Stewart Pallet August 1823

<table>
<thead>
<tr>
<th>No.</th>
<th>Shade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>White</td>
</tr>
<tr>
<td>2</td>
<td>Yellow ochre</td>
</tr>
<tr>
<td>3</td>
<td>Chinese Vermillion</td>
</tr>
<tr>
<td>4</td>
<td>Lake (boulet)</td>
</tr>
<tr>
<td>5</td>
<td>Antwerp Blue</td>
</tr>
<tr>
<td>6</td>
<td>Iron Black</td>
</tr>
</tbody>
</table>

7 Alphabetism

8 (Ital. Brown 1811) vs. (part 51)

9. Yellow ochre 2 White (1.2) very light

10. Vermillion 2 White (1.5) 2 1/4

11. Yellow 2 White (1.2) yellower than flesh but matching it in depth

12. Vermillion 2 White (1.3) deeper than 10

13. Antwerp Blue 2 (1.5) depth of 9 2 1/4

This is the transition colour approaching the shadows, light, receding from

14. Black 2 Yellow 2 (1.2) to clear the flesh, the deep yellow in the
skin tone.

15. Black 2 Vermillion (6.3) 2 1/2

16. Deepen, more black

The three last produce all the shadows of flesh, being mixed and modified on and separated from it, as a means, the effects of a finish.
playing with asphaltum, asphaltum deatlying, 
Blue - or both mixed, or Better, or both mixed. 
with lakes.

Dr. Hair Stewart often used a mixture of 
Vandyke Brown 2 parts & Brown-umber 2 parts.
The former is a bad when it not in all circum. 
stances permanent. the latter is a fine when, 
gives permanence to the former. If Hair, improves the colour. Of course it is equally eligible for 
depurines, grounds, shadows &c.

The foregoing was the habitual pallet of 
Stewart, but at the time I was him (Aug. 1828) 
he had for simplicity sake substituted 
Black for Black and White (6) in the 
row of Shadow colours. mixing for his 
break with 7 it came to the same thing as 
6, or with which he commanded the grey 
of Black & White, which also could be 
modified with 7 or 8, or both in the break.

Mrs. Potter was different in its arrange- 
ment, but he said that Stewart's way was a 

philosophic pallet, and that if he
were to practice portrait painting, he did not know but he should adopt it.

Stewart's plate, board was of mahogany, smaller than the large plates affected by some other artists, oval, kept very clean, and polished by cleaning.

He prepared a light gray or lead color for his ground whatever of covers, or frame, and he often availed of its effects in thin passages. It was always oil ground, not absorbent.

His selection of colors, with his mode of using them, commanded all varieties of complexion from delicate to dark, while very many artists would seek to produce the same varieties in color through a range of both brighter of duller yellow and red.

It may be observed that, though he preferred Antwerp Blue to all other ordinary Blues, he would doubtless have used Ultramarine. (French Ultramarine is much better.)

A Ultramarine color, but for the expense, and especially the trouble and certainty of preserving it. As also to Middle Lake, its character had not been established as his day is yet at young age would have preferred. 

Ralph Eagerly.
Stewart Pallet  August 1823

1. Creamy White
2. Yellow Ochre and its Tints
3. Chinese Vermillion
4. Scharlakane
5. Ultramarine Blue and its Tints
6. Sargy Black
7. Asphaltum
8. Naples White

He only used Naples yellow at 2. and Yellow Ochre for Yellow in pastel