

NEW METHOD
A
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O F

ASSISTING THE INVENTION

IN DRAWING ORIGINAL

Compositions of Landscape.

A
NEW METHOD
OF
ASSISTING THE INVENTION
IN
DRAWING
ORIGINAL
COMPOSITIONS of LANDSCAPE.

By ALEXANDER COZENS.

————— “ Ex fumo dare lucem
“ Cogitat, ut speciosa dehinc miracula promat.” HORACE.

“ Sometime we see a Cloud that's dragonish,
“ A Vapour sometime like a Bear, or Lion,
“ A tower'd Citadel, a pendant Rock,
“ A forked Mountain, or Promontory,
“ With Trees upon't, that nod unto the World,
“ And mock our Eyes with Air.”

SHAKESP. *Ant.* and *Cleop.* Act IV. Scene II.

————— “ This is an Art
“ Which does mend Nature, change it rather; but
“ The Art itself is Nature.” SHAKESPEAR.

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I N D E X

OF PARTICULAR

PASSAGES in the TREATISE.

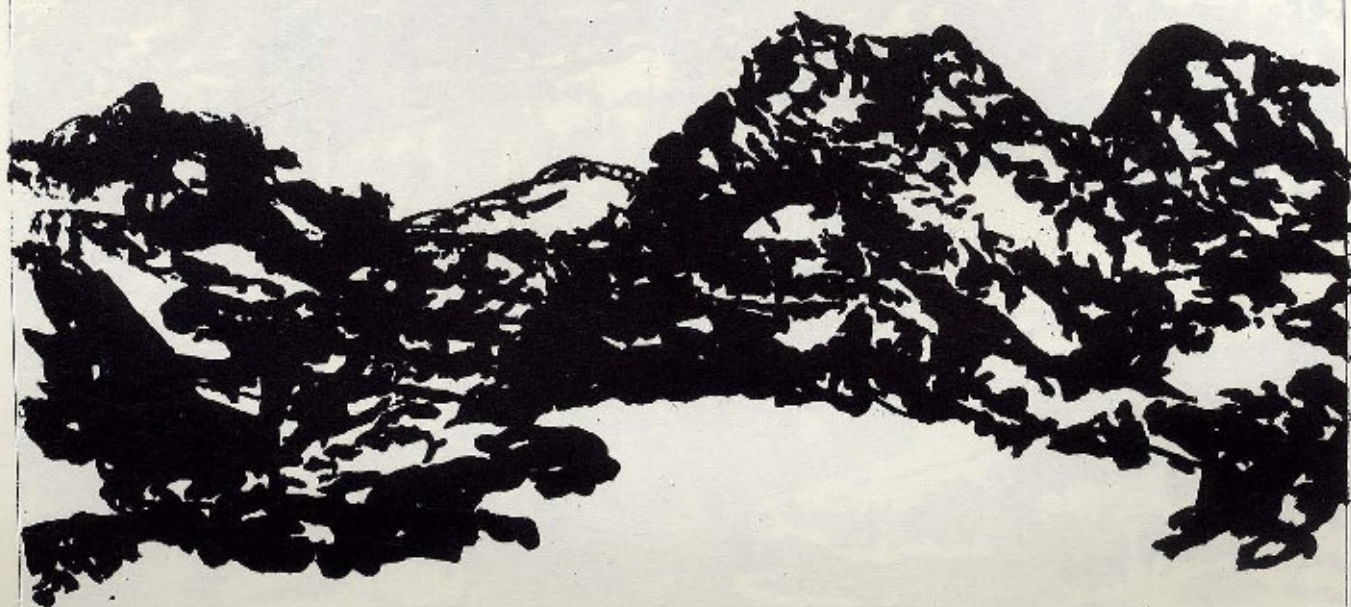
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6.	Of the sixth.	31.	Fifteenth.
7.	Of the seventh.	32.	Sixteenth.
8.	Of the eighth.	33.	Seventeenth.
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24.	Eighth.		
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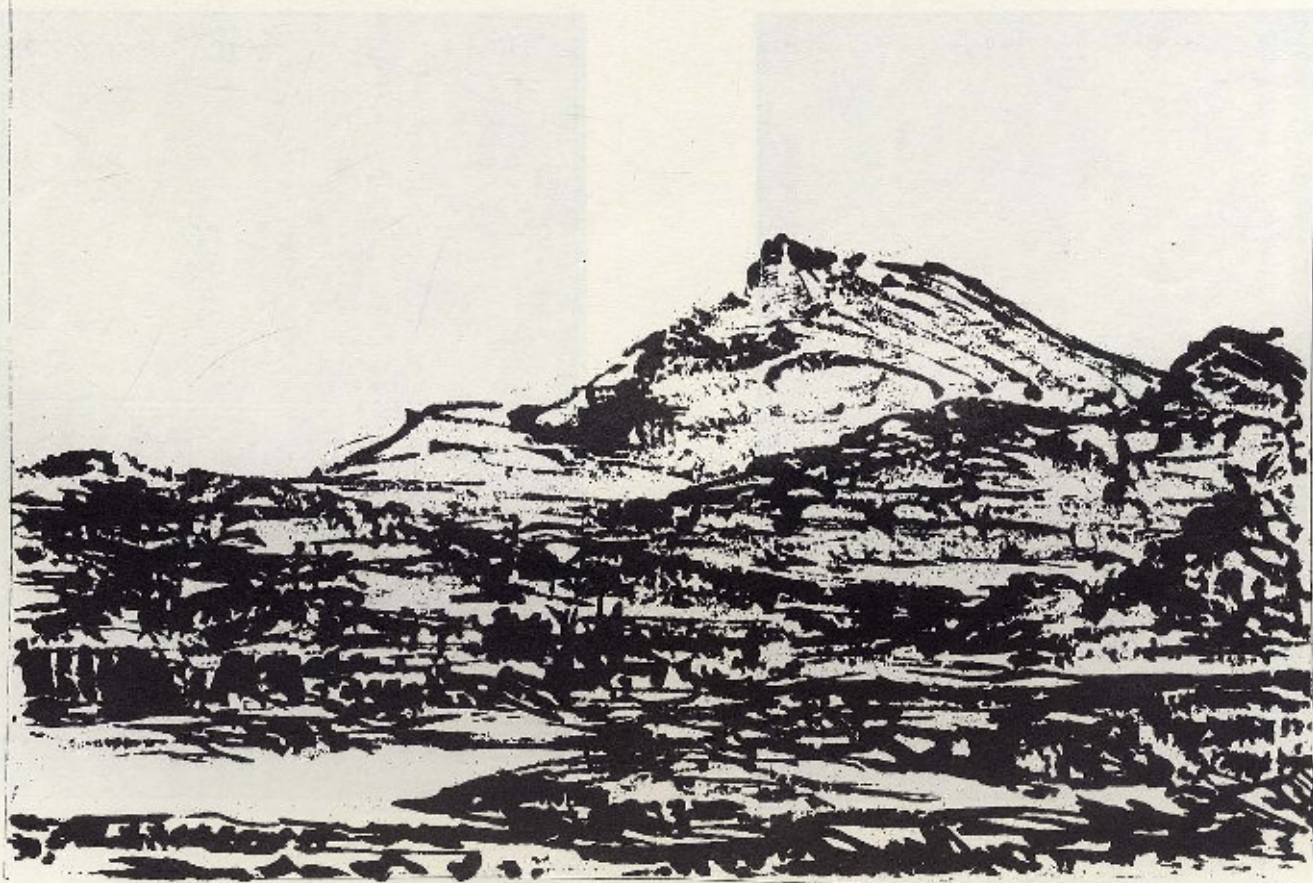
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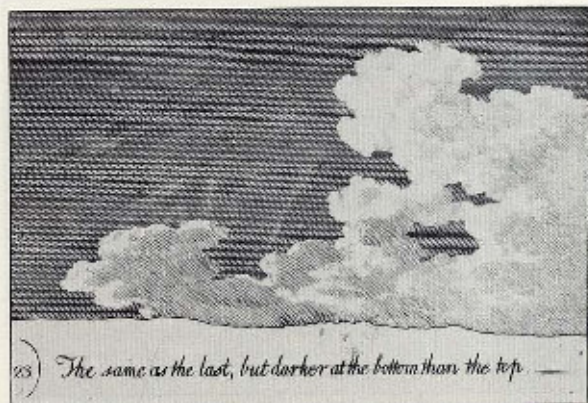
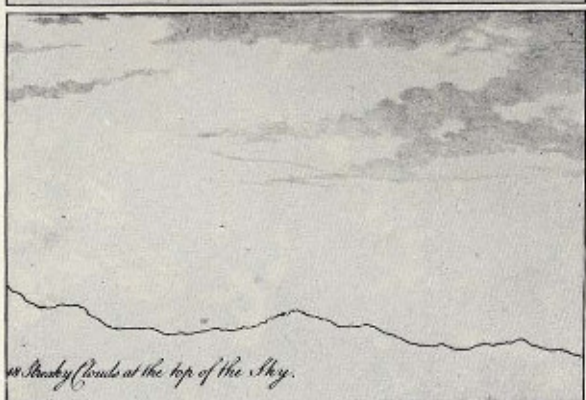
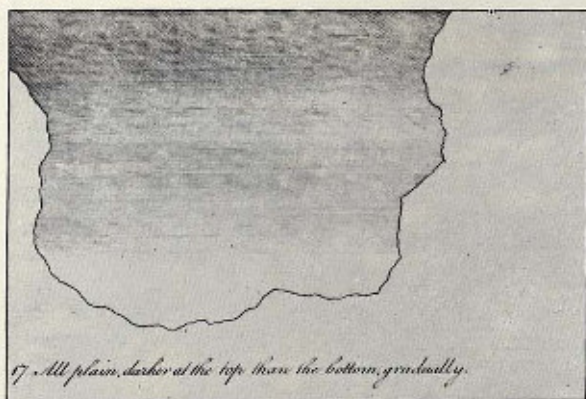






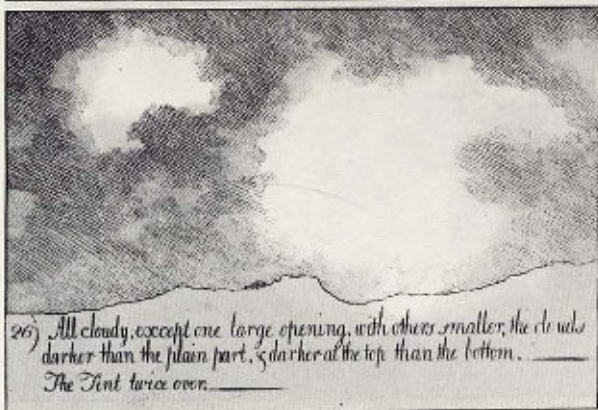








25) The same as the last, but darker at the bottom than the top. _____



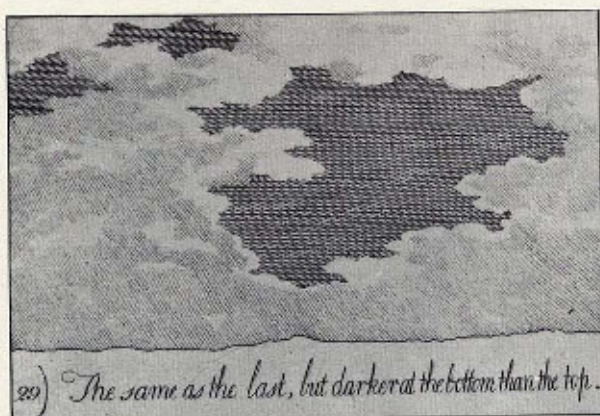
26) All cloudy, except one large opening, with others smaller, the clouds darker than the plain part, & darker at the top than the bottom. _____
The tint twice over. _____



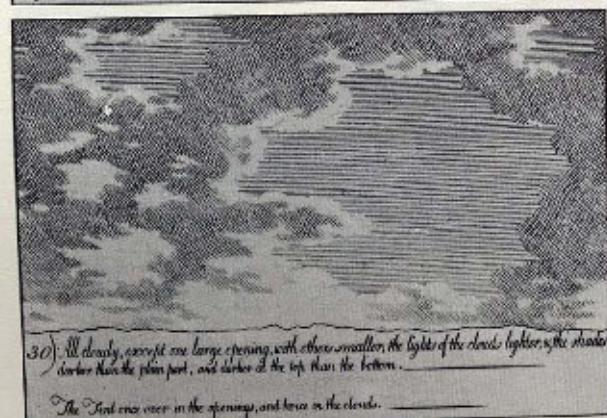
27) The same as the last, but darker at the bottom than the top. _____



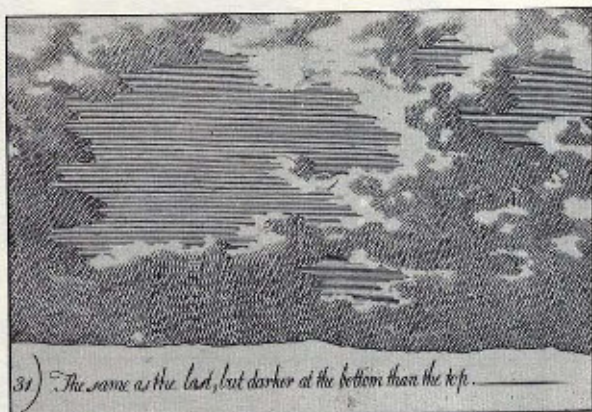
28) All cloudy, except one large opening, with others smaller, the clouds lighter than the plain part, & darker at the top than the bottom. _____
The tint twice in the opening, and once in the clouds. _____



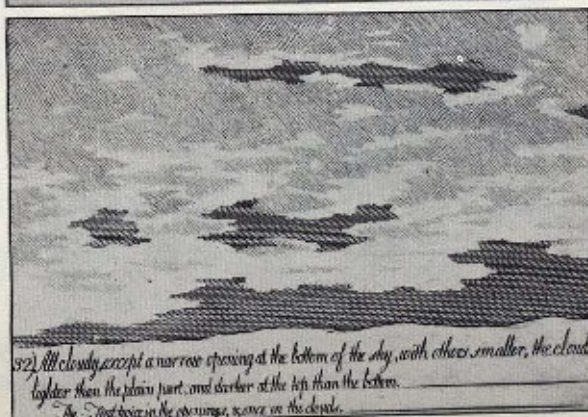
29) The same as the last, but darker at the bottom than the top. _____



30) All cloudy, except one large opening, with others smaller, the lights of the clouds lighter & the shades darker than the plain part, and darker at the top than the bottom. _____
The tint once over in the opening, and twice in the clouds. _____



31) The same as the last, but darker at the bottom than the top. _____



32) All cloudy, except a narrow opening at the bottom of the sky, with others smaller, the clouds lighter than the plain part, and darker at the top than the bottom. _____
The tint twice in the opening, & once in the clouds. _____



33) All cloudy, except a narrow opening at the top of the sky, with others smaller, the clouds lighter than the plain part, & darker at the bottom than the top.
The Tint twice on the openings, & once on the clouds.



35) All cloudy, except a narrow opening at the top of the sky, with others smaller, the clouds darker than the plain part, & darker at the top than the bottom.
The Tint twice over.



34) All cloudy, except a narrow opening at the bottom of the sky, with others smaller, the clouds darker than the plain part, and darker at the top than the bottom.
The Tint twice over.

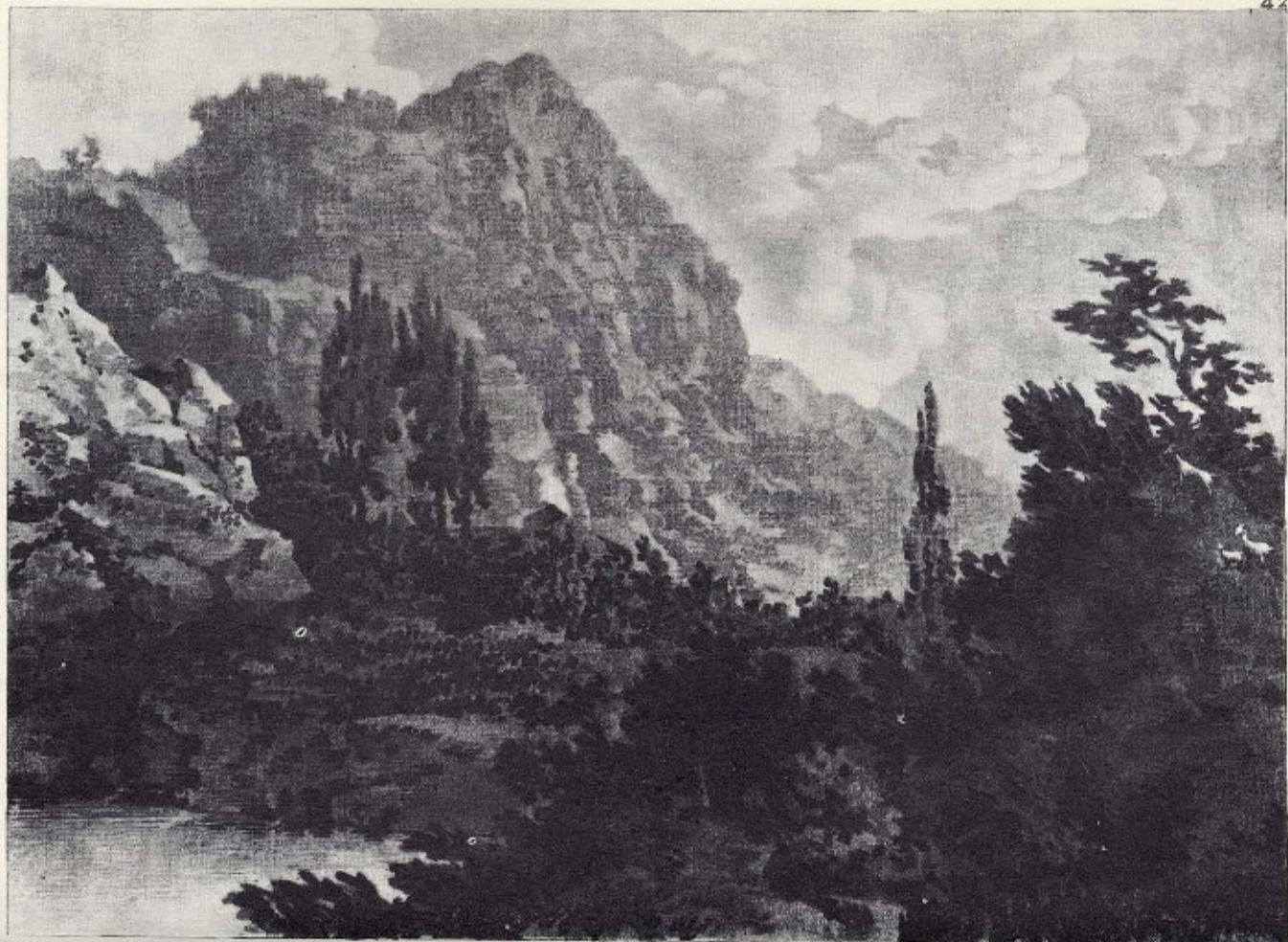


36) The same as the last, but darker at the bottom than the top.









may be presumed, that the use of blotting may be a help even to genius; and where there is latent genius, it helps to bring it forth.

Having thus far given to the reader an account of the art of blotting, and urged some arguments in its favour; the next matter is, to lay before him such rules and examples as will be useful or necessary in the practice of it.

N. B. The author is apprehensive, that the following rules, in many places, are not so clear and intelligible as could be wished, arising from the difficulty of expressing methods that are new: therefore he is afraid that some explanations are necessary, which he is not able to give in writing.

R U L E I.

To make Drawing Ink.

Procure the following Articles.

Lamp-black, in a small barrel, from the oil-shop.

Two or three ounces of finely powdered gum arabic, from the apothecary; keep this very dry.

Writing

Writing ink.

Half pint tin pot.

A middling sized bristle brush, to be had at the colour shop.

Put a little of the gum into the tin pot; add writing ink, as much as will make it a paste; mix it very well with the brush. Add lamp-black upon the point of a knife, or shake it out of the barrel a little at a time, till it becomes as thick as it can be managed when mixed. Add a little more writing ink, and mix it well.

R U L E II.

To make Transparent Paper.

Procure the following articles.

Two or four ounces, or a pint of strong turpentine varnish, in a bladder or bottle, or mastic varnish (having less scent) from the colour shop.

Half a pint or pint of spirit of turpentine.

A large bristle brush.

G

A tin

A tin cup, as a measure, about half the size of a small tea cup.

A quart bottle.

A pint mug.

Pour into the quart bottle a little more than the measure, of the turpentine varnish; pour into the same bottle, three times the above quantity of spirit of turpentine; shake it.

When you are going to make the transparent paper, pour some of the mixture into the mug. Lay what quantity you please of sheets or pieces of the proper paper on a large sheet of dark brown paper or pasteboard: pass over the upper piece on both sides evenly with the brush and mixture; dry it by the fire till the spirit of turpentine is intirely evaporated. If the paper proves not transparent enough when it is dry, then pass over the same pieces a second time on one side only, drying it again as before. Thus proceed till it is as transparent as you please.

The proper paper for a small size is the thin post in folio.

For a large size---English single elephant printing, or printing royal.

A copy

A copy of the fore-going rule may be given to a stationer or printseller, that he may make the transparent paper as directed.

R U L E III.

To form a B L O T.

Prepare the paper and materials. The proper paper for the blots is the double demy printing.

1. Possess your mind strongly with a subject*.
2. Take a camel's hair brush, as large as can be conveniently used, dip it in a mixture of drawing ink and water, which must be of such a degree of lightness or darkness as will best suit your purpose, and with the swiftest hand make all possible variety of shapes and strokes upon your paper, confining the disposition of the whole to the general subject in your mind. In doing this, care must be taken to avoid giving the blot the appearance of what the painters call Effect.

* The Descriptions of the Kinds of Landscape Compositions, given hereafter, will be of use in furnishing the mind with an idea of a subject.

3. Make

3d. Make not only one or two blots on purpose for a present drawing, but provide a quantity of paper, of the size you please, and make a number at a time. In doing this at separate times, by way of amusement, your blots will increase to such a number as will afford the greatest and best choice, whenever you are disposed to make a composition of landscape from any one of them. From a frequent use of blotting in this manner, the designer will acquire freedom of hand, a knowledge of proportion, and a facility of execution.

These blots may be of two kinds; light, or dark ones.

The first done with a faint degree of colour; the drawings to be made out on the blots themselves, without the intervention of any other paper.

The second sort of blots to be made with the darkest degree of ink, from which the drawings must be made out upon transparent paper; or on paper not made transparent, placed on a frame with a transparent glass, prepared on purpose for small drawings, and strained gauze for larger ones, to stand on a table, between the designer and the light.

For

For the surest means of producing a great variety of the smaller accidental shapes, the paper on which you are going to make the blot, may be crumpled up in the hand, and then stretched out again.

Blots may be made more or less intelligible or correct, to any degree; but they are given in this work not in a great degree of rudeness, that they may be the better accommodated to the capacity of beginners.

R U L E IV.

*To make a SKETCH * from a Blot with a Hair Pencil, as a Preparation for a finished Drawing.*

1. The artist should first be acquainted with the following useful observation. Every landscape which is of some extent, is capable of being divided, more or less, into several parts horizontally, which are supposed to be situated at different distances from the eye; these may be called Grounds: that part or

* A sketch is here meant to be a landscape drawing without sky or keeping-

H

division

division which is apparently nearest to the eye, may be termed the *first ground*; that which is next in distance, the *second ground*; and so on, to the farthest. After having chosen the blot from the general collection, and fixed the proper paper upon it, with black-lead pencil draw the outlines of the figures or animals that are intended to be introduced.

2. Mix a degree of drawing ink, almost black, in a cup. When the blot is taken in hand to be made out, consider which way the general light should come on the scene most properly, whether from the right hand, the left hand, on the front of the landscape, or from the back.

3. Take the tint before-mentioned, and with it make out and improve the light and dark masses that appear in the first or fore ground of the blot, studying every individual form with attention till you produce some proper meaning, such as the blot suggests. When this is dry, retouch any part (especially the trees and shrubs, &c.) with the same colour, but with a fuller brush. With a colour a little lighter make out the masses of the next ground. Thus, with tints lighter and lighter, make out the masses

masses of the rest of the divisions or grounds in the drawing.

4. In the whole proceeding preserve the spirit of the blot as much as possible, by taking care not to add any thing that is not suggested by it, and to leave out what appears to be unnatural.

5. The practice of observing and of drawing single parts or objects, such as trees, thickets, water, rocks, &c. from drawings or prints, and especially from nature, is very much to be recommended to beginners, in order to acquire the knowledge of parts. While the sketch is making out, place good prints, drawings, or paintings, something similar to the same kind of subject of your sketch. For the same purpose of acquiring a knowledge of parts, it would be very useful to make blots of parts or bits only, from prints, each in the middle of a piece of white paper, and from these to make out sketches on transparent paper, looking at the same time on the prints from which the blots were made.

R U L E V.

To finish with a Camel's-Hair Brush, a SKETCH that is made out from a Blot.

1. Adapt a sky proper to the landscape, from the collection of skies. Draw the disposition and forms of the clouds with black-lead very faintly, placing the greatest quantity of clouds on that side of the picture where the landscape part is lowest, in order to preserve the ballance of the composition. Mix, in a cup, a very light degree of drawing ink and water, wash the whole sky, except those parts which are intended to receive a very bright light, and let it remain to dry. With the same colour pass over those parts again which require to be darker. Make the colour a little darker, and retouch wherever it is thought proper. Thus proceed until the sky is finished.

2. With a tint a little darker than the sky-colour wash the whole landscape, except those parts which are intended to be in the first degree of light: repeat

peat this colour as often as you think proper, on the same shades, leaving some parts every time, these will produce lights of the second degree. Make the ink a little darker, and wash the whole landscape again, except the first and second degrees of light: repeat this as before, leaving some parts, which will produce some new lights. If there be any water in the composition, it may be expressed in gradation darker and darker in the proper parts, with the colours that are at the same time used for the landscape.

3. When the last tint can be used no longer effectually, then make the colour that is in the cup darker, and use it in the same manner as far as it will go. At the same time other lights will be formed. Thus proceed till all the proper degrees of light are left, and consequently all the degrees of shade are performed. In the present sense, it may be said, that all the lights, except the brightest, are degrees of shade; and all the shades, except the darkest, are degrees of light.

The progress, from No. 2 inclusive to this place, conduces to what is called Keeping, that is to say, subordination of lights; for this reason, the tints or

colours that are made use of for this purpose, may be called the Keeping Colours.

4. Through the whole progress observe the following necessary rule. Whatever colour or degree of shade is in use, retain it as long as you can; that is to say, shade as much of the drawing with it as possible before you make the tint that is in the cup darker.

The use of shading is to destroy flatness to a proper degree, or to distinguish objects or parts from each other, viz. the clouds from the azure of the sky, the parts of the clouds, and also the parts of the azure from each other, the great parts of the landscape, the objects that are included in them, and lastly, the parts of the objects from each other. Let the practitioner add shades to whatever he means to relieve or bring out, or what is too obscure or confused in the drawing, till all the proper distinctions are made: but at the same time it is necessary he should endeavour to account for the appearances of those shades, by considering them, either as

Particular dark sides:

Or general shades occasioned by the intervention of clouds, or some terrestrial objects:

Or

Or the gradation of aerial keeping:

Or the colour of an object; that is, either as a dark object compared to a light one, or a light object compared to a dark one:

Or, lastly, that kind of keeping or subordination of clearness or brightness, and obscurity throughout the whole, which is the immediate cause of the general effect.

Descriptions of the various Kinds of Composition of
LANDSCAPE.

Those Rules which are discover'd, not devis'd,
Are Nature still, but Nature methodiz'd:
Nature, like Monarchy, is but restrain'd
By the same Laws which first herself ordain'd.

POPE.

1. Part of the edge or top of a hill or mountain, seen horizontally, the horizon below the bottom of the view. The horizon is the utmost bounds of the land of a flat country, or the sea, in an uninterrupted view of it to the sky.

2. The

2. The tops of hills or mountains, the horizon below the bottom of the view.

3. Groups of objects on one hand, and a flat on the other, of an irregular form next to the groups, at a moderate distance from the eye.

4. A flat of a circular form, bounded by groups of objects, at a moderate distance from the eye.

5. A narrow flat, almost parallel and next to the eye, bounded by a narrow range of groups of objects.

6. A single or principal object, opposed to the sky; as a tree, a ruin, a rock, &c. or a group of objects.

7. A high fore-ground, that is to say, a large kind of object, or more than one. Near the eye.

8. A water-fall.

9. Two hills, mountains, or rocks, near each other. At a moderate distance from the bottom of the view.

10. A track, proceeding forward from the eye, bounded by groups of objects.

11. Objects, or groups of objects, placed alternately on both hands, and gradually retiring from the eye. The horizon above the bottom of the view.

12. A flat bounded on all sides by groups of objects.

13. A hol-

13. A hollow or bottom.

14. A close or confined scene, with little or no sky.

15. A landscape of a moderate extent between the right and left hand, the objects or groups placed irregularly, and no one predominant. The horizon above the bottom of the view.

16. An extensive country, with no predominant part or object. The horizon above the bottom of the view.

E N D.