Stuart Pallet August 1823

Colours

No 1. White
2. Yellow Ochre
3. Chinese Vermillion
4. Lake Scarlet
5. Antwerp Blue
6. Iron Black
7. Asphaltum

Yellow Ochre + White (10.2) very light

Vermillion + 1/3 of

Vermillion + White (10.2.3) melleres than flesh but matching it in depth

Vermillion + White (1.5) deeper than C

Antwerp Blue + (1.5) depth of C

This is the transition colour approaching the shadows - higher on the

Black + Yellow O. 10.2 + the deeper the flesh -
The flesh shadows in the

Black + Vermillion (10.3) + than flesh

The three last produce all the shadows of flesh - being mingled, modified, or used separately -
In this way, the effect of a final
practise portrait painting, he did not know but he should adopt it.

Stewart's palette was of mahogany, smaller than the large pallets affected by some before artists, oval, it kept very clean, and polished by cleaning. He preferred a light grey or lead colour for his ground, whether of canvas, or panel, and he often avoided its effects in their passages. It was always set ground, not absorbent.

His selection of colours, with his mode of using them, commanded all varieties of complexion, from delicate to dark, while very many artists would seek means to produce the same varieties of tone through a range of but a brighter duller yellow reds.

It may be observed that, though he preferred "Antwerp Blue" to all other ordinary Blues, he would doubtless have used ultramarine on ultramarine, both for the opaque, and especially the transparent tint. The tint of ultramarine is more intense and more lasting, and tends to soften and make it lighter, and would be preferable in this regard if an artist would have pursued it.

Mr. Turner.

Alston's pallet was different in its arrangement, but he said that Stewart's was a very philosophical pallet, and that it was...