lt.Red, and Blue Black for a soft cloudy sky. These will answer all the purposes for the patches of azure as well as both the lights and darker parts of clouds - also Bl.Sienna, White and a little ultramarine.

26th Van brown, Indian Red is likewise an exceedingly useful mixture. So is also Indian Red and Blue Black.

Mastic Varnish

4 oz Mastic 1 oz Venice Turpentine and 1 Pint Sp. Turpentine to stand in the sun and occasionally shaken till dissolved.

March 13/41 - Always begin the picture with rich warm colors even tho' the effect is intended to be a cool one. The shadows will seldom be too warm but if so a glaze of blue will cool them

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1 Refer "Account of Pictures", 30 October 1840, for work titled 'View Sydney from Lewis's ground' commissioned/purchased by J.Bell for 30 guineas.
sufficiently and the lights which are painted last will decide the air color or tone -

- In open waters or that which has no reflections but from the sky the darkest form is in general the bluest, but where it reflects a bank, trees, or object the darkest is generally that which receives its color from them, and the character is then best given by touches or lines of light blue.

July 3 1841.

Take care that your shadows are generally of the same tone more particularly in the distance, variety is to be obtained in the lights, there must also be in some part of the picture a pretty large mass of rich dark color or you will never support the color in the lights and the picture will certainly be cold.

- Uniformity of color in the shadows of the distance? a very material point in the production of harmony is in oil easily obtained by scumbling with the desired color after all the forms are got in

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White Hard Varnish

Uris Dick. Art &c.

Sandarach Gum 5 lb
Spirits of Wine 60 ozes gnaff 2 gallons
dissolve & strain - then add 1 quart of pale turpentine Varnish - mix well together.

Brown Hard Varnish

Sandarack gum 3 lb
Shell lac 2 lb
Spirits of Wine 2 gallons
Strain and add 1 quart turpentine
Turpentine Varnish

10 oz clear resin dissolved in 1 pint
of spirits of turpentine

Decr. 16/41.

Note - Small view of Stroud Church, Parsonage
Sky was sunny azure. V.Brown and white partially glazed
with cobalt and Lt.Red a few light clouds rim horizon
put in with Bt sienna and white. The whole picture
grounded very warm with Lt Red, yellow ochre, and Bt Sienna - & second
working of middle dist. with
Bitumen and White upon open fields in shadow, which
gives a tender greenish grey, the woody parts with
V.Brown and white which is a cooler grey, but
harmony well with the former.
Lights of the picture very warm made with Y.O. Lt.R. and white

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Note. Bitumen & In.Red, good dark colors
for foregrounds.

"Extract
"He who wishes to combine colors
that are agreeable to the eye, will
put grey next dusky orange; yellow green
next rose color; blue next orange;
dark purple black next dark green,
white next black and White next
flesh colors. "Ludovico Dolce

on colours

"The specor may always assume
the colors of the lights to be opposite
that of the shadows and by careful
attention will always ascertain such
to be the fact". Goethe on

Colours

2 Refer "Account of Pictures", 24 December 1841, for work titled 'Stroud, Church & Parsonage', purchased by Captain Philip Parker King for 8 guineas.
3 Possibly refers to Johann Wolfgang von Goethe's Theory of Colours. Translated from the German with
light warm colors passed in a semitransparent state over a dark one produces a cold bluish hue while the operation reversed produces extreme warmth: viz a dark semitransparent color upon a light brown one.

The transparent bush which viewed from without the shop showed every gradation of cool tints.

---------

When viewed from within towards the warm light of day, gave all the tints from light yellow, down to deep crimson”.

”Goethe on colors

Note -
A wash of rum and water takes off the greasiness which often makes repainting disagreeable and difficult

Gumption

1 Acetate lead diso. in water 1/8 of the whole
2 Mas. Varnish 1
4 Lin Oil 2

Macquilp for water colours
Thick gum with a small quantity of some kind of oil

Macgilp

Drying oil 2
Mas. Varnish 1

Jan 25/44.

Notes by C.L. Eastlake, 1840.
Distance
Van.Brown
Cobalt
"Valley of Bunaauia Tahiti

----------

Memo. March 17. 46 - upon a cream ground.

See Pic. for Mitchell Asphalt: atop. yellow and white
slightly cooled with V.Brown and

on the sea with a little Black & white

April 1846. Vehicle

Mastic Varnish 2 Teaspoonful
Drying Oil 4
Bees Wax 1/2 dram.

Note. To stand by the fire until the wax is dissolved.

To Varnish Wood

First boil'd oil, then thin glue after which the varnish

A Palette for Sketching

"Course on Painting

Bitumen instead of these

Lamp Black, Raw umber, Brown Ochre
"tried and won't do but
and Black &c &c. Thus we obtain purity and depth in addition it is good

Note "The Darks of the picture are made of maturating broken colors such as V.Brown, Sepia
and Black &c &c. Thus we obtain purity and depth without coldness."
"Harding on "Water Colors
1847
A Beautiful warm grey Lamp Black &
Bnt.Sienna
with White

On Shadows

"A very pale shadow, if quite flat - if it conceals
tho the details of the object it crosses - if it
be grey and cold compared to the color
and very sharp edged, will be far more
conspicuous, and make everything out
of it look far more like sunlight
than a shadow ten times its depth,
shaded off, and compounded with the
color of the object on which it falls"

Extract from
"Modern Painters"4

"So in Poussin's Phosion, the shadow of the
stick, on the shore is shaded off and
lost, while you see the stick plainly all
the way down. In natures sunlight
it would have been quite the reverse,
you would have seen the shadow black
and sharp, but you would have had
to look for the stick, which in all
probability would in several places

have been confused with the stone behind
it"

"Now if there be one principal on which
Turner depends, more than any other,
it is his clear and exquisite drawing
of the shadows. Outline is obscure

4 Refers to John Ruskin's Modern Painters.
and misty or undefined, in his
objects or his atmosphere he takes
care that the shadows shall be sharp
and clear - and then he knows
that the light will take care of itself,
and he makes that clear not by
blackness, but by excessive eveness,
unity and sharpness of edge. He will
keep them clear and distinct, and
make them fall as shadows, though
they are so faint, that, but for their
decisive forms, we should not have
observed them for darkness state;
He will throw them one after another
like transparent veils along the earth
and upon the air, till the whole picture
palpitates with them, and yet the darkest

--------

{32} [30]

of them will be a faint grey, imbued,
and penetrated with light. See for
instance the Vignette of the garden opposite
the title page of Rayer's Poems and note
the drawing of the incorrect balustrade on
the right. The balusters themselves are
faint and misty, and the light thro' them feeble; but the shadows of them
are sharp and dark, and the
intervening light as intense as it can be,
again see the long shadows of the trunks
of the trees; at page 168 of Rogers Italy,
by far the most conspicuous thing in
the whole foreground"

In fact, the general system of execution
observable in all Turner's drawings,
is to work his ground, richly and
fully, sanctures stippling and giving
infinity, of delicate, mysterious, and
ceaseless detail, and on the ground
so prepared, to cast his shadows
with one dash of the brush, leaving

--------
an excessively sharp edge of watery color!! ibid

On Space
"Hence thro' the picture, the expression of space and size is dependent upon obscurity, united with, or rather resultant from, exceeding fullness. We destroy both space and size, either by the vacancy, which affords us no measure of space, or by the distinctness which gives us a false one"

Distant outline always sharp.
"As in a mountain five or six miles off, bushes and heather, and roughnesses of knotty ground and rock have still some effect on the eye and by coming confused, and mingled, as before described soften the outline. But let the mountain be thirty miles off and its edge will be as sharpe as a knife. Let it, as in the case of the Alps, be seventy or eighty miles off and tho' it has become so faint, that the morning mist is not so transparent, its outline will be beyond all imitation for excessive sharpness". Thus then the character of extreme distance is always excessive keeness of edge".

Fieldings Sea
"And this is peculiarly remarkable in his denying himself all color; just in the little bits which an artist of superior mind would paint in sienna and cobalt. If a piece of broken wreck is allowed to rise for an instant thro the boiling, foam, though the blue
stripe of a sailors jacket or a red
ray of a flag would do all our
hearts good, we are not allowed

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[35]

{35}

to have it! it would make us too
comfortable and prevent us from
shivering and shrinking as we look,
and the artist, with admirable
intention and most meritorious
"self denial expresses his piece of
"wreck with a dark cold brown

. . . . .

On reflections on water.
"Hence reflections if viewed collectively
are always clear in proportion to the
distance of the water in which they
are cast. And now look at
Turners Willieswater, or any of his
distant lake expanses and you
will find every cray and line
of the hills redrawn in their such
absolute fidelity, while the near
surface shows nothing but a vague
companion of exquisite and lustrous
tint. The reflective core of the cloud

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[34]

{36}

will be given far off, while those
of near boats and figures will
be confused and mixed among
each other, except just at the water
line"

P.354

"Be it next observed that the
reflection of all near objects is, by
our fifth rule, not an exact copy
of the parts of them which we see
above the water, but a totally different
view and arrangement of them, that
which we should get if we were looking at them from beneath. Hence we see the dark sides of leaves hanging over a stream, in their reflection, though we see the light sides above and all objects and groups of objects are thus seen in the reflection under different lights and in different positions with respect to each other from those which they assume above

-------

{37} [35]

& one which we see on the bank being already lost in their reflection, and other which we cannot see on the bank brought into view. Mother Nature contrives never to repeat herself, and the surface of water is not a mockery, but a new view of what is above it, and this difference in what is represented, as well as the obscurcity of the representation, is one of the chief sources by which the sensation of surface is kept up in the reality. The reflection is not so unremarkable, it does not attract the eye in the same degree when it is entirely different from the images above, as when it mocks them and repeats them, and we feel that the space and surface

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{38} [36]

have colour and character of their own, and that the bank is one thing and the water another. It is by not making this change manifest, and giving underneath a mine duplicate of what is seen above, that artists are apt to destroy the essence and substance of water, and to drop us through it."
Isinglass Glue
If it be wished to dissolve good isinglass in spirits of wine, it should first be allowed to soak for some time in cold water. When swelled it is to be put into the spirits and the bottle containing it being set in a pan of cold water may be brought to the boiling point when the isinglass will melt into a uniform jelly without bumps or strings, which it is apt to do if not swilled in cold water previously to being put into spirits.

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{39} [37]
a small addition of any essential oil diminishes its tendertly to become mouldy".

If gelatine which has been swelled in cold water, be immersed in linseed oil and heated, it dissolves and forms a glue of remarkable tenacity which when once dry perfectly resists damp, and two pieces of wood joined by it will separate anywhere else rather than at the point ordinary glue may be thus dissolved and sometimes a small quantity of red lead in powder is added". Sir James Robison

The Bassooluh
(or Indian Adge)

The length of handle 12 or 13 inches
The weight 1lb 12oz.

The angle formed by the eye with the blade, about 45 or 50 degrees

by far the hardiest instrument for dressing either hard or soft woods for the lathe.

Sir J.Robison"
Method of tracing a spiral line upon a Cylinder

two parallel straight edges upright

thus

a diagonal upright a shade higher than the other
and the edge chinged with ink or any making substance

"A true spiral line will be traced by rolling the cylinder from end to end".

"Hahliguppel on Turning"

To lay down a Square

Mark an 8 foot line and a 6 foot line thus 10 feet

now if the diagonal which joins the two extremities be 10 feet the two first will be a right angles

As a general mixture of colours for trees I think cobalt, gamboge, and Van. Brown is the most useful.

As thus - V.B. and Cobt. for the most distant
adding gamboge as they approach until --- to the foreground when gamboge and cobalt alone will make a fine light green and this again may be enriched and deepened by adding V.Brown.

N.B: If the tints are not sufficiently rich, Bt.Sienna may be substituted for the Van. Brown.

June 24th 48 Oil Colors

Picture. big gum in the gulley

Trees- lamp black and white - cool shade as they approach V.Brown - ditto - middle distance towards the Raw Umber - ditto - ground moss middle distance Yellow Ochre - and foreground

nearest trees - yellow ochre and Prussian blue Bt Sienna and as phaltum with the above colors the picture may be completed.

Colors
1. Cobalt
2. L.Black
3. V.Brown
4. R.Umber
5. Y.Ochre
6. B.Sienna
7. Asphaltum
8. Bt.Umber
9. Prussian Blue

--------

1848
August 10th Pallette Water Colors or B.Sienna
dark V.Brown Light Cobalt
L.Black Phn.Blue Yellow White
or Gamboge
L. Red

Pts Brown for a glaze for in doors or out

Again

Darks Bt Sienna Lights Cobalt
Lake Lt Red with
L. Black A. Yellow white
4 P. Blue 4 Gumboge 9 colors

Tint for Mountain drawings is best made with Pramer Brown and
L. Black. This wrong it should not be made

In Oil (View on the Erme River)\(^5\)

Sky, V. Brown and white into L. Black and white for
the cooler parts - light clouds, Brown Ochre & white
on the remainder of the picture done with the following
colors. V. Brown, Raw Umber, Brown Ochre, L. Black,
and a little cobalt, mixed in various
proportions with white, and with each other.
The advantage of these colors appears to be that as
they are in themselves broken or tertiary colors, they
can in many instances be laid on quite pure,
producing thereby harmony, repose, and keeping

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\{43\} [41]

which will not be easily disturbed by the greens and
warm browns which are afterwards laid on as
glazing to produce vigor and richness. Still less
by the high sparkling lights which may very slightly
be a remove from pure white.

Nov 6th 1848. In working your picture take care that
the middle tints are of good color,
whether they are in light or shadow, do not
be led into coldness, merely on account

\(^5\) Possibly the work titled ‘View on the Erme River near Ivy Bridge’ sold for 6 guineas as part of the Art
Union held in conjunction with the Society for the Promotion of the Fine Art’s Exhibition at the Hyde Park
Barracks on 7 August 1849 (refer “Account of Pictures”).
a cast shadow but keep these also
if they are in the middle masses, green
may prevail in the middle tints, always
remember that the middle tones are of the
greatest importance, much of the effect of
the picture depends on them.

Extracts. Leslie's Life of Constable

Amongst the landscapes was one which
I have heard him say was entirely painted
in the open air, in the midst of a meadow
at Flatford, a barge is seen on the stocks,
while just beyond it the river flow glitters
in the still sunshine of a hot summers day
This picture is a proof, that in landscape
what painters call warm colors are not

necessary

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{44} [42]

"to produce a warm effect. It has indeed
"no positive color, and there is much of
"grey and green in it, but such is its
"atmospheric truth, that the tremulous
"vibrations of the heated air near the
"ground seems visible.

Another picture
"The sky is of the blue of an English summers
day, with large, but not threatening clouds
of a silvery whiteness. The distance is of a
deep blue, and the near trees and grass
of the prettiest green; for Constable could
never consent to porch up the verdure
of nature to obtain warmth. These tints
are balanced by a very little warm
colour on a road and gravel pit in
the foreground, a single house in the
middle distance, and the scarlet jacket
of a laborer, yet I know no picture
in which the midday heat of Midsummer
is so admirably expressed and wine nor
the eye expressed by the shade thrown over
a great part of the foreground by some
young trees, that border the road and the
"cool blue of water near it, one would
"wish on looking at it for a parosol.

. . . . . . Twenty of Constable's
studies of skys made during this
"season are in my possession, and there
"is but one among them in which a
"vestige of Landscape is introduced. They
"are painted in oil, on large sheets of
"thick paper, and all dated with the
"time of day, the direction of the wind
"and the memoranda on the backs
Constable's Life, by Leslie.

1848
Nov 9th Water Colour (practise)

Sky & distance V.Brown
L.Black
Cobalt

Greens. P.Blue & Y.Ochre, graduated back into V.Brown
for warm shades and forward into V.Brown & Lake
with lights of yell.ochre. These colors for ground work
of drawing, who afterwards enriched by touches
L.Red and other primary colors, and the lights of course
hightened by Solid color as A.Yellow, Tera Vert. & &.

Principal Colors V.Brown. Greens Pr.Blue - Y.Ochre
are Cobalt light
L.Black
Y.Ochre Litt in
P.Blueshade P.Blue & V.Brown

over

Practice continued

Mix L.Black with a little cobalt ditto V.Brown and Lake
These two tints by a
double mixture make
a beautiful and useful tint

and each mixture alone is also very good.

Two drawings done with the above colors

View in S. Head with Vaucluse
J. Levick
the same on different paper for J. Brown

Memo: When the clouds are done with thin V. Brown, a wash of Cobalt and L. Black over this is very good.

Set of colors for Rich and Brilliant effects
For cool quiet effects of color

Gamboge
Bt. Sienna
Cobalt
L. Red 6
P. Blue
L. Black

Yellow Ochre
V. Brown
Cobalt
L. Black 6
Lake
P. Blue

Creasate preserves paste from moulding and Coloquintida from the attack of flie's &c &c. or Colocynth

{47} [45]

Portrait, oil

Try V. Brown and white with a little lake or Madder Red for shade tint. This can be dispensed with V. Brown alone or mixed with a little Lake, or with asphaltm. but no white - for the lights - Brown ochre and white or Bt. Sienna (and a little Cobalt and white without cobalt is a beautiful flesh tint

Note. the above colors V. Brown, Lake, Brown ochre,

---

*Possibly the work referred to in "Account of Pictures", 3 November 1848, as 'View. Harbour from Southhead showing the Entrance, Watsons bay and Vaucluse' sold to James Levick for 5 guineas.*
which are these  Bt.Sienna, cobalt, & white.

may be exchanged for these

In Water Colors

1849
Jany 15th

Sepia very light down into yellow ochre
is good for clear evening sky, especially if
there be any solid grey clouds below -

July.
and Sepia & Lake! for purple shadows in foreground.

drawing

drawing for Kerossip

Collins.  Vehicle
Nut oil and copal varnish
about equal parts.

Proportion of transfer paper
Starch        120 parts
Gum Arabic   40
Albums        21

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Extract on Painting. "Hundertpfund" 7

Prima painting - Paint as long as possible
"while the colors are wet, but never
"paint on the dry, - take care to have
"the ground of the canvas so tempered
"that the color stays on. No other serves
"so well for this, as a thin ground,
"Every thick ground is unfit, not only
for Prima painting, but for any painting
The brushes for this kind of painting
must not be new, but worn or ground
to a point, more or less, and of
stiff hogs hair, by which the color
may be driven thin but at the same

7 Refer Libertat Hundertpfund The Art of Painting restored to its simplest and surest principles,
Translated from the German of Libertat Hundertpfund, David Brogue, London, 1849. The copy in Martens' collection is signed by Martens on the title page and contains manuscript notes in the text.
time forms munny in a, measure, be preserved. Note that no more color must be laid on than a thin ground will hold.

The old Flemings, when they wanted to paint Prima before they painted, scumbled their white chalk ground with either

"brown pink munny, or asphaltum, and shaded the whole picture with one of three pigments, by these means they incidently gave the Keeping of the picture and afterwards all the local glazed where possible, laid on the lights with zeal colors and punched the shadows by blending in the colors. This is important and highly adventageous to artists who are already skilfull in the management of the brush.

"On tone paper: whoever understands drawing properly on tone paper can very expeditiously bring out finished roundness and Keeping while on the contrary it is very troublesome to carry out a drawing in Keeping and rounding on white paper; just as a good middle tone of the paper is required to draw easily, so does painting require a good preparation of half or middle tones.

Whoever wishes to become a painter must draw his studies on tone paper again to repeats, short brushes are the best for painting with little color and whoever wishes little colors can go on painting!!

(turn two leaves)
Composition for Roofing

Brilliant tar mixed to a proper consistency with either pounded charcoal or whitening, and smooth sand equal parts; or instead of whitening, powdered lime will answer as well. Take care that the ingredients whatever they may be are perfectly dry before being mixed with the tar. This composition may be laid on to the thickness of 1/2 inch if thought necessary. It should be smoothed with a hot iron

Pallette for Oil
Raw umber, V.Brown, Lake, Pn Blue, Yellow ochre, White or try Bt.Sienna instead of Lake.

1849
March

Water Colours

Sea view, Northhead J.Levick
Sea done with Raw Umber, L.Black, Cobalt, with white freely used in forming waves, which is afterwards glazed over with R.U. or whatever is the proper tint. The knife is also used which in a great manner disguises the use of the white in finishing.

a good sea

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1849

Small Sketch sent to O.Browne, Bandits on the done on extreme brown paper. sketched in with pencil and colored chalks, and finished with Prames brown and opaque light

---

8 Refer "Account of Pictures" 1 March 1849, 'View, North & South head from Middle head' sold to James Levick for 5 guineas.
colours.

Green, a fine harmonizing color for middle
tints, and is balanced and approved by
Ruskin - greens should not be got by glazing
bab. painted in with a full body upon a previous
ground of rich

Glazing in general should not be much
resorted to in altering colors, but with
black only for toning down and giving
increased effect to the chiaro seuro.

May 6th 1849 suggested while finishing the picture
of the "Glen at St.Leonards".

May 9th If the colors in a picture are not strongly
contrasted and with some degree of purity
but very quiet, dull and grey, the work
may still be made to look very well if
the light and shade is brilliant sharp
and the high lights white and silvery

--------

"for a long time, it is the quantity of
color one layer over another, that prevents
"the modelling and perfecting. the complete
"finish is done with small bristle brushes
"as each form required.

"The Ground should be slightly absobent
"to make this use flour paste and
"pipe clay about the consistence of liquid
"honey (three or four coats), and over
"this a smooth lay of white lead and
"turpentine, rubbing down between each
"coat if necessary and lastly a coat
"of white oil color, not very thin, and
"wash over with a bodgers hair softener,

Note. Instead of all this, what I have
found to answer very well is
a mixture of flour paste and oil paint
of the tint you require for your ground
This is more or less absorbing in proportion to quantity of paste or paint of which it is composed, and not being hard, it is easily rubbed down "sufficiently smooth.

Note. In making marguilp, too much

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wax prevents drying and mastic must then be added.

Tone Paper
1849
Oct 10th
Bistre
On the Cartridge L.Black
Lt Red
White

Extract
"This luminous transparency Rubens seems to have imbibed in the study of the Venetian pictures, evidently painted over water color preparations, the most lucid and brilliant style of painting; and though his works are commenced from the beginning in oil colours, yet most of them, both of large and small dimensions, are upon panels prepared with whiting and size sufficient to resist the oil. This imparts to his pictures great brilliancy as water-color reflects and refracts light while oil absorbs and retains it, independent of which chalk is indistructible while flake white and other oxides, return

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{54}

partially to their metallic bases, by examining his sketches, and unfinished studies, he appears to have gone over the ground
with a vehicle, such as oil and varnish and while wet drawn in his subject with dark brown heightening the lights with white; this not only allows the brush to flow with ease but gives a liquid softness to the touch. In many of the Duch school we perceive this ground tinted; in Patier and Wouvermans, often of a buff color; Ostade and Cuyp, of a yellow or cane color, and in De Hooge and Peter de Laer, of a dull brown. In sketching in the subject, the depth or tone of the color which is to form the shadows must depend on the lightness or darkness of the picture. In the works of Brower and the two Ostades, we find it approaching to burnt sienna, or bone brown, in Patier and Wouvermans burnt sienna and

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{55} [53]

"black; while in Teniers it is little darker than Bt. Umber, their shadows gradually getting richer and warmer according to the general depth of their pictures. They seem however all to agree in keeping their darks transparent and thin, while the light portions are opaque and solid, and as the tone "of their several works vary, so does "the vehicle with which they paint.

Burnet's Practical Essays on the Fine Arts. 9

Note

Vermillion ought never to be mixed with White, but used pure, Rubens never mixed it with white for his flesh tones; but played it in pure in flesh tones and reflections.

9 Possibly refers to John Burnet's A Practical Treatise on Painting, London, 1828, of which Martens possessed a copy. It is further titled: "In three parts, consisting of hints on composition, chiaroscuro, and colouring. The whole illustrated by examples from the Italian, Venetian, Flemish and Dutch schools".
Tone Paper

Warm tones          Cool tones

No 1                No 1
2                   2
3                   3
4                   4

Mr Hundertpfund, Colour Table

---

On Lithography

Composition for lithographic ink

Mutton suet or tallow candle        2 parts
White wax                             2 -
Gum lac                               2 -
Common mottled soap                  2 -
Lamp black (not calcined)            1/6 u -

For Crayons

Curd soap                           4 oz
White wax                            4 -
Good tallow                          5 -
Shell lac                            3 -
Lamp black                           less of this is used in chalk
than in ink. It is necessary that the chalk
marks easily upon the stone.

To make Varnish

Make a fire in some open space and boil
linseed oil in a vessel large enough to contain
four times the quantity, until it catches fire
a thick slice of bread must then be put in with a fork and stirred about while it is on fire, and when sufficiently thick put it out with the lid.

There are three varnishes No 1. The stiffest for making ink for chalk drawings. No 2. for common printing ink and

No 3. for reducing the ink when too stiff to work the roller on the slab.

To Make Ink
Add as much black as required to either of the above varnishes. Grind it well with a muller on a marble slab. The more worked the better. The same process to be observed with each ink.

The second stone or tinting color is made by mixing the required color with whitening and the printing ink, thinned to a proper consistency with varnish.

The stopping mixture is made of a solution of gum arabic and a small proportion of sugar candy with some color, which may make the work clearly visible.

Note. Bladder colors are very proper for the above uses.
Common or Parchment size  1 1/2 oz
Soft water  4 quarts

Boil the water then put in the soap and size and when well mixed add the alum in fine powder let all boil well up together and when cold lay on both sides of the engraving with a flat soft camel hair brush.

Stones (polishing)
The polish is given to the stones by the use of a soft pumice stone smoothed for the purpose. A polish similar to that on marble is given them by employing pumice stone bruised and sifted very fine or of charcoal made of oak wood reduced to a powder of equal fineness which is as good and less expensive than the emery powder.
Note. Before drawing rub the stone with soft flannel.

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Lithograph continued

The object of the acidulation is. - first, to clean the stone by taking away the imperceptible greasy particles, which would become visible in the impressions, secondly, - to face the interstices of the grain, - and thirdly - to render the chalk and ink insoluble in water, by depriving them of the acid &/or alkali they contain.

This preparation is used for chalk drawings at 2 degrees above zero, for writing or drawing in ink, to that of three degrees always regulating it according to the quality of the stone, which when hard, can bear a stronger acidulation than when it is soft. Moreover, to leave no doubt of the strength of the preparation
which (ought to have a slight flavour of lemon juice), the common acidometer may be used. All experience up to this time has sufficiently proved that nitric acid is preferable to all the others.

To acidulate a stone, it is placed upon the table, raising the extremity of the stone by means of a block four or five inches square, in order to facilitate the flowing of the acidulated water, by preventing its remaining upon one particular part of the drawing. The stone being thus disposed, the acidulated preparation is poured upon it by means of a water jug, taking care to cover it entirely, this water ought not to remain upon the stone more than one or two minutes, and the bolder parts of the drawing should always be placed at the bottom because the acid acts somewhat more vigorously there. Clean water is then thrown over the whole surface of the drawing in order to cleanse it entirely from the acid. And when the water has disappeared, a solution of gum arabic in water is put upon the stone, to which a twentieth part of sugar candy has been added to prevent the cracking of the gum in drying. In case of necessity it may be printed one hour after the acidulation.

Printing Ink for drawings.

Too much care cannot be taken in
the grinding of the ingredients that compose this ink for it is by their perfect amalgamation that the best impressions are obtained in printing.

<table>
<thead>
<tr>
<th>Composition</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Lamp Black</td>
<td>3 oz</td>
</tr>
<tr>
<td>Wax and suet melted together and burnt for four minutes</td>
<td>2 arachins</td>
</tr>
<tr>
<td>Indigo blue powdered and sifted</td>
<td>1 1/2 arachins</td>
</tr>
</tbody>
</table>

The blue is ground alone with a little varnish N 2. The mixture of the wax and suet are added and well mingled.

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{63} [61]

then the lamp black is in by drying with the quantity of varnish that may be judged necessary to give it a proper thickness.

- Graining -
For graining the stones a fine yellow sand is used, which is passed through a very fine brass wire sieve of at least eighty wires to an inch.

The polish for ink drawing is obtained by using a fine soft pumice stone bruised and sifted very fine.

Method of Printing.
"The stone being placed properly upon the bed of the u press and. Some printing ink is taken with a grinding knife, with which a little varnish No 2 is mixed if it be necessary to increase its attraction with the lithographic chalk, which has been used in the drawing. These two substances are ground
with the Knife upon the stone or pallet in order to amalgamate them properly.

They are then spread by means by means of the same knife upon the roller destined to charge the drawing, the cylinder thus furnished with ink is rolled upon the black stone, until it is equally spread over all the surface, which may be known by the regularity in the appearance of the grains which it presents.

All these proportions being made the gum which covers the stone is taken off by means of a clean sponge * dipped in pure water.

The gum having been perfectly taken off the bottle of turpentine is taken and some of it spread upon the drawing, which is still wet; another clean sponge, exclusively reserved for

for this purpose is taken, and the spirit of turpentine is thus passed over every part of the drawing without rubbing or leaving any upon it.

This operation cleans away all the chalk and only leaves a light graining and scarcely apparent trace upon the stone. The stone being in this state some drops of water are thrown with the fingers upon it; the fine sponge used for the wetting of the stone during the printing is passed over the whole surface, and even upon the white margin. This sponge ought to be very clean,
a little moistened and preserved from any contact with anything but pure water. The roller is then taken and turned two or three times upon the ink stone, and passed slowly and equally in different ways upon the drawing without letting it

130 - 9th

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{66} [64]

slip. It is supported above without pressing the handles. The drawing is seen to reappear by degrees; and without waiting for the stone to dry; it is wetted again by passing the sponge all over it. The roller is put again upon the ink stone to furnish it with ink and the charging of the drawing is recommenced until it has all the necessary strength that is to say until it is exactly what it was before it was cleaned with the spirits of turpentine.

A sheet of damp paper intended for printing is then taken; it is placed upon the stone in such a manner as the drawing will curve in the centre. This paper is covered again with a sheet, sized and not damped, which is called a backing and carefully selected without knot or any defects in texture. Then the tympan is let down and all other operations for the taking

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{67} [65]

an impression which upon careful examination if any part does not take the ink sufficiently the roller is recharged using the drawing with ink is passed slowly over them for several times and
the third and heavy parts are cleansed by passing it quickly over.

To print ink drawings and writing, a more adhesive ink is used, which is easily obtained by adding a little varnish No 1. to the black ground with varnish No 2.

The damping of the paper to be done twelve or fifteen turns at least, before it is used for printing and for unsized paper is as follows: A bucket of an oval form is filled two thirds with pure water; the paper is laid upon the table a little distance from the bucket, and upon twelve or fifteen sheets of the proper size

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{68} [66]

one is maintained by dipping it in the water, and holding it by each of its upper corners.

The damping of the sized papers is effected in the same manner, with the exception of the differance in the number of the sheets. If small paper such as Bath post &c. it will be sufficient to dip one sheet in six, taking care to let the moistened sheet drain before laying it in. For papers of a larger size two sheets are dipped upon eight or ten accordingly as they are more or less sized.

To prepare a Stone for Writing This must be polished and as a further prevention to the running of the ink, it should be gently rubbed over with spirits of turpentine. This, for the use of the pen, but if

----------
the fine pointed sable brush is used
such preparation will not be needed.
To melt the ink, rub it upon a clean
and dry saucer warmed, then add
a little soft water and fill it up
with the end of the finer.

The Printing Roller
is made perfectly cylindrical of
hard wood covered first with flannel
and of lumends with smooth calf-
skin rubbed down with fine pumice
stone. Before using it is rolled in a
little varnish to prevent it taking up the
water which is upon the stone. It is
then charged with ink upon the black
stone.

Preserving Ink

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Quantity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarefield suet</td>
<td>1 oz</td>
<td>Nought when cold</td>
</tr>
<tr>
<td>Marseilles soap</td>
<td>2 -</td>
<td>to be of the consistence</td>
</tr>
<tr>
<td>Pure wax</td>
<td>4 -</td>
<td>of soft wax, and when</td>
</tr>
<tr>
<td>Lamp black</td>
<td>1 -</td>
<td>used ground with a few</td>
</tr>
<tr>
<td>(not calcined)</td>
<td></td>
<td>drops of spirit of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>turpentine</td>
</tr>
</tbody>
</table>

the stone is afterwards covered with a solution of gum

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Of Lamp Black

"The blacks which are produced by burning
"bones, coarse resins and in close vessels
"are by no means applicable to the
"manufacture of ink &c for lithography
`being always gritty and very difficult
`to mix with varnish, but the lamp
`black produced by the combustion
`of the best resins is perfectly adopted
`for the purpose. It is commonly
`of a fine black, soft, light, and flaky
`it breaks easily and grinds well.
This black may be bought ready made
but is imperfect. To make it serviceable, it must be calcined in a pot or crucible well covered and of the same shape as those used for the varnishes. The fire is kept up until the pot is of a red heat and when there arrives neither steam nor smoke from it the black is taken off.

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{71}  

"being then perfectly free from its greasy and desirative parts, the action of which destroys the clearness of the drawing during the course of the printing . . .

Extract from a work by Day & Hague.

1849
Decr. 18th

Sieve with which I applied the sand for my first experiment in lithography was 96 threads to an inch

Repairing Color.

Another sort of repairing color can be made with which, when the fine parts of a drawing disappear, the stone should be repeatedly charged.

Mix the common printing color with vegetable oil, tallow, and a very little soap. This is very apt to adhere to any place which has an considerable degree of grease upon it and renders it again to receive the finishing ink.

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{72}

Of Biting in

The biting in of the drawing should not take place until it is perfectly
dry. The strength of the acid should be three or four parts of water, to one of acid, if the acid is weak it should be repeated several times in biting in.

To ascertain whether the drawing is sufficiently bitten in, the stone should be held against the light to ascertain if the grain is depened - if the coat of grease produced by the first preparation is entirely etched away and clean water equally adheres to all parts of the surface; if no spots or uncleanness arising from corrections are to be seen, then the stone is perfectly bitten in.

The acid being washed off, a solution of gum water, 1 gum 4 or 5 water, should be passed over it The stone had better be dried before

* See a previous account of this
the gum is put on. after a few minutes the drawing should be washed out with a few drops of turpentine and water This done, let the drawing be immedia
 Cly charged with printing ink. The object of this operation is to render the stone more capable of taking the ink uniformly, so that even the very first impressions may be perfectly clean.

To purify and lighten the colour of Oil for Painting. Half fill a glass bottle with pure rain water. Add half the quantity of oil some clean white sand and some correifed (?) common salt. Shake up the mixture well for some time and then allow it to settle. Repeat this process again and again
until the oil has lost its dark color
then decant the oil into another

----------

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bottle with fresh clean sand and
water, omitting the salt. This method
will refine the oil to its greatest
degree of purity. afterwards place
it in the sun occasionally. This will
bleach it to a colourless state in
about a month.

Extract from
"Eastlakes Materials for
a History of Oil Painting"¹⁰

Drying Oil
Calcined sheeps bones, first pulverised
and added to oil while in a boiling
state will make it dry readily
to calcine the bones properly, they should
be enclosed in a new corthen vessel
and subjected to a strong heat for
two hours, then reduced by pounding
and sifting to a fine powder.

"Varnish.
Take of Venice turpentine an oz and half.
place it in a glass vessel in a basin of
hot water on a small furnace.
The turpentine being mixed and
warm

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{75}  [73]

have ready half an oz of isell cleansed
mastic in teans reduced to a fine powder
throw this into the turpentine, stirring

¹⁰ Refer Charles Lock Eastlake Materials for a History of Oil Painting, Longman, Brown, Green & Longmans, London, 1847. The copy in Martens' collection is signed "Conrad Martnes 1853" on the title page, and contains manuscript page references on back title page in the artist's hand. There is also a loose page of manuscript notes by Martens, referring to the text.
till the mastic is dissolved. Have ready in another vessel four oz. of very light and clear spirits of turpentine warm this also covering the vessel with a glass cover. Throw it into the melted turpentine and mastic mix duly and take the vessel from the fire when this is applied to the picture the picture warm it previously in the sun".

again.

After speaking of a varnish composed of 1lb of pulverizer mastic added to 3lb of linseed oil, the writer continues, "here observe, if you wish the varnish to very quickly take calcined sheep bones pound and sift them to a fine powder and stir in a quantity about the size of a walnut to the varnish. Let it boil once with this ingredient and it will then dry quickly on whatsoever surface it is applyed".

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{76} [74]

"To make color in distemper adhere to a surface painted in oil, nothing more is necessary than to pass over the surface with the juice of an onion or garlic and allow it to dry.

Note. From what is said by Mr Eastlake on the subject of the grounds of the early Flemish school, it appears that, first a white ground of size and whiting finished to a smooth surface is laid upon the pound or cloth, upon which the outline of the picture is carefully sketched with pencil or charcoal. This is then covered or fixed with a thin coating of clear size which at the same time renders the ground non absorbent. Upon this was now laid a transparent tint, either of a light brown, cream, or flesh color according
as it may be desirable, mixed with some obeviesinous vehicle which will take its place portions of which

{77} [75]

may be made use of: and remain visible when the picture is finished. The original design viz: that addition in pencil first mentioned may after the oil prime or tint is down be again strengthened and cooled to some extent in shadowing by means of a brown color, worked with a vehicle which will keep its place and still be somewhat transparent.

Cheese Cement.
Take soft cheese, cut it into small bits, pound and wash it in a mortar with hot water till all the soluble parts are removed, and till the water which requires to be frequently charged remains clear. The cheese thus prepared will crumble like bread when dry, and may be kept in that state for any length of time. The substance itself is not soluble in water, but it becomes so by the addition of quick lime. On pounding it with this a viscous

cream is formed which may be thined with water. It dries quickly and once dry cannot be again dissolved.

from Eastlake's "Materials for a history of Oil Painting

Method of painting on dry plaster or as it is termed "secco" is thus described.
"The plastering having been completed and lime and sand only having been used for the last coat, it should be allowed to dry thoroughly. It is then rubbed with pumice stone, and the evening before the painting is to be commenced, the surface is well wetted with water in which a little lime has been mixed. The mass is again moistened the next morning; the cartoons are then pastered up and the outline is pounced. The colours are the same as those used in "bron fresco" and are mixed with water in the

{79} [77]

"same way lime being used for the white. Work done in this way will bear to be washed as well as real fresco and is as durable; for permanent it is a better method than real fresco as in the latter art it is quite impossible to make the joining of the partes at outlines, owing to the complicated forms of ornaments. The work can be gutted and resumed at anytime "as the artist has always the power "of preparing the surface by moistening "it as at first"

see as above.

Quick drying Oil sulpt. of zinc

"Dry or half calcine white copper as "on a redhot shovel, and add it to "linseed oil in the proportion of 2oz "to one lb. of linseed oil; Boil on a "slow fire always stirring, then strain. "This oil will dry in two hours".

{80} [78]
Gamboge
Gamboge may be purified for painting by dissolving it in alcohol and then precipitated by water, or it may without this process be ground in spirits of turpentine and so kept in a moist state for use in oil painting.

Very durable paint.

Hard resin well clarified, and linseed oil as much as you may find by experience to be sufficient. Let them be well melted and incorporated on the fire. Then take either umber or red lead ground fine, which put into the oil and resin. This proportion will withstand wet and weather longer than any other kind of paint. It should be laid on hot.

from Smiths Art of Painting A.D. 1676

Concrete turpentine and drying oil.

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Of Colors.

Black. - Black chalk when ground in oil, dries easily, is unctuous and threads well. For painting satins, it is superior to the ordinary black.

Brown. - Prussian blue, furnishes when burnt, a very fine and durable brown, but it requires much working to free it from salts. Method, first reduce to a powder, then burn or rather roast it in a shallow pan.
over a clear fire stirring and
shaking it well during the time.
The salts and potass not previously
soluble being set free by the watering,
a variety of tints may be obtained
according to the degree of burning
and the nature of the blue.

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{82}

1851
Jany 18th
Memo - Picture begun for Mr Levick\(^{11}\)
Sky. large masses of clouds with
pure azure between. - time - 5 ocloc
afternoon looking S.E.
painted with Claxton

First lay. Blue black and white
over all coming down into much
white with a little vermillion
color of canvas yellowish white

with the palette knife

Second. French ultramarine with
white and a little vermiln leaving
shadows of clouds and wiping
off the blue for small clouds of
a low tone, and x impasting with
white and vermillion the lighter
ones. - a few touches for dark
and wild cirrus, of

1851
Jany 20th In Henrys last letter - to make Maguilp
half & half good drying oil and mastic
varnish, to which if not satisfactory
add a small quantity of papamers
size, while mixing

\(^{11}\) Possibly refers to the work `View of Sydney from St Leonards, oil, size 42 inches by 30' sold to James Levick for 30 guineas on 14 February 1851.
2 Stone printing in Lithography
The impression is thrown upon a polished stone, which is then coated with a thin transparent waxy varnish or coating, and the lights scraped out. These lights will then roll up with the colored varnish.

Note. A jagged scraper is recommended for some parts.

Practice (in Water Colour)

1852
July 12th Outline with color in a small sable not with pencil - cobalt and Vermilion. but commence with a ground of blue or grey for the retiring parts, and running into warm creamy yellows and browns as you near the foreground, suggested of course by the nature of the subject, leaving some portions of white paper for the highest

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Falls of "Guyra"
A cool picture with much of local color high lights white, sky, cobalt into light red.

---

12 Refer "Account of Pictures" 9 August 1852, for work titled 'Falls of the Guyra' sold to J. Massie for 5 guineas.
a small touch positive blue (cobalt, in the distance
distance made up of yellow ochre (paint) yellow ochre
and cobalt for trees, greys, made of L.Red and
cobalt. Middle tints cobalt and Lamp black which
with yellow ochre and gamboge make greens
for trees, the darks trees raw umber and indigo
a beautiful half light tint of Sepia and Gamboge
for rocks and foreground which goes
well into a cool shadow tint of L Black &
cobalt and thus down into a deep kind of
madder brown, made of Lake Sepia & R. Umber.

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{85} [83]

the colors are Black, Sepia, Ingage, cobalt,
yellow Ochre, R. Umber, Lake, Lt. Red.

Augst 13th 52 When you paint with gum
Traganth and oil use for your darks
the mixture of Arabic gum and oil which
will give transparency and richness.

1st. Gum Traganth and **drying oil**

2. Arabic gum & **Mastic Varnish**

Note. about 1/6 lb of drying oil, and
about the same proportion or less of
mastic, to the Arabic gum.
use powder colors always with the
first mixture but colors ground in
oil will go very well into the gum
arabic and mastic mixture which
of course is chiefly used for dark
and transparent colors.

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{86} [84]

Oct 14th 1852  **Practice**

**Azure or Sky.**

**Memo:** Colors to use, viz. Cobalt, Prn. Blue
Rose Madder
Very light yellow

Ground of the Picture Raw Umber Brown Madder

Get a good ground work with these colors, drawing in the forms of trees and with a brush and raw umber or grey, taking care to have some one or two points of pure white, as a Key note.

Take out light fleecy clouds with a sharp pen knife.

1853
June 23. Mr Mader's picture\(^\text{13}\) in water done upon a grey paper x North head - heavy sea - the advantages of this paper are 1st that in a dark sky much less color is required in getting a low tone, and therefore transparency is more easily obtained, and 2nd that

x Whole sheet of this grey paper 23 x 16 price 12 guis.

----------

which I find the chief, is in the broken water where the knife may be freely used for foam, and yet afterwards a perfectly pure and distinct high light is obtained with opaque white.

Practice July 9th 1853 By touching upon the deepest browns such as those got by Prout's Brn. with pure vermilion, here and there, much beautiful half dark, in good harmony, is obtained so that the above brown or any other deep brown may be used with more freedom.

\(^\text{13}\) Refer "Account of Pictures" 18 June 1853, for work titled 'View of the North Head' sold to Mrs Madir for 10 guineas.
July 12th. In tone drawings the old cartridge sketching paper is good for large clouds, edged, or otherwise relieved by bright golden touches and coming down into light pearly color’d distances and from thence into greenish grey middle dist.e

18th Again, in commencing on any tone paper, get in first some lights of the contrasting tint, and thence down into low tones of the same nature and in harmony

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{88}  [86]

with the color of the paper itself

Nov 25th. Second large drawing of the "Heads done on light grey paper - sky, lamp black and In.Red. L.Black and blue and a light wash of Bt.Sienna, to warm the tone of the grey paper, where it is required, - sea, lampblack and bt.sienna or low sienna. - rocks - a wash of Burt. Sienna - the greys of rocks, lampblack & lake, darker parts V.Brown & lake, and Bt.Sienna & lake.

Size 30 x 19, for Mr Tobias.¹⁴

The same picture
In low middle tones without much color such as cliffs &c. in middle distance make the lightest parts grey, with yellow high lights, and the darker ones of a purple brown, balanced by green brown

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Water Color

1853

¹⁴ Refer "Account of Pictures" 8 December 1853 for work titled 'View of the Heads, Port Jackson. Size 30 x 21' sold to N.Tobias for 20 guineas.
Decr 23  

Sky.- Sepia, - Blue - Indi Red  

this is to tone for the light  

upon white parts of a broken cloudy sky  

paper which I have long sought.  

Sky  

For the clear yellow of evening skys  

Burnt Sienna and Gamboge  

azure and clouds, Cobalt or F.Blue and Verm.  

(Mr Clarkes long drawing.)  

in the above I used Raw Umber and black  

coming up into yellow ochre, darkest tone  

with indi Red.  

1854  

Beautiful tints for distances  

Note: Bt.Sienna, Vermn., Cobalt  

or French Blue  

Jany 2.  

also, for midl. distances  

Bt.Sienna and F.Blue  

upon a citrine grey ground  

and then touched with Verm.  

-------------  

\{90\}  

1854 Jany 6.  

Saw a drawing by Brierley  

The Rattlesnake off the Luisiode Group.  

Note: done on rough white paper. -  

morning - clouds run in while wet,  

of a coppery hue in a bright yellow  

sunny azure - the ground tone  

of the picture - warm brownish yellow.  

The peculiarity of the work was  

that the water, sky, and indeed  

the whole surface of the paper  

was passed over with the knife  

or sandpaper. The water in  

particular derived great sparkle  

and lightness by the sharp point  

of the knife marking the appearance  

of the small breezy ripple  

The whole picture done at once
which it seems is the only way of using the rough paper to advantage, as the shadows by repetition become black and heavy and thus a finished appearance can only be given by taking off surface.

---------

Feby 3. The cartridge sketching paper if used for a slight color'd drawing, a light gradation of blue over part of the paper for the sky, will be good with a touch of nearly white opaque color for high lights.

- on a warm paper a **sunny grey**
morning effect comes with using **Indigo** and **In.Red**, for distance, very flat and simple with improved **cream colored** light approaching to **yellow**, the water comenced with cobalt, but the blue afterwards taken down with lamp black, so as not to have much positive blue.
The sky made chirpy with light cobalt leaving much of the paper and burnt sienna, and the trees of a quick green, made with lamp black and gamboge, and occasionally a little Indigo with stems and ground of a purple brown and dusky yellow

Feby 22. While reading Rusken page 145, suggested to paint first the local colors, pure, light and with as little regard to shadow as is consistant with the general effect as possible. The picture will of course in this state look

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crude, but in the next operation, viz. that of glazing, pass boldly with transparent black over the greater part of your picture or perhaps the whole of it and then wipe
off again where your judgement leads you. This will make your shadows true, will take down the crude color in the lights, as well as give where wiped off, the appearance, not of paint, but of quick color with light shining upon it. - This method will enable me to keep clear of monotony which at present I am liable to in oil.

Sky in oil.
The upper clouds, or mares tails, and lofty cyrius cirrus and masked sky wiped out of the blue while wet having a previous couch of white. This gives a fine

opportunity for painting in a lower stratum.

In water painting in Sky.
Prepare in the saucers two tints say the blue, and the cream; and lay them in at the same time with a brush for each, each tint may also be deepened while wet. It is not necessary to damp the paper but water may be used at places.

Sir W. Beechy's notes and extracts from Sir Jos Reynolds.
His vehicle was oil, or balsam of copaiva. His colors were only black, ultramarine, and white, so that he finished his pictured entirely in black and white all but glazing no red or yellow till the last which was used in glazing and that was mixed
with Venice turpentine and wax, as
a varnish. Take off that and his
pictures return to black and white.

Note. B.R.Haydon (excellent)

"Hoppner used wax and mastic varnish
with his oil colours in a moderate
degree, and his pictures stand well
but Sir Joshua loaded his pictures
with that mixture without oil
and

seemed delighted to dabble in it
without considering the consequences.

It is however a most delicious
vehicle to use and mix the power
of doing such things, and
producing such effects as cannot
be approached by anything else,

while the pictures are flesh, but time
seems to have envied his fame and
to delight in the destruction of his
most beautiful works.

Notes. Sir W.Beechey

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1854
Nov 8th Fine sunset, the sun about 5 dg.
above the horizon, the view from the
house looking west, the mountains
a clear blue grey, apparently not
influenced by the yellow light which
in the greatest splendour from
the sun, nor the water either,
which was of a very light clear blue.
These things are worthy of note because
underneath and about the sun
the golden light can only be best
described by comparing it to gold
dust, half obscuring everything within
its influence but which was never the
less confined to very limited space
around the sun. The sky was not
altogether cloudless, having curro stratus
lightly scattered about.

Note. to try powder color for the above effect.
Nov 17th
1854

Oil practice - .Colors. -

Mullet Creek\textsuperscript{15} forLt Red, Fr.Blue, Yelo Ochre - beginning
Louis Barber Black, - V Brown. - Greens Pn.Blue
Bt. Siena

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\{96\}

1854

Nov. 23 In Water Color
Clear sky laid in with Indigo
and deepened with F.Blue
Clouds all taken out (cirrus)

Note. The Indigo of light appears sunny
when contrasted with the F.B. which
makes the shaded azure - Vide Turner.
sky out clouds with a half dry
brush before the tint is dry.

Decr. 11th Practice
The objection to beginning a drawing
upon a uniform cream tint is that
the clear blue or azure of sky
cannot well be obtained, for if cobalt
is used, it will be too opaque, and if indigo
and lake, which is right upon white
paper, it will not be sufficiently blue
Therefore I advise either to work upon
grey papers or to tint the upper part
with grey and then come down into
cream and orange \&c. \&c.

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\{97\}

Receipt - from Henry.

\textsuperscript{15} Refer "Account of Pictures" 13 January 1855 for work titled `Mullett Creek, Illawarra' sold to Louis Barber for 15 guineas.
Asphaltine
Drying oil equal parts
Mastic Var
Gold size It mixes well with other
colors, or to be us'd alone.

Jany 22
1855 Practice - Water Color
Lamp black and no raw Sienna
for trans. hightening with gamboge
and with french blue, indigo, or
prussian blue according or zinc
with it to advance or retard.

for azure of skis
French blue mixed with white either
in the cake or otherwise. (New
cake is best). This makes the
blue lie on even; without granulation
of a pure and true sky color.

Extract: Turner and His Works
"Turners general principal of
chiaro oscaro was light upon light,
and dark withing dark!" Thus in both
cases the nearest parts are the lightest,
and along with a preservation of the

masses of light and dark, a proper
harmony and natural pureness is
given by allowing portions of bright
light and strong dark to cross
over into each others boundaries.

The same principal he also
applies to color; the proper situation
is assigned to the hot and cold
colors, and then touches of each,
or small portions of them, change
places, for the purpose of uniting
the two extremes and giving
harmony to the whole work".
The delicacy of his tints and
the dreamy character and
indistinctness of the forms
add to the practical look of his
pictures, his colors also appear
of a more refined quality, and

never convey a vulgar or common
look. This arises not so much from
the situation he places them in
as in mixing several tints
together and a delicate intermelting
by hatching or otherwise, of the colors
of the pearl and the peach, or
of azure and gold.

No artist has painted sunlight so
often as Turner or given a better
representation of it along with the
pearly tints in the shadows of
distant objects. This appearance
he produces by delicate tints of
semiopaque scumbling, which
conveys a tremulous like character
to the shade, rendered more so
by the firm, solid pencilling of
his lights.

This is a delicious quality in the

pictures of Turner, namely a of
breadth, and an absence of dry,
cutting lines. The fewer the outlines
are that chur cut against the
ground, the richer will be the
effect, and is quality inherent
in the finest specimens of
art.

March 15. Practice
If your drawing appears to want
air, you will frequently get it
by putting more color upon the half lights, by which of course the adjoining shadows will become greyer as well as lighter.

March 24th. For the highest light on a bright sunny cloud, use pure gamboge in the thinnest possible quantity.

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Burnets receipt for Maquilp

Equal parts of Mastic varnish and drying oil, to be heated in an iron pot over a clear fire.

April 1855.

Vehicle - on paper. tint.

Note. The gum fragment Gum Arabic
arabic solution Arabic gum 2 parts
Drying oil Mastic Varnish

Mastic likewise or otherwise, at pleasure

April 12

Practice Oil
with two colors, viz. Blue Black and Raw Umber - upon a tinted cream color'd paper, a good effect of Sky and Sea, taking out all the lights
Prima method - Vehicle - maquilp the paper impervious, of the kind having a fine polished surface.

April 28th 1855

Tone Drawing.

On White paper - Lamp Black
The lamp black is first Van Brown (foreground)
scambled very thin, and and a little blue in then brought to its full the distance
depth.

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Tone Paper  the grey
April 26th  (Moffuts.)
1855
Van Brown, V B and Indigo
with a little pure blue in dist.

May 1  Oil upon Paper
A thin wash of glue upon
the parts you are going to paint
upon will make it impervious
to the oil or vehicle, and to prevent
too much inking - good thick
imperial paper or light color a
card board is good.
a frame of paper may be laid
on the paper previous to the
glueing and so preserve a mount
as if for a drawing. The
pencil sketch may be done before
the glue is laid on and will
be seen through.

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May 14  Sea - in Oil.
Raw umber - Black and white
If the ground is prepared tan color
or brown, begin with a sage color
made of raw umber and a little black
in one brush, and a little thin white
in another. With these and wiping
out, form your waves and work
up as far as you can, then with more
black in the one brush and more
thick white in the other, finish,
having in some part descended to
nothing short of blue black and pure
white in the highest lights.

1855
June 14th

Practice

Color stands for light, however low or neutral in tone, in opposition to shade, or grey however light that may be in tone. One cause for this is, that it gives solidity in opposition to shadow which must always appear thin and transparent!!

(turn over two leaves)

----------

{104}  {102}

Practise coloring the last
View of Sydney

Gamboge
Cobalt
V.Brown
Vermillion
Lake
Indigo

Yellow ochre alone one or with a little Indigo red for rocks or ground &c,
Yellow ochre with Indigo or with Lamp black for trees, grass, &c &c.
All these colors will come in well variously modified, for distance, and Vandyke Brown will mix occassionaly with all in strengthening the foreground.

Cobalt
Van brown
Palette Yellow ochre
Lamp black
Indigo
Indian Red, or Vermillion, or Lake

Note These with the addition of solid White may also be used upon almost any tinted paper.

Sept 21./55 - Practice -
Distance. - rub with chalk and then cast shadows
across with a wet brush

1855
Oct 11th Harmonizing tints - for this
Mid tint Purple grey, dull yellow, light.  
The darkest touches red brown.

----------

Oct 19th Practice
The darker the picture the richer
must be the colors, or they will
approach more or less to blackness
Therefore, never darken a picture for
the sake of giving brilliancy to the lights
by any other means - aim at giving
the effect of lights upon the surrounding
objects which will be the enriching of
their color, rather than by surrounding
the light with blackness of shadow.
  Grey shadows must only be
introduced in light pictures.

Note; this rule is not invariable.

  Practice.  Paint (in Water Color)
your near trees, using Maguylp
with the water. Use solid colors,
such Ochre, R.Sienna, Fr.Blue, V Brown,
with Indigo, and the effect will be
similar to oil for the magulp with previous
drying, the colors will at the same time
keep their place, and you can then
finish, nearly, without repetition.

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by adding color therefore wherever
the light is supposed to fall or
to illuminate objects in the smallest
degree, you give air and character
to all the adjacent shadows. get
therefore as much color in the
middle tones of your picture as
is possibly consistent with truth
and I may add, if your color is
in itself true you can never give
more and seldom so much as
nature herself gives. I need scarcely
add that the highest light must of
necessity lose its character if it has
much color, because it will be too
much lowered in tone.

1856
May 29th
Begin all drawings by covering
down the paper with a warm even tint
I know of nothing as good as Cussic Fistula.

written while painting Admiral Kings funeral.\textsuperscript{16}

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\{107 - 108\}

[Extract from The Art-Journal, n.d., pp.101-102, on the process of
Chromolithography]

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\{109\}

Extract from Blackwood's Mage.
Substitute for varnish in painting.\textsuperscript{17}

I recollect discussing some years ago
with a scientific friend the probable reasons
why colours on Chinese drawings were
so fresh and ours so subject to change.
He had a specimen of the Chinese
us and
the white

\textsuperscript{16} Refer "Account of Pictures" 24 April 1856 for work titled
'Funeral Procession of Admiral King' commissioned by Mrs King for
20 guineas; and 30 May 1856 for a copy of this work also purchased
by Mrs King for 15 guineas.

\textsuperscript{17} Refer Reverend John Eagles The Sketcher, William Blackwood
and Sons, Edinburgh and London, 1856, which was originally published
in Blackwood's Magazine, and of which Martens possessed an annotated
copy.
which on our
then suggested
ginis
a deleterious
paint.
white
the experiment
it.
a substitute
up a quantity
chalk, with
it all
such a
would
priming and painting
medium

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{110}

finish
countless
not from
courses
 copy.
to accomplish
to have
fast
of the
of using
and after
which
began my pictures thus
made in a
palette knife
nut oil
I painted
freely
and unclogged
quite agreeable
thinking
method of getting
find observable
mention that
with this
colours
darker
less starch
it was
and that pertrays for general use it was
best to have the starch made only so strong

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{111}

as just to
fluid
the
should
knife and it
in the mixing
separate
hour or two
delightful
the brush it has
seems to
tones and
cy to the light
from the
which the water
and which
may have its effects
particles of paint
we know will have
brilliancy
now to what
which I have
perhaps
method
it even
day or two

----------

{112}

kitchen sand and water and rub it pretty
hard over it till all greasiness is removed
and the surface like Marble. I do this
not only for the present advantage for
proceeding but because I conjecture that
if --- that bad portion of the
oil which gest to the surface and may
thereby be a great cause of the picture
looking --- and changing".

Rev. John Eagles

Crows Nest
March 23.37 -

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{113}

The New Lithography

Take a grained lithographic stone and warm it a little. Next apply the composition tusich to most lithographers used for rubbing in tint on stone, having previously mixed it with white ways & a little copal varnish.

It must be rubbed down with a piece of coarse short-haired flannel or coarse cloth, till the colour becomes an equal brown grey.

After this sketch in the drawing with soft lithographic chalk or draw it in the ordinary way with red paper.

The lighter parts may be

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{114}

rubbed lighter in colour; the highest lights taken out with a scraper which is also used to blend the finer tints correctly together.

Darker parts incline in with liquid ink with the brush or pen - after which the stone is strongly prepared with acid &
then, in a short time, a very powerful design can be produced.

**Drawings** in this manner

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{115}

are easily printed and stand large numbers of impressions.

The publication called "*Heads of the Leading Reformers*" is in this style - and is considered a wonderful instance in & one which will evaluate lithographic publications intensely.

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{116} [170]

Extracts

"Copy of a letter to my brother Henry
date East Faulklands
H.M.S. Beagle, March 19, 1834

"The hove at this place an opportunity of forwarding letters to England, all hands are therefore busy in spinning long yarns to wives, sweethearts &c&c, and it is with much pleasure that I avail myself of it to send you a despatch. If young Parry has had a tolerable passage, you have ere this received my last from Montevideo, which place we left on 6th Decr, making the best of our way to the southward, and on the 23rd arrived at Port Desire, a fine harbour but wholly uninhabited, tho some ruins shew that the Spaniards had formerly attempted a settlement here. Our tender the Schooner underwent an
alteration in her rigging, and we at the same time attempted to get in a fresh supply of wood and water. The country is bare and desolate in the extreme, affording us "but a scanty supply of the former, and still

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{117} [169]

"worse of the latter, that being not only brackish but so full of animalculae that I made the practice before drinking it to kill them all with certain proportions of brandy.

"It must, however, be a place infinitely worse then Port Desire that will not afford amusement to men just let loose from a ship and at the same time bent upon a lark; and altho we had no chance of seeing men and women 8 or 10 ft high, we knew for certain that there was a good sprinkling of game in the neighbourhood, not exactly such as you have in England, but what was in our case far more acceptable, viz. guanaco, cavy, and ostriches. The guanaco is an animal is some respects similar to the deer but much larger; they are exceedingly shy, but we succeeded in getting one in time for a Christmas dinner.

"The cavy is an animal something like a hare, but much larger. I was surprised to find them all so shy, but believe it is on account of the lions, which are pretty

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{118} [168]

"numerous here, and to whom they are a constant prey. The most amusing part of the time, however, was that spent in an expedition up the harbour, in order to ascertain whether it did or did not terminate in a fresh water river. A party was formed consisting
of Mr Darwin the naturalist, 3 officers and myself, with 4 or 5 seamen in the yawl, with provisions for 3 days. This I enjoyed exceedingly. The weather was fine, and we generally contrived to get into some little snug creek an hour or so before sunset, where the tents were rigged, a fire lighted, and skirmishers turned out to scower the ground and bring in every thing in the shape of game that could be got hold of.

"In short, it was a genuine bivouack, and such as I am sure you would have liked much; and indeed both there and since I have often wished that you could form one of the party. Of course, I was not exempt from taking my turn in the night watch,

"for altho no Indians had been seen in the neighbourhood, they are known to come over this part of the country from the northward, and from the late massacres that have taken place in the neighbourhood of Buenos Ayres, we should stand a poor chance if caught napping. The chance of these, and the certainty of lions not being far off, was sufficient to keep my fancy at work during my watch, which was only for an hour and a half; when that was over, however, I had too much confidence in my party not to sleep soundly for the rest of the night.

"We succeeded in finding good water, but it was too far up to be of use in watering the ship, and we returned.

"While here, as there was but little to be done in the way of sketching, I used generally to take my gun and was fortunate enough one day to bring home an ostrich, the only one indeed which as yet we had been able to kill, altho great numbers
"had been seen. It was a young one, and excellent eating.
I am happy to say that not only myself but all on board have up to this time been in excellent health, notwithstanding the variety of food which occasionally presents itself, it being allowed by all that any thing is better than our own salted beef and pork. Accordingly gulls, shags, and sharks, muscels, limpets and land crabbs, are seldom rejected if nothing better is to be had. Not that we are by any means insensible to our present excellent fare, which consists of geese, ducks, snipes, and beef in the greatest plenty". . .

Extract of letter to East Faulklands
H.M.S. Beagle March 19. 1834

"It would be useless here to attempt a description of all the out of the way places, wild scenes, and still wilder inhabitants of Tierra del Fuego and Patagonia. Something of that kind will be found in my letter to - -

"I should, rather, like to convey to you and my friends in North St a tolerable

idea of the snug way in which I am domiciled on board this small little craft. Suppose me then where I am now writing, in my cabin, which by the by I must tell you is allowed to be a pattern of neatness and convenience, the door of which opens into the gunroom. It is lighted by two bulls eyes from the upper deck in the manner of a skylight, and as I am upon too familiar
a footing with my messmates ever to
think of shutting the door, a good deal of
light comes in that way also. A tasty blue
cloth curtain, however, is drawn at night,
closing likewise a small window alongside
of it. Facing the door, built in as it were
and occupying the whole length of the cabin,
is a nest of drawers of 3 tiers, above which
is the bed place, particularly well adapted
for those who like to lie high, being at
least 4 1/2 feet from the deck. The dimensions
of the cabin is 6ft long by rather more
than 5 ft wide and 6 ft high. The bedplace
"is not very wide, being of course only

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{122} [164]

"intended for one person. Now fancy
yourself there, and the sketch will at once
finish the description. On the left of the
door is my table, desk, lamp, and drawing
materials. The end which is seen in
perspective is occupied by books, guns,
pistols, my plate, a picture, and sundry
other useful articles, arranged and fixed
in such a manner that the utmost
motion of the vessel will not disturb.
The whole is painted in imitation of oak
the same as your own pretty parlour,
with the exception of the drawers, which
"are of mahogany. . . .

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{123} [163]

painting while we are here, I am on board
every day it is so pleasant to be once
more in the midst of those with whom
I have gone thro' no little toil and danger
and all the misfortunes of storm and
sunshine it is almost like home but
not when I recollect how far you are
from me I cannot consent to call it
by that name. Since landing and
tells I reproach myself very much
for not writing to you from Valperaiso but I was so busy and had so much upon my mind at the time. I was then, and left it so suddenly, and writing to

----------
speculum a little, to prevent as far as possible any inequality in the abrading action. Occasionally he varies them by a few circular ones, carrying the centre of the speculum round that of the polisher in a small spiral. As the moisture evaporates a few drops of water must be applied to the edge, just sufficient to prevent it from getting fast. The adhesion and friction rapidly increase and the red of the peroxide changes to bronze color by the abrasion of the metal. At last all traces of the emery disappear a fine polish covers the surface to the edge and then a few of the circular strokes should make it perfectly or nearly parabolic.

Nichol's Cyclopedia of Physical Sciences

Best White hard Varnish

Spt. Wine 1 pint
Cycem Sandarack 4oz
Venice Turpentine 2 1/4 oz

See Tomlenson's Encyclopedia "Varnishes"

Painting on Glass

Vehicle - thin Mastic Varnish
Colors - the best are Prussian blue and

Refer J.P.Nichol A Cyclopaedia of the Physical Sciences, Second edition, revised and enlarged, Richard Griffin, London and Glasgow, 1860. The copy in Martens' collection is signed by the artist on the title page.
Burnt Siene, lake; and plumbago.
The fine deep red which is used in the best painted lantern slides. I am unacquainted with.

Note- The color can be laid on with great evenness by using a dabber of kid leather over a small ball of cotton

Colors for Sky in oil
Prussian blue for the aqua.
White and Bt. Siena high lights on clouds.
V.Brown Blue black
and for shadows
Lamp black
The sky is composed of large masses (Cumulus) with partial gleams of sunshine.
Note - This example is from the oil picture of the Huntsman by I.V.Sartorius in the possession of James Reiley Esq.

Dec 17th
1857 Receipt for Magill see a note in Burnets on Oil Painting.

Borax
and Carbon in Ammonia
see Fields Grammer page 128

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{} [18]

Paper for painting in oil is prepared by seizing, or oiling common drawing paper, "after you have made the sketch" see Henrys letter of Jany 1859.

Aught 1859 Practice.
Painting a distant town in water colors is I think best done, first by toning down the white paper to a flesh color half light then putting in high lights in solid color, after which one or two applications of warm grey for cast shadows and trees should nearly complete the work.
The high lights will also in some parts require to be repeated.

On Color
Pale yellow and white edged with orange or rich yellow, next place light pale blue or grey, then rich pale dark green marked with dark red.

Note
Saw this upon a teacheest - very beautiful and very applicable to landscape. The proportionable quantities of each color might be pale yellow & white as 10 orange 1 light blue 6 dark red 1 dark green 10

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1861
Feb 28. Practice

Fine shadow tint Cassua Fistula and Lamp black.

(Lithos house.

Augt 17 Practice

To work with six colors, use, cobalt, L.Black, Lt Red, Lake, Gamboge and Sepia Note - if one more may be added let it be yellow ochre, which I think may take the place of Gamboge.

I think Sepia & L.Black need not be used at the ..... 

To work with
4 Colors - Cobalt, Camboge Note very good Lt.Red, L.Black and sunny
Cobalt 2nd Raw Siena  
V.Brown Lake.

5 Colors - Lt.Red, Lake Cobalt.  
Yellow Ochre, L.Black

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{}  [30]

Extract
from Ruskin, Vol 4, page 42
Numbers of Light in Painting

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<th>Nature</th>
<th>Rembrant</th>
<th>Turner</th>
<th>P. Veronese</th>
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Note. By this it will be seen that Veronese makes use of more light in his middle tones, than Turner who keeps down what may be call’d the half lights in order that the highest lights may have more force at the same time rising into middle tint sooner than Veronese.

Extract. Thornbury's Life of Turner
"I find Mr Turner that in copying one of your works, touches of blue, red and yellow appear all through the work”. He answered "well dont you see that yourself in nature, because if you dont, heaven help you!".

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{}  [31]

Constables Vehicle
Copal varnish diluted with turpentine
Thornbury's Life of Turner.

On Color

A good first lesson in Sketching in color will be to put in your shadows with the color opposite to that of the object in light. Remember a color and its opposite mutually increase in interest and value as they approach, but when they once mingle, they destroy or neutralize each other. Comparatively, all shadows in nature are true contrasts to their lights. Proceeding upon this principal, will prevent the same and full effect produced so often by forming the shadow with a deeper tone of the same color as the part in light.

Extract from Thomas Hatton.

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{} [33]

Extract from "Aaron Penley.

Indian yellow & Brown Madder, for deep shadows under dark earthy banks a among loose stones. Naples yellow and cobalt with a little Rose Madder for melting tones of hazy heat and mist. used thickly with rather a dry brush, the markings and shadows upon distant mountains is done by dragging the brush.

Rose Madder, mix with Cobalt and yellow ochre

Crimson lake, mix with Brown Pink. Cobalt may be used thick with yellow ochre for distant foliage.

French blue, good for near trees, and in greys for rocks and stones.

-----------
April 3  
1864  Sun, to paint  

Mark the sky where it is to be with y. ochre then sponge out the sun and put it in with solid white in a gamboge or light, chrome  

Ettys Method  
His Grounds, Chalk and Glue (weak), Chiaro Scuro got in, in watercolors, (sometimes) then a glaze and when dry scumbling, then a glaze again here and there.  

Vehicle, old raw linseed oil, sugar of lead, and a few drops of spirits of turpentine.  
Note, In all cases begin with warm tones, then as Maclise says, your greens will stand for blue or in other words you will use greens for blue,  

Medium  
One part saturated regar of lead water One mastic varnish and one of linseed oil  
--------  

Occasionally a few drops of turpentine, again, a little sugar of lead finely ground about the size of a bean rubbed up with your palette knife in a teaspoonful of mastic varnish, add to this two spoonfuls of cold drawn linseed oil mix them well up together, add turpentine at pleasure.  
Sketch with Charcoal and then fix the outline with a pen with brown on other color.  

1866  Color of Sky  (from Native)  
May 6th  Azure, a light blue inclined to warm on greenish. Clouds lights redish, shadows purple and generally of the small cumulo-statres, horizon, inclined to yellow.
Note. The lights of clouds not higher in tone than the azure. can be done on blue woove.

Oak Grain
Prime with any light brown color and when dry give it a Coat Bt.Amber
Bt.Sienna
or
any transparent color
Lay it on thin
and rub well in
This to keep its place, mix with a
mygull made of Drying oil, Sp.Turpe
paper ......, and bees wax.

1877
May 1
Ettys Practice - Extract from Gilchrist's Life of Etty says "In your practice be as simple as possible.
"A few colors Naples Yellow, light Red, Indian Red
"a little Vermillion, lake, Terre verte, or blue,
"Raw Amber, Burnt ditto, and Black are about
"enough. The Vehicle - A little sugar of lead
"about the size of a bean finely ground rubbed up
"with your palette knife in a teaspoon full of
"Mastic varnish, add to this two teaspoons full
"of cold drawn linseed oil. Mix them well up
"together. If you like add a little spirits of "turpentine and with a large brush rub over the canvas "or picture you have to paint on.

He commenced his pictures very frequently
with water colors: using pure white for his
high lights.

Note
for watercolor: On the Uses of White

If white is in a small quantity to lighten the color, and give in body it must not be floated but rubbed in with a stiffish brush, the paper having been previously damped.
Alum water. 4oz to 1 pint
laid on hot

White Brass

Copper 10 easily worked
Cast iron 10 and slow to oxidize
Lime 80

The solution for Cutting Glass is, Camphor dissolved in Turpentine.

Liquid Glue

Dissolve 1oz borax in a pint of boiling water: add 2oz of shellac or base in a cover'd vessel until the lac, is dissolved.