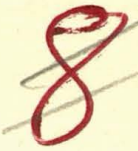


Reduced Engravings taken from the Designs in Colors.

VERE FOSTER'S

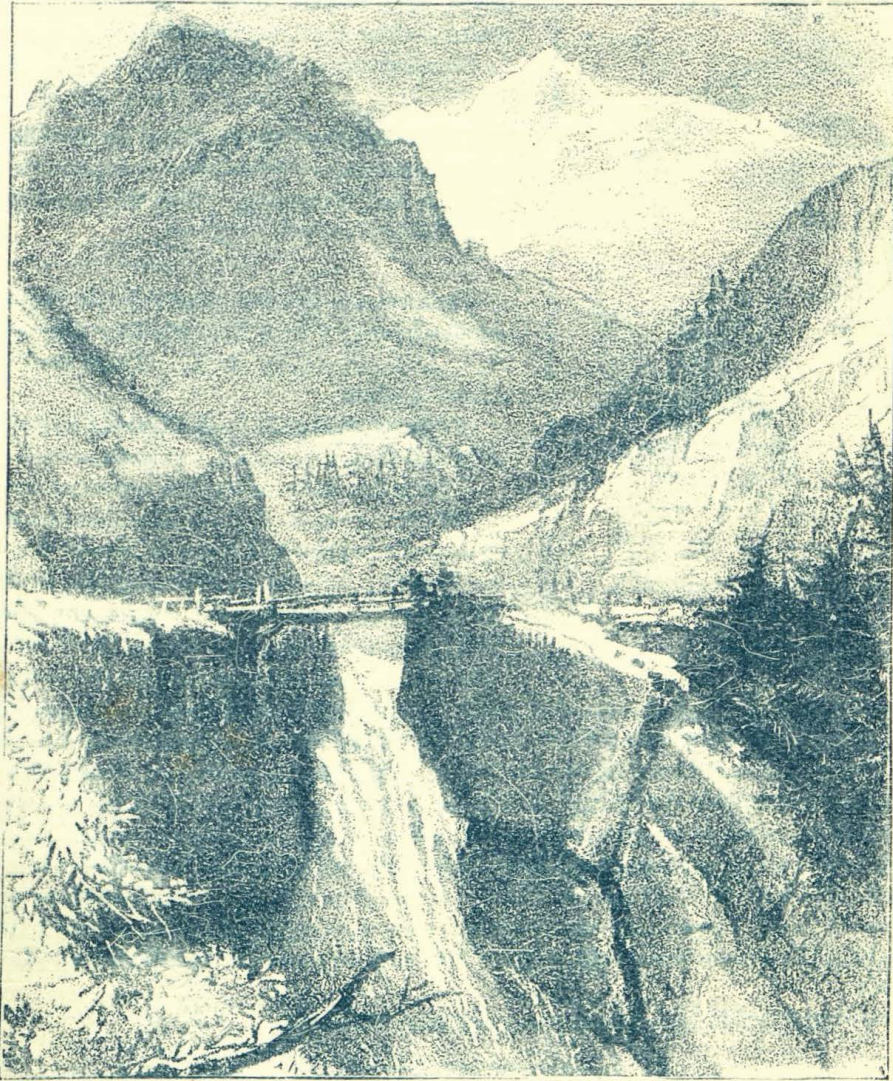
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NEW SERIES OF

WATER-COLOR DRAWING-BOOKS,

A Series of Handbooks for use of Young Students of Pictorial Art.



PAINTING FOR BEGINNERS.
ONE COLOR.—SEVEN COLORS.
SIMPLE LESSONS SERIES.
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ADVANCED LANDSCAPE SKETCHES.
TREES (TWO COMPLETE SERIES).

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WRITING AND LETTERING, £269; DRAWING AND PAINTING, £348; TOTAL PRIZES OFFERED FOR NEXT YEAR, £617. £2247 HAS ALREADY BEEN PAID IN PRIZES.

EIGHTEENTH ANNUAL COMPETITION, 1888.



Open to pupils of either public or private schools within the limits of the British Empire not over 18 years of age on January 1, 1888.

Prizes for WRITING (Vere Foster's Original Series).—Total prizes, 281; amount, £115. And also for the BOLD WRITING SERIES.—Total prizes, 342; amount, £129.

ORNAMENTAL LETTERING.—Total prizes, 31; amount, £25.

As conditions of the distribution of so large a sum Mr. Vere Foster expects at least 2000 competitors in the subjects of Writing and Lettering. Should this number be exceeded additional prizes will be given.

DRAWING.—For the most faithful imitations of all the examples in any of Vere Foster's Drawing-books; A, B, C, D, E, G, I, J, K, M, O, Q, or T. Total books, 45. Prizes, 450. Amount, £180.

All lines, except in book T, must be drawn with pencil, and *without the aid of ruler, compass, or other instruments.*

There should be at least 100 competitors in any one book.

WATER COLOR PAINTING.—For the most faithful copies of any *six* studies in Colors in any of the Elementary Works on Painting, namely:—Painting for Beginners, First Stage (One Color); Painting for Beginners, Second Stage (Seven Colors); Simple Landscape; Simple Flowers; Marine; Animals.

For each series two prizes of £1, six prizes of 10s., and twelve

prizes of 5s. Total series, 6; prizes, 120; amount, £48. There should be at least 100 competitors in each series.

Extra Prizes are offered for the Advanced Works on Water Colors—recently published by Blackie & Son, viz.—Easy Studies in Water Colors; Trees in Water Colors, First Series, 4 Parts; Trees, Second Series, 4 Parts (prizes will be given for each series); Advanced Studies of Flowers; Sketches in Water Colors by various Artists; Illuminating—for any four drawings of each series—two prizes of £1, six prizes of 10s. each, and twelve prizes of 5s. each. Total series, 6; prizes, 120; amount, £48. There should be at least 100 competitors in each series.

In Painting there will be no limit of age or restriction to schools, professional artists or teachers, only, being excepted. The Committee of Examiners on *Painting* wish to suggest that in future competitions the copies should *not* be enlarged or drawn on too rough paper. The paintings should not be mounted on paper of a larger size than the originals.

Each prize will be accompanied by a handsome certificate of merit.

The following particulars, signed by the teacher, should accompany each drawing—if a book written on cover, if separate drawings written on the back of each work:—Name of pupil; age on January 1, 1888; name and address of school; average number of pupils in daily attendance during the preceding twelve months.

Winners of the highest prize in any subject may not as a rule compete again in that subject.

The books should be delivered, carriage paid, addressed to Mr. Vere Foster, care of Blackie & Son, 89 Talbot Street, Dublin, on or before June 30, 1888. Communications of the nature of a letter should not be enclosed in book-post parcels, but should be sent separately on post-cards or otherwise.

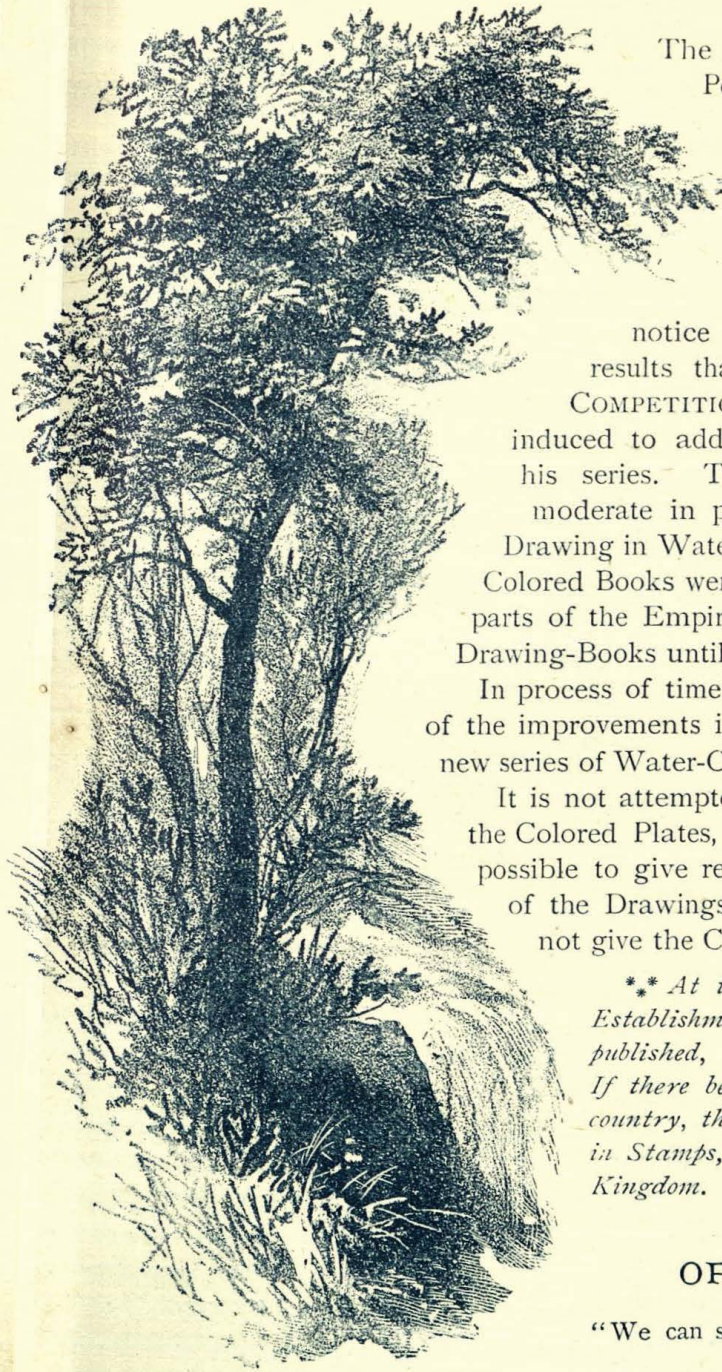
Prize Lists will be sent to all competitors.

Prizes are also offered for copies of **Poynter's South Kensington Drawing-Book**, on conditions similar to those of Vere Foster's Competition. Full particulars of either Competition can be had from Mr. Vere Foster, Belfast, on sending a stamped addressed envelope; from BLACKIE & SON, 49 Old Bailey, LONDON; 17 Stanhope Street, GLASGOW; or 89 Talbot Street, DUBLIN; or from their Representative in Australia—Mr. Alexander Dowie, care of Cowan & Co., Flinders Lane, Melbourne.

Illustrated Lists of Vere Foster's and Poynter's Drawing-Books sent on application to the Publishers.

The Sale of Vere Foster's Drawing-Books since the commencement exceeds
Three Millions of Books.

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The great success of the rudimental books of this Popular Drawing Series, when published first (now nearly Twenty years since), led to the development of the scheme on a larger scale than was originally contemplated. In process of time almost every Branch of Drawing had been added, and the course had reached fifty numbers. Encouraged by the favourable notice the books received, and especially by the results that were obtained, as shown by the ANNUAL COMPETITIONS (instituted in 1859), Mr. Vere Foster was induced to add a further section of Artistic Copy-Books to his series. These were very successful, and being very moderate in price, they seemed to popularize the taste for Drawing in Water-Colors. Many of the Examples of the earlier Colored Books were beautifully copied by young people in remote parts of the Empire, and who had never even seen Water-Color Drawing-Books until these were published.

In process of time it was considered advisable to take advantage of the improvements in Chromo-Lithography to produce an entirely new series of Water-Color Drawing-Books.

It is not attempted in the following pages to give specimens of the Colored Plates, but by a new process of photography it is now possible to give reduced engravings, by which the general effect of the Drawings can readily be understood, although they do not give the Coloring.

*** At the suggestion of some heads of large Educational Establishments, an Edition of the Colored Works has been published, in tasteful bindings, suitable for Reward Books. If there be any difficulty in obtaining these volumes in the country, they can be forwarded, carriage free, for the price in Stamps, by the Publishers, to any address in the United Kingdom.*

OPINIONS OF THE PRESS.

"We can strongly recommend the series to young students."
—The Times.

"The examples in these books, both in color and pencil, are admirable, while the instructions are minute, judicious, and well and simply written. We know none that may be more safely recommended to beginners."—*St. James's Gazette.*

"We commend them most heartily to all persons of taste who may be wanting to cultivate the great accomplishment of Water-color Drawing, or who want a gift-

book for a lad or girl taking up the study."—*Schoolmaster.*

"Such excellent books, so carefully written and studied, cannot fail to have great advantage in the creation and fostering of a taste for art."—*Scotsman.*

"Everything necessary for acquiring the art of flower painting is here: the *facsimiles* of water-color drawings are very beautiful."—*Graphic.*

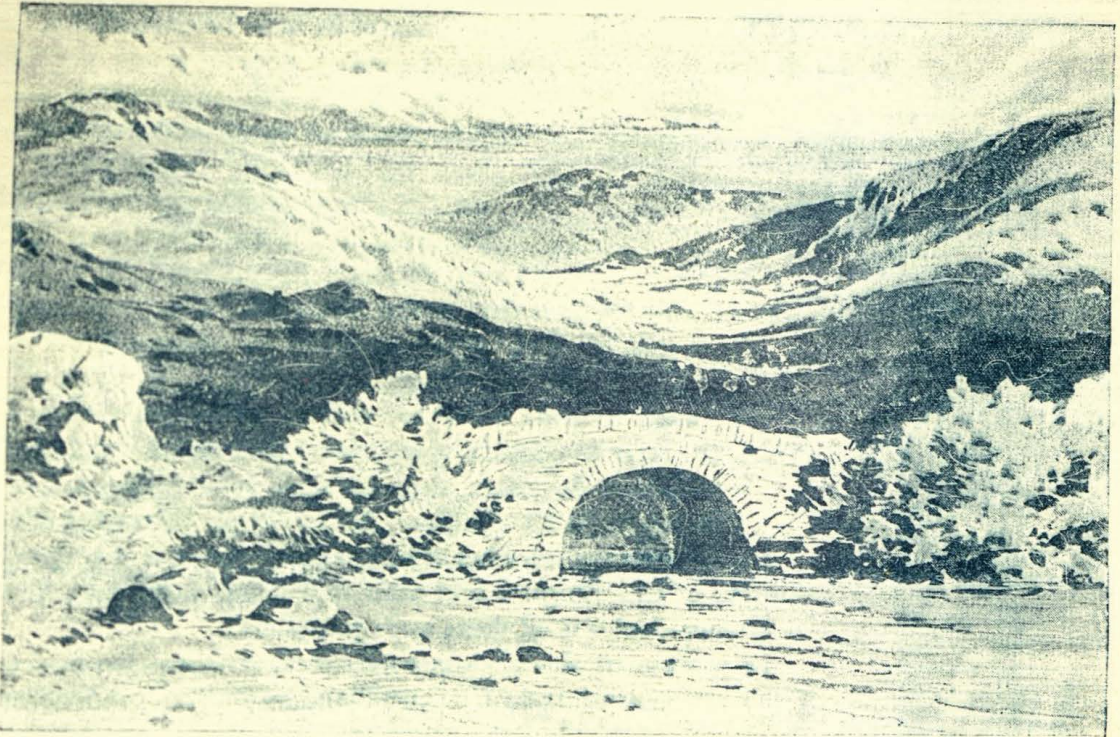
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VERE FOSTER'S WATER-COLOR DRAWING-BOOKS.

PAINTING FOR BEGINNERS.—FIRST STAGE.

Teaching the Use of One Color.

Ten Paintings in Sepia, and numerous illustrations in Pencil.



A HIGHLAND VALLEY.—REDUCTION OF WATER-COLOR PAINTING BY CALLOW.

Before the young Art student attempts to depict landscape in the colors of Nature, he is advised by all means to go through a course of painting in Sepia, or Indian Ink. It is, of course, taken for granted that the lessons in Pencil Drawing (Vere Foster's series A, B, C, D, or K) have been already mastered, and a knowledge of form, light, and shade will thus have been acquired as far as black-lead pencil can express it. But similar objects and scenes have now to be delineated by means of the brush and liquid pigments, which is a very different matter. The use of a number of different colors is too difficult to be undertaken at first, and every one who wishes to learn the *modus operandi* of landscape-painting, properly, should postpone the attempt to paint *with a number of colors* until he has gone through a course of painting in Monochrome, as this kind of work is termed by artists.

Sepia is recommended rather than Indian Ink, as it is both pleasanter and easier to work with, and the result is more satisfactory to the eye. The great landscape-painter Turner nearly always made the early studies of his pictures in this medium; his unrivalled *Liber Studiorum*, with the original drawings for it preserved in the National Gallery, remain to this day as proofs of his painstaking work in this respect. The same plan was also followed by Duncan and Callow.

Several of the Paintings are shown in different Stages: (1) The Outline, (2) Washed in, and (3) With Full Detail added. Full instructions are given for every subject in simple language.

List of Subjects after CALLOW.

COTTAGE IN SURREY. Three Stages.	VIEW ON THE THAMES. Two Stages.	OLD CASTLE by the Sea.
WELSH VALLEY. Two Stages.	SOUTH COAST. Two Stages.	WHITBY BEACH AND CLIFFS.
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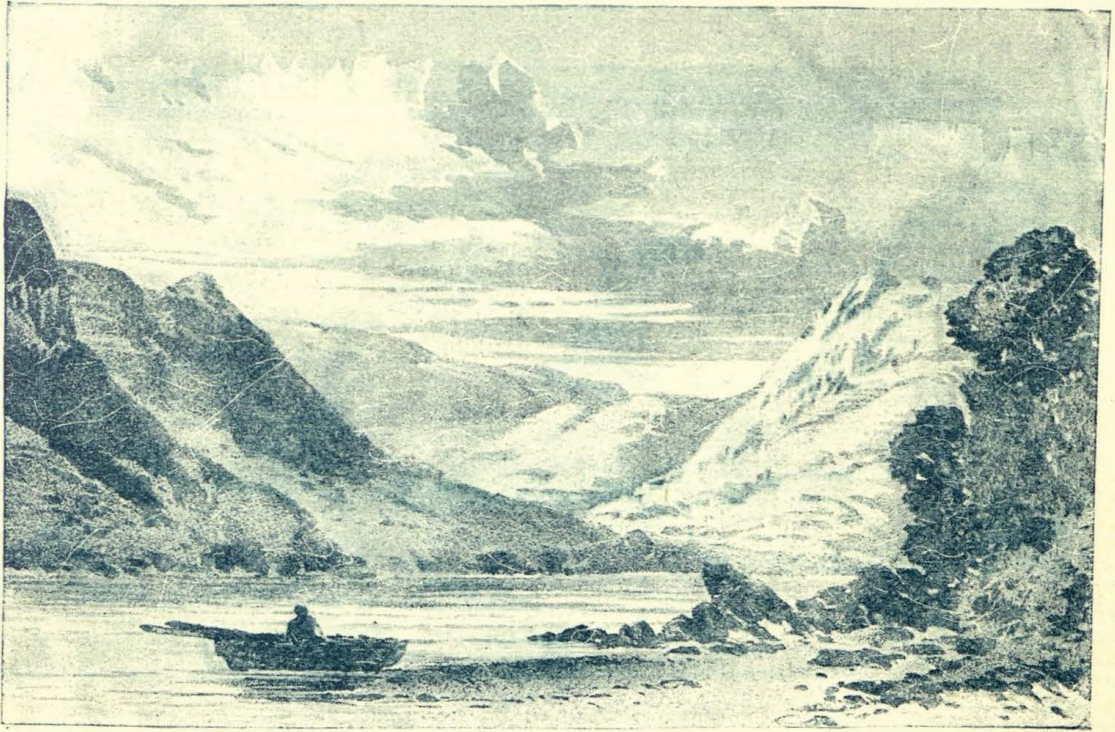
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VERE FOSTER'S WATER-COLOR DRAWING-BOOKS.

PAINTING FOR BEGINNERS.—SECOND STAGE.

Teaching the Use of Seven Colors.

Twenty Paintings in Colors after Callow, and many Illustrations in Pencil.



ULLESWATER.—REDUCTION OF WATER-COLOR PAINTING BY CALLOW.

Having gone through the indispensable first Stage—(Lessons in the use of one Color, or Monochrome), the pupils are now led gradually into the further mysteries of blending several Colors. The collection of little pictures described in these lessons can all be imitated by the use of seven pigments.

The earlier lessons in one color have been intended to familiarize the pupil with the mixing of tints and the handling of the brush. In SEPIA the addition of a stronger wash on the top of a paler one produces only an increased contrast in the tones of the same tint. In painting in COLORS, however, the successive washes are chiefly applied to produce varying gradations of Color, differing from each other by reason of the hues of the lower washes being seen through them. Much of course depends for the general effect on the contrasts of Color—a *cold* tint being made to serve as the foil to a warm one, and *vice versa*. But in these early lessons beginners are not puzzled with scientific matters concerning colors. At a later stage they will be taught the reasons *why* they should apply certain colors; meanwhile they are shown in these books, by the simple practical language of a teacher, *how* to produce intelligent copies of the little sketches.

OLD BRIDGE. Three Stages.

COTTAGE. Two Stages.

FARMHOUSE. Three Stages.

FISHERMAN'S HUT. Two Stages.

NEW FOREST. Two Stages.

HIGHLAND LOCH. Two Stages.

RICHMOND CASTLE. Two Stages.

COTTAGE, HAMPSHIRE. Two Stages.

ULLESWATER. Two Stages.

ST. MICHAEL'S MOUNT, CORNWALL.

RIVER SCENE. Two Stages.

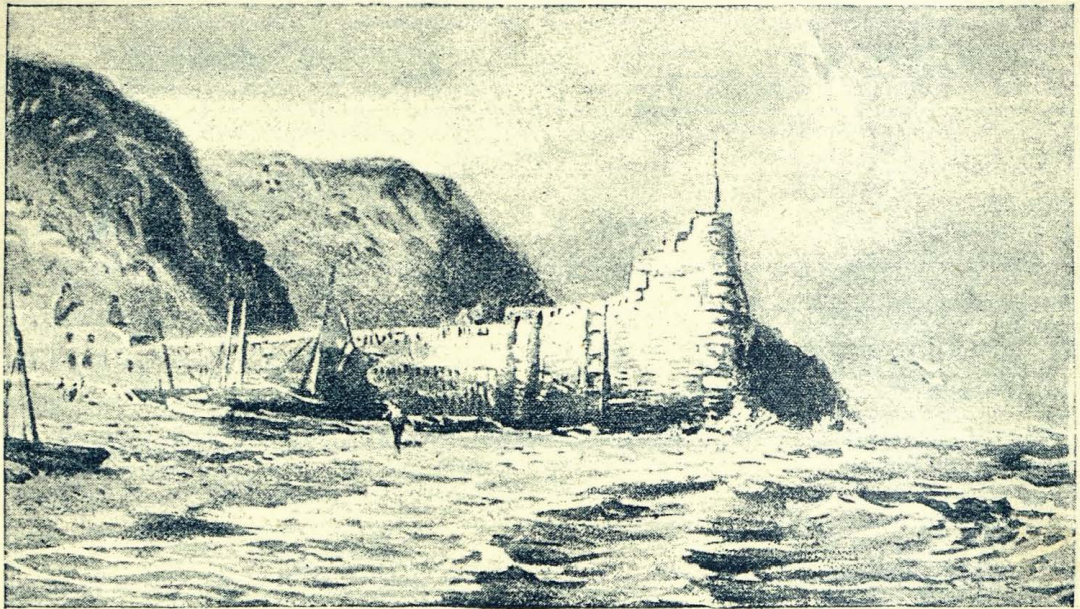
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VERE FOSTER'S
SIMPLE LESSONS IN WATER-COLOR—LANDSCAPE.

Eight Facsimiles of Original Water-Color Drawings and Thirty Vignettes
in Outline by Various Artists.



CLOVELLY PIER.—REDUCTION OF A WATER-COLOR PAINTING BY JONES.

The introductory works contained rudimentary studies of landscape—affording some insight into the proper method to be used for Water-color washes, and simple light and shade, expressed by the brush.

The knowledge gained in the former lessons may now be supplemented by instruction of a more advanced order, and this work supplies the necessary directions for making Water-color “pictures” of a simple but effective kind. The eight drawings of this collection have been carefully selected with this object. The directions will be found plain and intelligible, being free from any attempt to confuse by using “high flown” artistic language; the list of colors is simple and inexpensive, so that a very small outlay will suffice for providing the pigments required for copying the pictures.

The plan adopted in the printed instructions is to proceed stage by stage with the pupil, as an experienced master would give lessons to a student, as the work gradually progresses from the outline sketch to the finished work.

List of Water-Color Subjects.

ON SNOWDON. Two Stages.
HIGHLAND LOCH.
CASTLE, SOUTH WALES.

ON THE RIVER DEE.
VIEW ON THE THAMES.
CLOVELLY PIER.

ON THE BRISTOL CHANNEL.
WATERFALL, Vale of Llanberis,
North Wales.

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Eight Facsimiles from Drawings by A. Hanbury, and Twenty Sketches in Outline
by various Artists.



DAFFODILS.—REDUCTION OF PAINTING BY A. HANBURY.

These Studies of Flowers in Colors will be found most useful to those who have gone through the Outlines of Floral Forms in Vere Foster's Drawing-Books D, E, and G. The lessons in painting flowers and foliage are clear and simple, and the range of colors inexpensive.

The instructions have been made as practical as possible, and so expressed as to interest young pupils and give them a fair insight in sketching and painting flowers on correct principles of drawing and artistic taste.

List of the Coloured Subjects.

DAFFODIL.
WILD ROSE.
PYRETHRUM.

COLUMBINE.
AZALEA.
CAMPANULA.

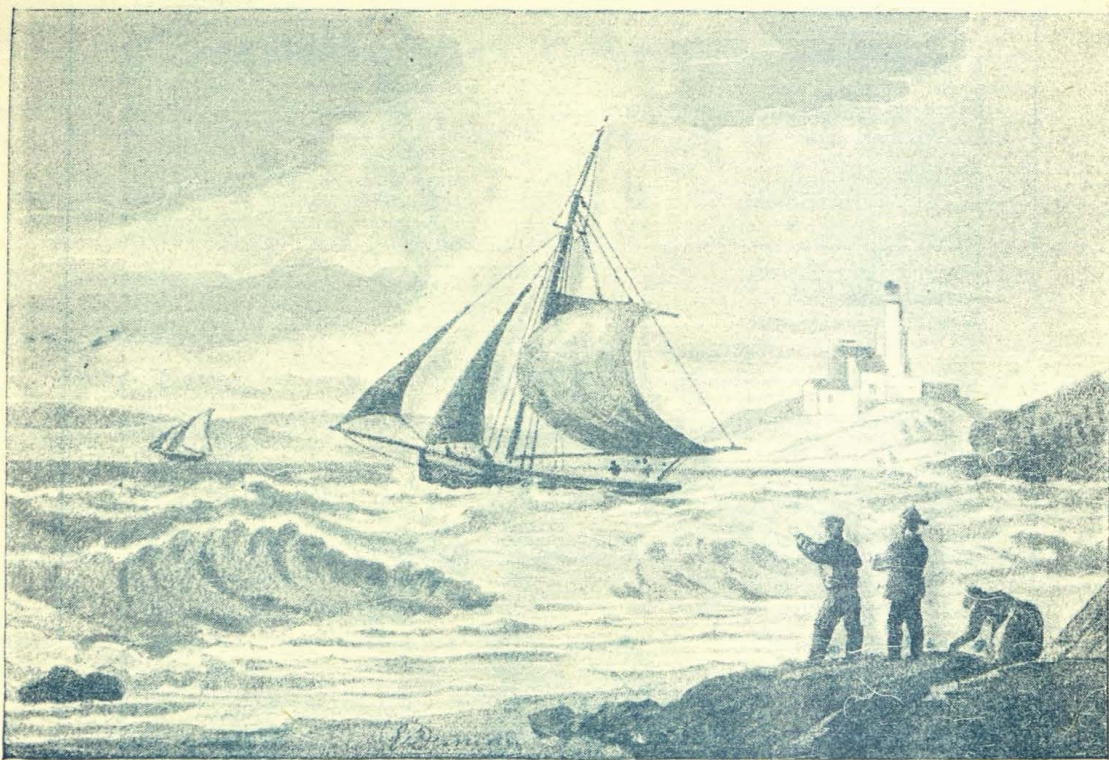
YELLOW ROSE.
PRIMULA.

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SIMPLE LESSONS IN WATER-COLOR—MARINE.

Facsimiles of Twelve Water-Color Drawings by Edward Duncan, R.W.S.,
and Thirty Vignettes of Nautical Subjects by Duncan and Callow.



FISHING BOATS, MUMBLES LIGHTHOUSE.—REDUCTION OF WATER-COLOR PAINTING BY DUNCAN.

The twelve simple lessons in Marine Painting are intended as the natural pendant to the series of examples of Marine subjects in pencil by CALLOW, DUNCAN, and others, in *Vere Foster's Elementary Drawing-Books*. It has been therefore supposed that the pupil, before approaching the present course, has had some experience in drawing and the use of colors and brushes. Mr. DUNCAN'S method of painting was very easy of imitation; his sketches were produced in the simplest possible manner, everything being made to depend on the correctness of the first outline drawing; and a pupil who has learned pencilling and some use of the brush, with a little knowledge of the mixing of colors, should be able to copy them successfully. An endeavour has been made to interest the young pupil in his work by giving a short interesting account of the *locale* and subject of the picture, and the reasons for the treatment the subject has received at the hands of Mr. DUNCAN.

The instructions, as short and clear as possible, are given in simple language such as Mr. DUNCAN would have used himself; imitating the chatty manner of a master giving oral instruction sitting at the pupil's elbow. This will explain the familiar style of diction employed.

List of Water-Color Subjects.

OLD PIER—FISHERMEN.
BASS ROCK (Sunrise).
SMACK PASSING WHITBY.
OUTWARD BOUND (Thames).

YACHT RACE (Ryde).
BOYS FISHING.
OFF SWANSEA.
FISHING BOATS (Mumbles).

THE ABANDONED.
HOMEWARD BOUND (off Arran).
DEAD CALM (Fishing Boats).
MOONLIGHT (Eddystone).

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* * A series of ADVANCED MARINE STUDIES after Sir Oswald Brierly, E. Duncan, and J. D. Harding, is in preparation.

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ADVANCED STUDIES OF FLOWER PAINTING.

Twelve highly finished Examples in Colors and numerous Outline Drawings,
by A. Hanbury, E. Norman, and other Artists.



ROSES.—REDUCTION OF PAINTING BY A. HANBURY.

These exquisite Drawings were at first supposed to be too difficult for young pupils, but the results obtained in Mr. Vere Foster's Competition have been so successful as to prove the wide-spread taste and talent of our young people—many of the Competition drawings by young children being really wonderful, and others, by the advanced pupils, of the highest excellence. Being accompanied by clear and interesting instructions, dictated in the most part by the Artists themselves, the work has thereby been simplified and rendered successful to the Copyist.

List of Colored Illustrations.

NARCISSUS.	MARIGOLD.	ANEMONES.	CHRYSANTHEMUM.
PANSIES.	IRIS.	PELARGONIUMS.	CLEMATIS.
CYCLAMENS.	CARNATIONS.	CHRISTMAS ROSES.	GROUP OF ROSES.

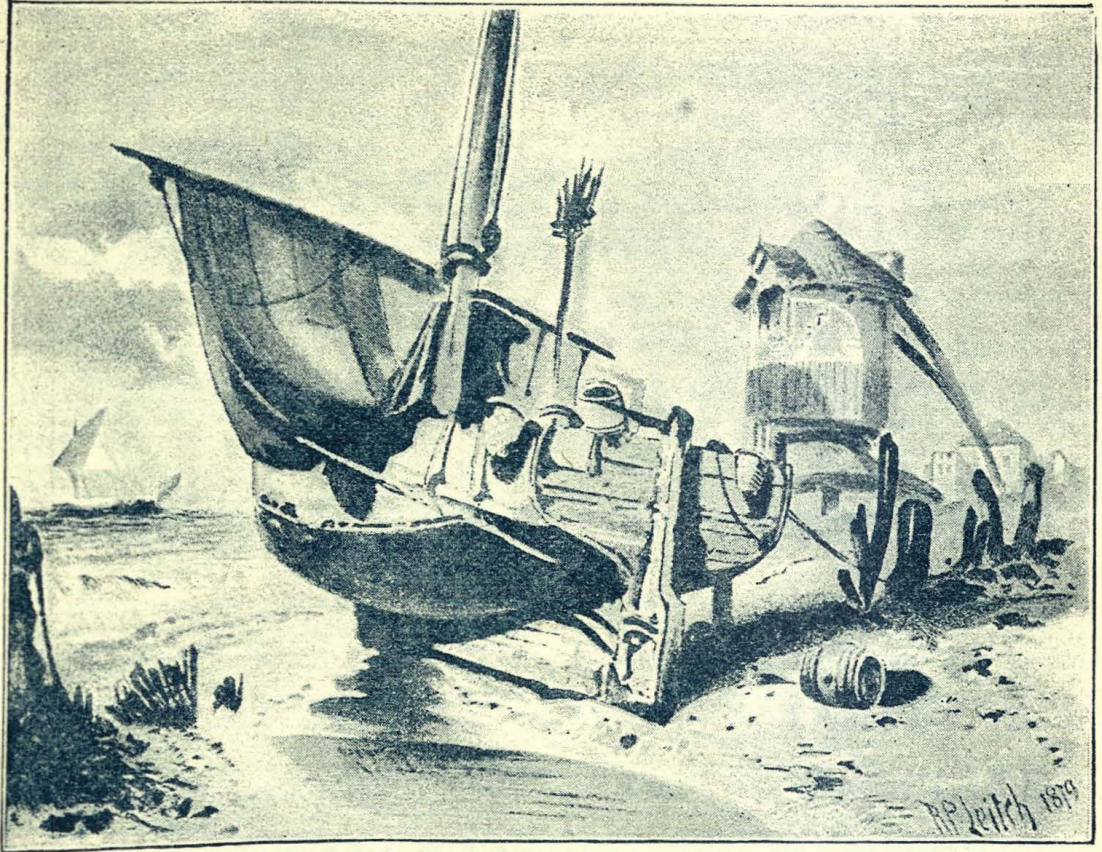
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With Facsimiles of Sketches in Simple Tints, after Leitch and Callow, with descriptive remarks, and full Instructions for Copying.



COAST SCENE.—REDUCED FROM THE ORIGINAL DRAWING IN TINTS BY LEITCH.

These studies are intended for the use of those students who have diligently gone through the earlier works of Vere Foster's Landscape Series. They are on a larger scale than the preceding subjects, executed in a fine bold style, giving firmness and decision in the use of the brush; and as all are produced by the use of tints, mainly neutral, and by means of three or four colors, they form a most useful introduction to the study of advanced landscape. The literary part of the work is interesting and instructive, while the Drawing Lessons are simple and practical. The Competition Drawings from this Series have been of such excellence as to prove the utility of the Work for young artists' use, especially developing a broad bold style.

List of Subjects in Neutral Tints.

VIEW IN FLANDERS.
SCENE IN NORTH ITALY.
OLD PIER AND BOATS.

ST. SERVAN, BRITTANY.
CASTLE AND OLD TOWN, DIEPPE.
COTTAGE, HAMPSHIRE.

BOPPART ON THE RHINE.
DUNOLLY CASTLE, OBAN.
COAST OF DONEGAL, IRELAND.

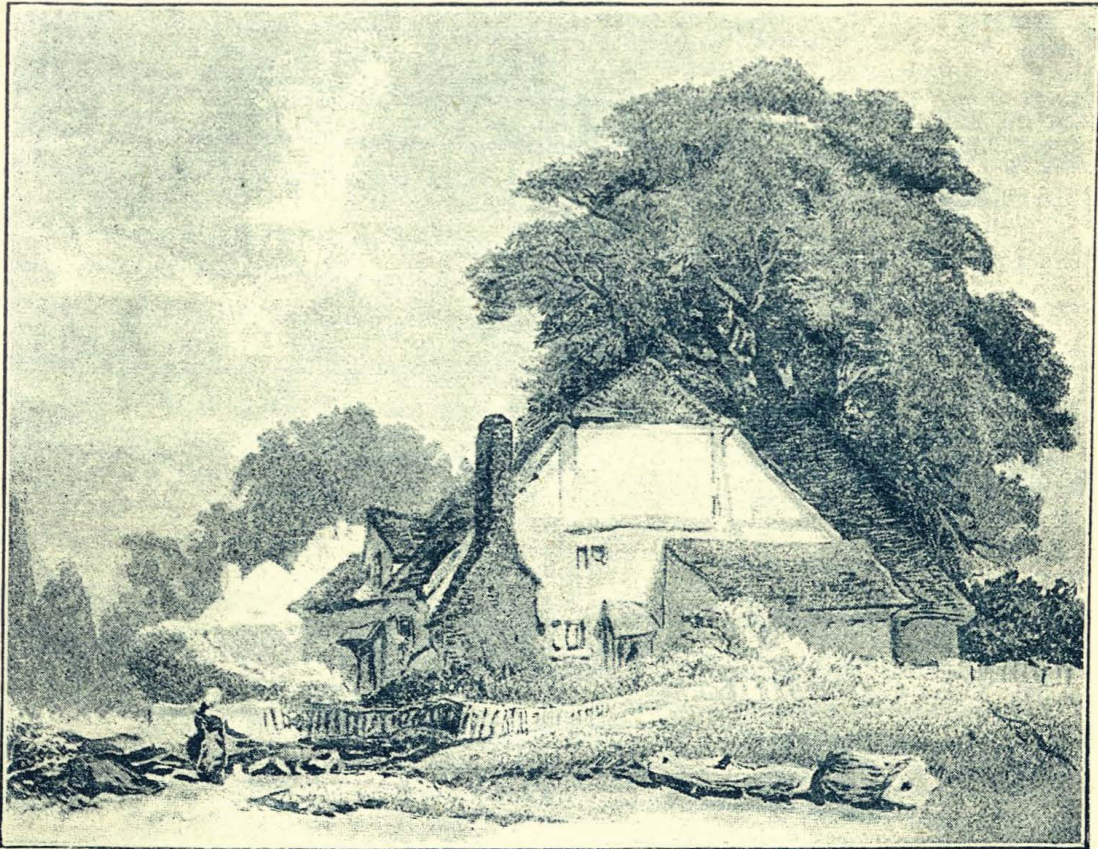
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FARMHOUSE IN SURREY.—REDUCED FROM THE WATER-COLOR PAINTING BY NEEDHAM.

When the young artist has successfully copied the Easy Studies in Neutral Tints (and perhaps earned one of the prizes) he is advised to proceed to copy the more elaborate drawings of this advanced collection. They consist of finished studies by some of our eminent water-color painters, and have been specially selected for their variety of Style and Subject. For several years very successful copies have been made of these pictures by young people who had been trained to a knowledge of art by persevering study of the earlier works of this series.

The whole publication forms a handsome quarto volume, and, as the literary part of the work is interesting and contains valuable information, this book in its complete state forms a most suitable reward or gift book. The Instructions for Copying are clear and more full than the earlier lessons, as required at this advanced stage.

Subjects in Water-Colors.

SCENE IN WALES. Leitch.
 HOLY LOCH. Houston
 OLD WINDMILL. Rowbotham.

THE MOSELLE. Richardson.
 KILCHURN CASTLE. Leitch.
 AMALFI. Leitch.

SURREY FARMHOUSE. Needham.
 DUNOLLY CASTLE. Houston.
 JEDBURGH ABBEY. Duncan.

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First Series—Nine Examples in Water-Color and Seventeen Drawings in Pencil.



OAKS.—SCENE IN SHERWOOD FOREST.—REDUCED FROM THE ORIGINAL PAINTING.

Every Student who aspires to become a true artist, and even an amateur in art, should early cultivate a love for our Forest Trees, and seek to acquire an intimate knowledge of their forms, foliage, &c. The object of the present studies is to describe the characteristic features of the various trees which form so charming a part of landscape scenery, and to enable the pupil to paint them with freedom and correctness. In the books on Colored Landscape already issued the pupil was not hindered in his progress by an attempt to individualize the character of the trees depicted. But now, when it is hoped that satisfactory copies have been made of those more elementary examples, the pupil may be considered ready to learn how to paint each tree as it stands in the field or the forest.

The student is taught the pencil "touch," for depicting the foliage of each tree, and then the characteristic drawing of the branches and trunk. Following upon this the brushwork for leaves and stem is explained and the necessary colors to produce the ever-varying hues of foliage. This, it is believed, is the most complete work published on British Trees in Landscape Art.

List of Subjects in First Series.

CONTRASTS OF FOLIAGE IN PENCIL AND COLOR—OAK, ASH, ELM, BEECH, CHESTNUT, FIR, LARCH.	THE OAK, Stem—Pencil and Color.	FULL-GROWN ASH—Pencil & Color.
	THE OAK, Full Tree—Pencil & Color.	BEECH—Pencil and Color.
	THE ASH—Pencil and Color.	BEECH-TRUNK—Pencil and Color.

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By J. NEEDHAM.

Second Series—Nine Examples in Water-Color and Sixteen Drawings in Pencil.



BIRCHES.—REDUCED FROM THE ORIGINAL PAINTING.

It is absolutely necessary for an accomplished artist to be able to portray the various trees of the forest so that there may be no doubt whatever of what kind of tree is meant in a landscape, or even in a sketch. This knowledge it is attempted to convey by teaching the various contrasts of foliage, direction of the branches and twigs, and of stem, and the habit of growth of each tree. An interesting description is also given of all the important British trees and general information concerning their uses, habitat, &c. In no other work, it is believed, has so much space been devoted to teaching the drawing and painting of those trees which are most picturesque and necessary to be introduced truthfully into the landscape and scenery of our native land.

List of Subjects in Second Series.

THE SCOTCH FIR—Pencil & Color.
THE LARCH—Pencil and Color.
THE ELM, Trunk—Pencil & Color.

THE ELM TREE—Pencil and Color.
THE CHESTNUT—Pencil and Color.
THE LIME—Pencil and Color.

THE POPLAR—Pencil and Color.
THE WILLOW—Pencil and Color.
THE WEEPING WILLOW.

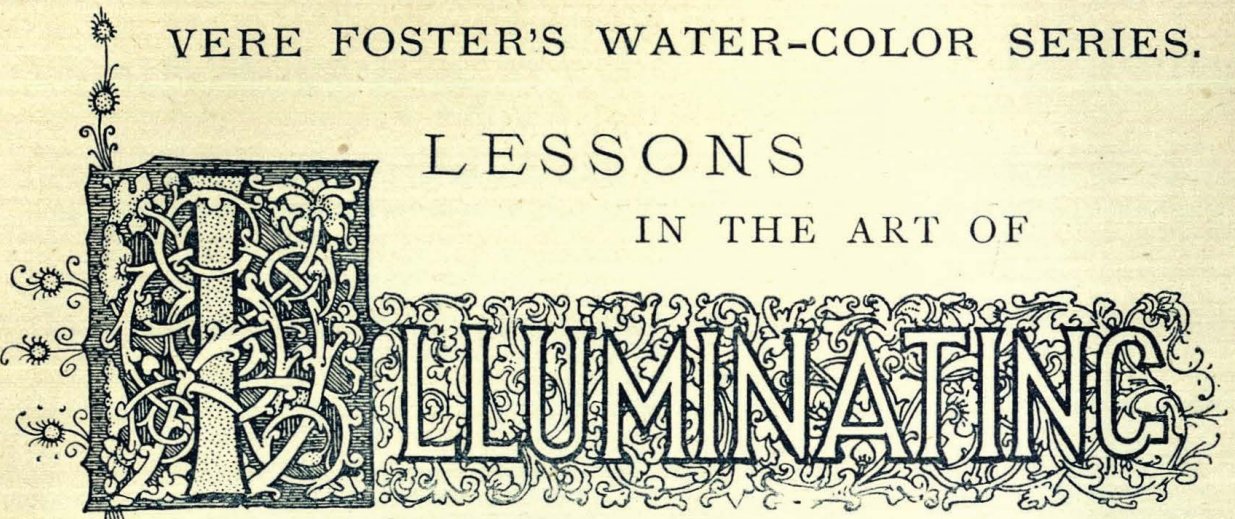
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PRACTICAL INSTRUCTIONS AS TO MATERIALS AND MODES OF WORKING.

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ILLUMINATED PLATE II.: Twelve Initial Letters from French Manuscript of the fifteenth century—Description of Plate II.—Large Initial Letter of the twelfth century, from Harleian MSS. 3045, British Museum.

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ILLUMINATED PLATE VII.: Borders of Thirteenth and Fourteenth Centuries,—and Heraldic Designs, from Manuscripts in British Museum and Herald's College.—Description of Plate VII.—Border and Text, with Adoration of Three Indian Kings, sixteenth century.

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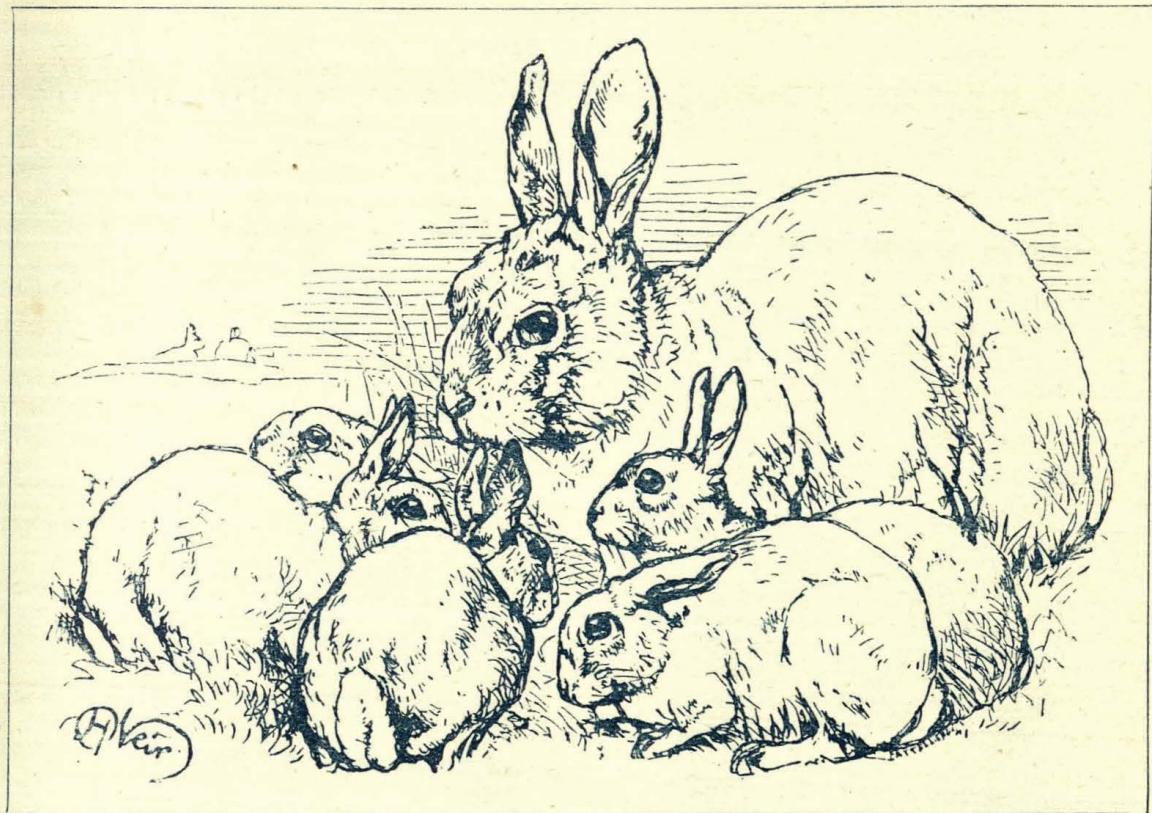
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