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Six birds, accurately drawn and coloured after nature, with full instructions for the young artist: intended as a companion to the treatise on flower painting. 1817

Brookshaw, George, 1751-1823

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Six Birds,

ACCURATELY DRAWN AND COLOURED AFTER NATURE,

WITH

FULL INSTRUCTIONS FOR THE YOUNG ARTIST;

INTENDED AS A COMPANION

TO THE

TREATISE ON FLOWER PAINTING.

BY GEORGE BROOKSHAW, ESQ.

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

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER-ROW; AND JOHN LEPARD,
108, STRAND;

BY AUGUSTUS APPEGATH AND HENRY MITTON, 24, NELSON-SQUARE, GREAT SURREY-STREET.

1817.

ADVERTISEMENT.

THE following Drawings are submitted to young Ladies with the view of promoting the taste for drawing Birds, many of which, from their elegant forms and beautiful plumage, are interesting and appropriate subjects for the pencil : it is true, Birds do not possess that great variety which exists in Plants and Flowers, but this is in some measure compensated by the infinite number of attitudes they assume, while their rich and varied hues will always render them gratifying and pleasing objects.

It would have been easy to have selected more gaudy specimens than those here given, but as the end proposed is the gradual improvement of the young mind, both as respects taste and execution, such have been chosen as present the fewest impediments to the learner, while at the same time they progressively unfold the delicate touches of the art, and tend to awaken a taste for the chastened and elegant beauties of nature.

Should this undertaking, which has for its object the diffusion of copies of various interesting subjects, drawn in a free and elegant style, and coloured correctly after nature, obtain the approbation of the public, the next attempt will be on Fruit Painting, in the course of which will be introduced instructions and designs for Painting on Velvet.

May 1st, 1817.

Lately Published,

A NEW TREATISE ON FLOWER PAINTING,

Whereby a complete knowledge of that elegant and interesting Art may be attained without the assistance of a Master. Illustrated with Twelve coloured Plates, Royal 4to. in boards. Price 1*l.* 11*s.* 6*d.*

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ELEGANTLY COLOURED AFTER NATURE, PRICE 1*l.* 11*s.* 6*d.*

THE POMONA BRITANNICA,

Being a Collection of the most esteemed Fruits now grown in Great Britain; accurately coloured after Nature. In Two handsome Volumes, Elephant 4to. Price 12*l.* 12*s.*

THE GOLDFINCH.

THIS Plate represents the Goldfinch, whose plumage gives it a place among the most beautiful of the British singing birds.

In copying this bird, the student is recommended to observe a particular correctness in the outline, so that the attitude and character may be perfectly preserved: when this is ascertained by a careful comparison with the copy, the colouring may be commenced by putting in the ring of the eye, which must be kept perfectly round, then the black tint, leaving the white speck distinct; this requires some pains and practice, but when done, you may proceed with more freedom to put in the beak, and the strong orange tint on the front of the head, which must be darkened with vermilion and thin lake: next, the shadow under the beak, the dark side of the breast, the lower part of the belly, the tail and wings; in doing the wings, the strong lines must be drawn between the light ones. Now begin to lay in the very lightest tint on the upper part of the breast; also lay a straw colour tint all under the red parts, as a ground, which is to be strengthened with a little vermilion and burnt terra de siena; at the same time, put the red tint all round the throat, then the black at the back of the head and the wings; after which, you may put in the yellow on the wings, and the light tint on the upper part of the back, and the tip of the wing; then strengthen the back downwards. The whole will now be completely put in, and holding it at a little distance, observe where it wants effect, which you may give by little strengthening touches. The flower and leaves require no particular instructions.

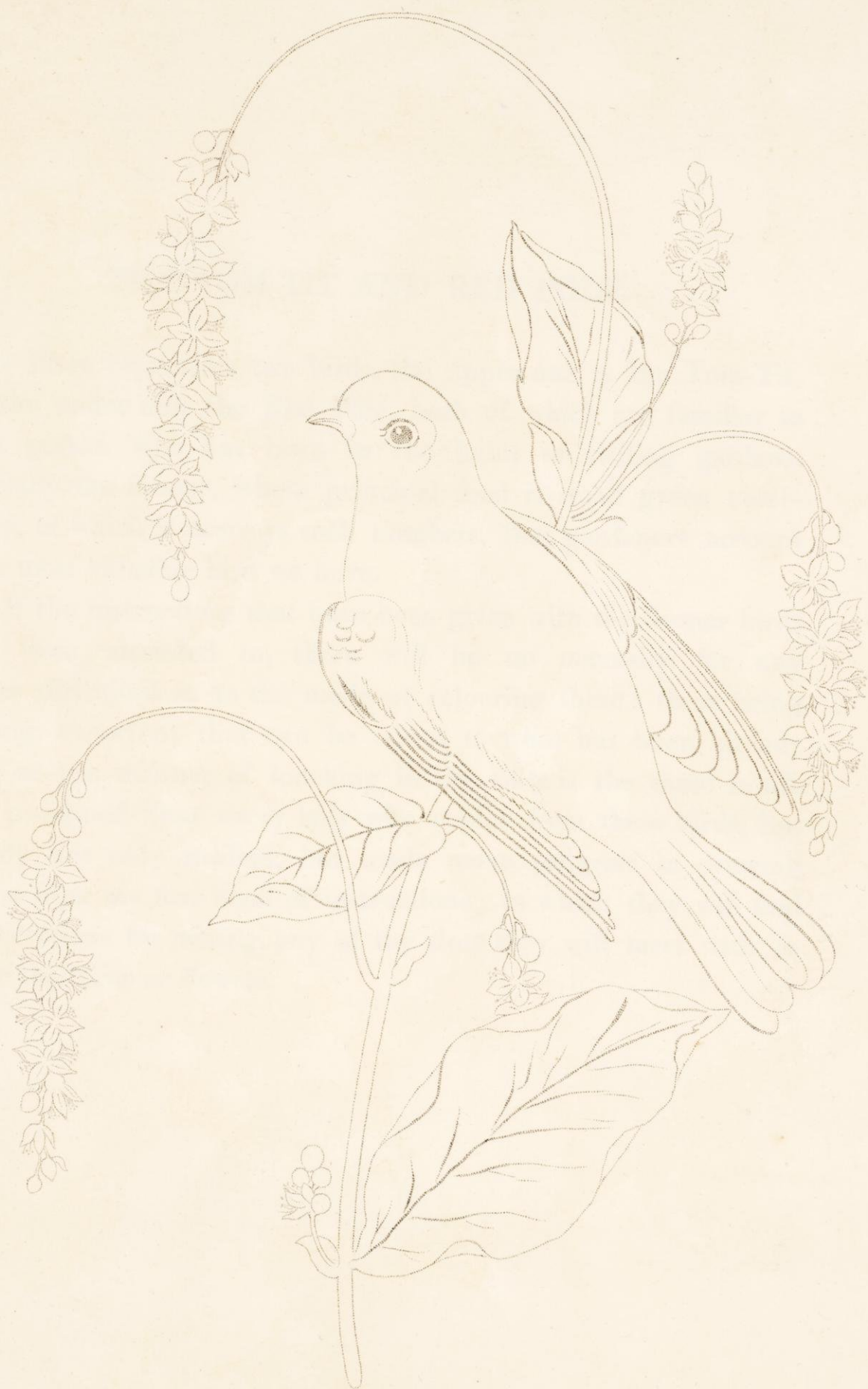




THE RED START.

THE subject of this Plate is one of our common field birds, of a beautiful form, and possessing a delicate though not gaudy plumage. It is of importance, in copying this bird, to preserve the outline correct; then proceed to put in the eye in the manner directed for the Goldfinch: after which, the dark tint on the top of the head, then the grey tint under the beak and round the throat, shoulders, and back; this tint must be softened into the brown on the back of the neck and back: the orange tint on the front of the breast and tail, may be now put in. The wings will require some pains, as they must be correct and distinct; the most easy and certain method I can recommend is, to draw all the feathers correctly and pretty strong, with a black lead pencil, leaving the white paper where the brown edges of the feathers come; then take a small pencil, and draw all the lines which form the edges of the feathers with yellow oker; also the broader feathers in the upper parts of the wings, being careful to preserve the feathery appearance: this will very much depend upon your putting in the dark parts, which you may now begin to do by short touches in the broader parts, drawing your pencil over the black lead lines, and leaving the brown edges neat and correct; a little practice will render this easy.





THE TOM-TIT AND RED POLE.

THIS Plate represents two birds, the upper one is the Tom-Tit, and the under one the Red Pole, both of which are familiar to every person who has been in the habit of visiting gardens, especially the former, whose principal food is small green caterpillars, of which it destroys such numbers, that gardeners account it the most valuable bird we have.

If the instructions that have been given with the former birds have been attended to, there will be no necessity for any further directions as to the mode of colouring these ; there being nothing important that can be added to what has been already said, as the manner of touching in the tints is the same in all. It is presumed that every lady who copies from these birds, has already not only studied, but made some progress in drawing flowers from my first book of instructions ; in which they will find full directions for mixing any of the tints they will meet with, in either the birds or flowers.



THE PIE FINCH.

THIS Plate represents a Pie Finch on a sprig of periwinkle. This bird has no other claims to our admiration than the beauty of its plumage, never having been known to sing although many attempts have been made to teach it: it has a different character from the others, which should be attended to in the outlines: it has a short thick neck, and is a heavy looking bird. I should recommend, as before, to put in the eye first; after which, the dark colour on the head and the back; then lay a light brown tint all down the back and the upper part of the wing: you may now put in the ground tint of the breast with vermillion and burnt terra de siena: the feathers of the wing and tail should be drawn correctly with the black lead pencil; then go over the black lead lines with a dark colour, leaving all the light edges as correct as possible: you may now put in the tint under the belly and the tail. The whole being laid in, examine it carefully, and observe, whether the tints are well blended into each other, making what corrections appear necessary, and then begin to strengthen them all: in doing which, be careful not to have your pencil too wet, and use quick short touches to make it look feathery: all the beauty of your bird will depend upon the manner of your touching in the darker tints; in this I can give no further instructions, as it must depend upon practice. The more tints you work in the richer it will look.

The flower is so easy, that no directions will be necessary, if those in my first book of instructions have been carefully copied.





THE BRAMBLE FINCH.

THIS is rather a gay feathered bird, but it has no note as a singing bird whatever; it is a common hedge bird, and is called the Bramble Finch from its building its nest and being always found in bramble bushes: all its colours are so distinctly marked, that it appears useless to give any particular directions how to begin it, except that the dark lines of the feathers should be drawn pretty strong with a black lead pencil, and then laid over with a dark colour. As there are no tints in this bird but what must be familiar to the learner, I can only recommend practice and attention to the pattern. In drawing the sprig, be careful to preserve the freedom of all the branches.



THE BULLFINCH.

HAVING drawn a correct outline, begin this bird by putting in the eye in the manner described in the instructions for the Goldfinch, being careful to preserve the white speck perfect, which, if covered, can be only repaired by a speck of body colour: lay in the lightest red tint all over the breast with vermillion, but not strong; to make this appear feathery, put in the darker touches with a short hair pencil, and not with too fine strokes, as they will resemble hair rather than feathers: several tints must be introduced and well intermixed, no part being suffered to appear smooth. It will require some pains to blend the red into the bluish tint on the shoulders; the best method will be to soften off the red before you begin the blue, and not to let the red come upon the part which is to be blue, as the bluish tint will not shew upon the red: a little Indian ink must be mixed in the blue to give it a more dull appearance; this thin light tint also serves to lay in the wing and tail feathers: the under side of the belly is a faint tint of Indian ink: there is a little burnt terra de siena with vermillion in the dark tints of the breast, which must be worked thin, to soften into the light parts below.



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