



TWO ESSAYS.

ONE,

ON THE AUTHOR'S MODE OF EXECUTING
ROUGH SKETCHES;

THE OTHER,

ON THE PRINCIPLES ON WHICH THEY ARE
COMPOSED.

TO THESE ARE ADDED THREE PLATES OF FIGURES,
BY SAWREY GILPIN, ESQ. R. A.

These Essays are introduced by an Account of the PARISH-
SCHOOL at BOLDEZ, near LYMINGTON, for the Endowment
of which the Essays and Drawings are fold.

By WILLIAM GILPIN, M. A.

Non minus Otii, quam negotii rationem extare oportere.

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THESE sketches are in the same style as most of those which were offered before: They are *roughly finished*, pretending only to exhibit a little composition and effect. They are taken, indeed, from the same rough scenes of nature; and consist chiefly of mountains, rocks, rivers, and lakes. These ingredients, however, though few, afford such variety, and may be so infinitely combined, that the same objects may recur in various scenes, and yet none of those scenes may resemble each other; as in the human face there are only four features, yet they are capable of receiving so many variations, that no two faces are exactly alike.

The *pen* I use is made of a reed, which gives a much freer and easier stroke than a pen made of a quill, which never runs fluently on paper, but scratches it, and often sputters the ink. The reed pen may be cut to a fine point, where a slight touch is required, as sometimes in distant foliage; and when it grows blunt with a little use, it becomes something between a brush and a pen, and gives

gives a bold stroke, which has a good effect on the boles of trees, or on a foreground. But care should be taken to leave the strongest marks of the pen on the side opposite to that on which you mean the light to enter.

In *highly finished* drawings the pen is not generally used. The black lead lines are commonly wrought up into effect by the brush; but, in a rough sketch, the pen, I think, is the best instrument, it gives a termination to an object at once, and marks it with freedom and spirit, which are the grand characteristics of a sketch.

The ink which is used with the pen in these drawings is what the callico-printers, I believe, call *iron water*, and use in fixing their colours. It has a brownish tint, which is more pleasing to the eye, and unites better with the shade of Indian ink than common ink. Both Indian ink and common ink, lowered by water, want strength, and the latter retains always an unpleasant hue. I could never find any ink that was indelible but this iron-water. You may easily make an ink of the colour you wish, but when you wash a shade over it, it blurs, and runs. Sometimes, indeed, you find in old ink-stands a yellowish

yellowish ink, which is very good. But this is a precarious supply. I remember once being much disappointed in an attempt to procure some of this picturesque ink. I had money to pay to an old lady, who gave me a receipt, written out of a leaden stand full of it. It was before I had heard of the iron water, and thinking I had met with a great treasure, I cast about how to get possession of it. I told the old lady, therefore, that I thought her ink was bad, and if she would trust her leaden pot with me, I would fill it with better. She courteously told me, if I did not like her receipt, she would draw me out another. It would have been in vain to have told her, as she was half deaf, and of confused intellect, that her bad ink was to me better than any other, and for what use I wanted it.

No instrument is more useful in drawing than a piece of moistened sponge. When the shade is too strong, it easily rubs it down, and the paper, when dry, as easily admits it again.

The tint, which is thrown over these drawings, after they are finished, is composed of gamboge and any brownish colour. It gives harmony

harmony to the whole, and takes off the rawness of white paper. It should be stronger or lighter, according to the depth of shadow in the drawings. The harmonizing effect of it is such, that I well remember, (if I may be allowed to mention so trifling a circumstance,) when a boy I used to make little drawings, I was never pleased with them till I had given them a brownish tint. And, as I knew no other method, I used to hold them over smoke till they had assumed such a tint as satisfied my eye.

For the use of those who may perhaps like my mode of drawing, I have separated a few parcels, each parcel consisting of three drawings, two of which may be called skeletons. They will easily shew my process. The first drawing is only in its black-lead state, and points out merely the composition.—The next drawing goes a step farther. The distance is still left in black lead; but the objects on the foreground are roughly touched with a pen. This introduces some idea of *keeping*.—The third drawing adds light and shade, and carries the idea as far as my drawings commonly go.—The composition of these three drawings shews the great advantage of
light

light and shade, and gives some idea of the disposition of light, and of its great utility in combining the several *parts* of a landscape into one *whole*.

I am very far from calling this mode of drawing the *best*, or even a *good* one, if finishing is required: but it is a very quick method of conveying picturesque ideas, and very capable of producing an effect.—Nor let the professional man laugh at these little instructions; I mean them not for him; but only for the use of those who wish for an easy mode of expressing their ideas; who draw only for amusement, and are satisfied, without colouring and high finishing, with an endeavour, by a rough sketch, to produce a little *composition* and *effect*.

Under this idea I have sometimes presumed to recommend my own drawings to those who are fond of neater work than mine, and even to young ladies. I offer them, however, only as useful in pointing out the *form* and *component parts* of a landscape, marking where the light may fall to most advantage. In all these points the drawings of young artists are most deficient. They chiefly depend on the beauty and neatness of the several objects.

But

But if these objects are not well united, and formed into some composition, the most valuable part of the drawing is still wanting; and, what should be a landscape, becomes only a beautiful piece of patch-work.

Under many of these drawings, also, are descriptions, as if they were real scenes. Indeed, if artificial landscape cannot be thus analyzed as a *whole*, it must consist of *unconnected parts*; and can be only indifferently composed.

The *skeleton drawings* relate more to the first Essay; these *descriptive drawings* rather to the second. The former relate to the *mode of executing the parts*; the latter to the *management of a whole*.

When I sold my last drawings, I advertized a *catalogue*, and added to it an Essay upon the *Principles on which the Drawings were executed*. But, as the *catalogue* seemed the principal thing intended, it took the eye, and the *Essay*, which had not been advertized, was overlooked: thus three or four hundred copies of this essay were left upon my hands. I thought it a pity, therefore, that so much of my time had been taken up in vain, in writing the Essay; and so much loss should accrue to
my

My endowment for want of its sale. In the following little work, therefore, I have endeavoured to make the instruction of the Essay more complete. I have taken away the catalogue-part as now useless, and have added another little essay, which seems to be a proper appendage to the first. In the first Essay, printed with the catalogue, an account is given of the *principles* on which the drawings offered in sale were made. In this additional essay, the *mode of executing* them is explained. These two Essays are introduced with an account of the school, for the future maintenance of which the drawings are sold.