Bowles's florist: containing sixty plates of beautiful flowers, regularly disposed in their succession of blowing: to which is added an accurate description of their colours with instructions for draw...

Bowles, Carington, 1724-1793
London, England: Carrington Bowles, 1777

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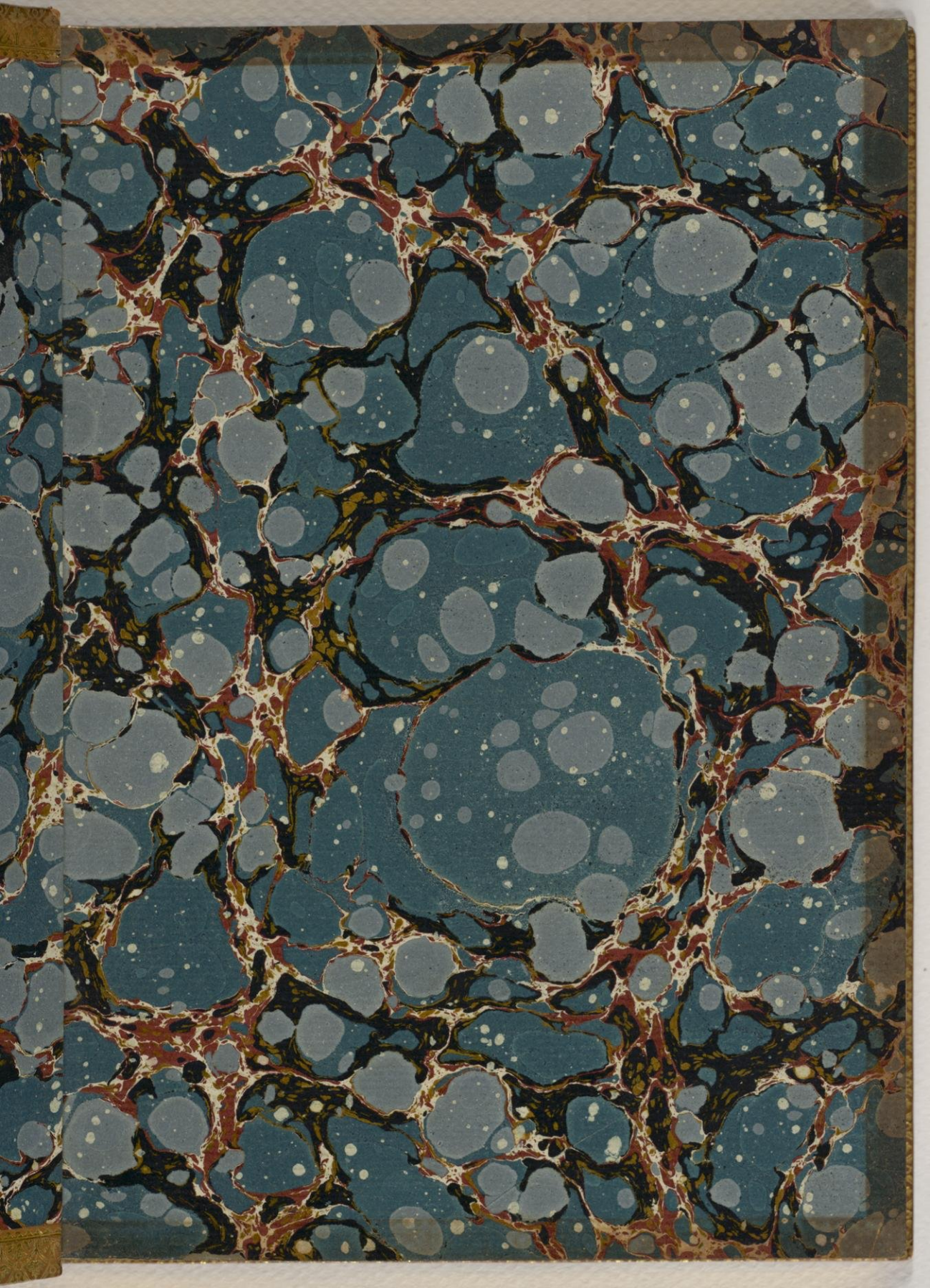

OUND BY RIVIERE & SON

BOWLES'S FLORIST:

CONTAINING

SIXTY PLATES

OF BEAUTIFUL

FLOWERS,

Regularly disposed in their Succession of BLOWING,

TO WHICH IS ADDED,

An accurate DESCRIPTION of their COLOURS,

WITH

INSTRUCTIONS

FOR

DRAWING and PAINTING them according to NATURE.

BEING

A NEW WORK,

Intended for the USE and AMUSEMENT of

GENTLEMEN AND LADIES

DELIGHTING IN THAT ART.

LONDON:

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INTRODUCTION.

PAINTING having already had ſo many eloquent and powerful Advocates, it would now ſeem impertinent to tire the Reader in endeavouring to prove that Art noble and delightful. That it is ſo, the Ingenious have always, in the ſtrongeſt Manner confeſſed, by their conſtant Attention and Encouragement: Therefore, the only Uſe here made of an Introduction, will be to inform the Purchaſers of this Work of the Plan on which it is executed.

The Rules, which will here be laid down, for the executing the pleaſing Branch of Painting, of which this Book is to treat, are the Reſult of real Practice, and delivered without the leaſt Reſerve. In Regard to the engraved Deſigns, it may be thought, that they might have been better repreſented by Copies from the great Maſters, who have excelled in Flower-Painting; ſuch as *Baptiſte*, *Vanhuyſen*, *Verelſt*, &c. The Author is conſcious of the Force of this Objection; but as many prefer an original Work, for the ſake of its original Particularity, it is here choſe to draw them immediately from Nature.

Drawing from Flowers need not to be loaded with mathematical Rules, yet there is one which we muſt always retain, in order to draw properly from Nature; and that is, Flowers are ſuppoſed in general to be round when ſeen in Front, and to appear oval in Proportion, as they are more or leſs turned from the Eye : But a Circumſtance of the greateſt Conſequence to an elegant Repreſentation of this Part of Nature, is chooſing the Flower in its proper State for Copying. The Gardener may admire his Flower when moſt regular and compact, but the moſt ſucceſsful Painters have always choſe to repreſent their Bloſſoms as ripened to a Degree of Looſeneſs, ſubject to be folded and play in the Wind. By taking the Liberty here recommended, the Propriety of ſtrict Drawing will ſtill be adhered to, and the young Practitioner will happily avoid the lifeleſs Formality of flat Drawing, and the Errors of an unlimited Floridneſs. There are indeed many curious Plants that their own particular Beauties would appear formal in Painting, and they are therefore omitted, or only occaſionally drawn, for the Uſe of the Botaniſt, when ſuch Accuracy is required, that the ſtricteſt Formality of Drawing cannot then become a Fault.

COLOURING

IS not here to be underſtood, as only the putting in the Colours preſented by Nature on the Flowers, but likewiſe the ſhadowing thoſe Colours, in ſuch a Manner, as to have the ſame Effect in the inner Parts of the Flower, as the Out-line has to the Extremities. It is a general Rule in Painting, that the Light ſhould come in from the Left-hand; and, conſequently, the Right-ſide of the Object muſt appear darkeſt; but the Thinneſs of the *Petals**, in ſome Flowers, admitting the Light through them, there will happen neceſſary Lights to be ſhewn, tho' on the Right-hand Part of the Flower, which, in a more ſolid Subſtance, would appear abſolutely dark.

The Limits of the Work, and as I preſume, the Students Deſire to come to the practical Part, occaſions the being as brief as poſſible on the Theory of the Study. The Painter, who may perhaps ſmile at the Plainneſs and intended Simplicity of theſe Inſtructions, ſhould conſider that this is a Work not addreſſed to thoſe who are already Artiſts, but an Invitation to the young uninſtructed Admirers of Painting to the Practice of this delightful Branch of it.

The principal COLOURS *uſed in* FLOWER-PAINTING.

White, —— Flake-White.
Reds, —— Carmine, Lake, Vermillion, Red Lead.
Blues, —— Ultramarine, Bice, *Pruſſian* Blue, Indico.
Green, —— Sap-Green.
Yellow, —— Gamboge, *French* Berries.
Browns, —— Gall-Stone.
Black, —— *Indian* Ink.

* *Petal* is the Term uſed in Botany to expreſs that Part, or Parts of the Plant, which compoſe the Bloſſom. 'Tis neceſſary to make Uſe of this one Term of that Science, as there will be Occaſion in the Courſe of this Work, to deſcribe the particular Parts of the Flowers.

Carmine

Carmine is to be tempered in your Shell with Gum-Water; and adding a little Spirits of Hartſhorn, when uſed for the pale Colour, it gives it a very pleaſant Bloom for Flowers.

Sap-Green, Gamboge, and *Indian* Ink, are only to be diluted with fair Water.

The Colour is to be extracted from the *French* Berries, by breaking them a little and pouring boiling Water on them, adding a little Allum.

The other Colour smuſt be ground fine on a Stone, with Gum-Water proportioned to their Quality.

Lake, *Pruſſian* Blue, and Indico, being liable to crack, a little Sugar-Candy, diſſolved in weak Gum-Water, is preventive to that Inconveniency.

Gum-Arabic is what is uſed: 'Tis neceſſary to chooſe the clear-eſt, it being very eſſential to the Beauty of the Colours.

The Pencils are thoſe of Camel's Hair. The youngeſt Practitioner need hardly be informed, that it is the beſt to chooſe thoſe that taper to one and a fine Point, without being ſubject to ſplit at the Ends. For painting Flowers, they are beſt of a moderate Length in the Hair.

If the Colours ſhould happen not to work freely, occaſioned by any Greaſineſs of the Paper, a little of the Gall of an Ox, or a Fiſh, the latter being preferable, will greatly aſſiſt the Freedom of the Pencil.

N. B. Ladies and Gentlemen may be ſupplied with the aforementioned Colours, and all others, carefully prepared: Alſo, all Materials for Drawing and Painting, at the moſt reaſonable Rates, by the Publiſher of this Work.

INSTRUCTIONS FOR COLOURING.

HYACINTH. *January.* PLATE I.

HYACINTHS are Blue, or White; others are White, with a faint Tinge of Crimſon. The Blue ones are begun with Bice, ſhadowing with *Pruſſian* Blue, and finiſhing with Indico. The light Parts may be worked at Diſcretion, either leaving the Paper, and by neatly ſhading with Bice, or by laying it all over and heightening with White. The White *Hyacinths* may be coloured in the ſame Manner as the White *Lilly*. For thoſe with a Bluſh of Crimſon, a faint Tinge of Carmine muſt be tenderly waſhed over, and finiſhing as directed for the White ones. If Ultramarine is uſed inſtead of the Bice, it will make the Work appear more delicate. The Stalk and Leaves are a bluiſh Green, done with the ſame Mixture as the *Lilly*.

CYCLAMEN. *January.* PLATE II.

THIS Flower is a purpliſh Red. Its Stalk is reddiſh at the Bottom, and whitiſh upwards. The Leaves are a deep Green on the upper Side, and a reddiſh Purple underneath.

CROWFOOT. *January.* PLATE III.

THE Flower is Yellow; the Stalks a whitiſh Green, tinged with Red towards the Bottom; the Leaves alſo a very pale Green.

HEN

HEN and CHICKEN DAISEY. *January.* PLATE IV.

THE principal Flower is variegated with White and Red; the little ones, which ſurround it, nearly all White; the Stalks a pale Green, tinged with Red at the Bottom; the Leaves a pleaſant Green.

COLCHICUM. *January.* PLATE V.

A Pale purpliſh Crimſon is the Ground Colour of this Flower, which is ſpotted with a deep Red; the Leaves a deep Green.

MEZERION. *February.* PLATE VI.

A Pale Crimſon is the Colour of the Flower when ſeen open; the Outſide much deeper; the Stem is Brown; the Leaves, which but juſt appear while the Flowers are in Bloom, are a pleaſant Green.

ALMOND BLOSSOM. *February.* PLATE VII.

THIS early and beautiful Flower is a pale Roſe Colour, ſomewhat inclining to the Purple. A very faint Waſh of Carmine muſt be laid all over, ſhadowing neatly with a reddiſh Purple, made with Carmine and a very little *Pruſſian* Blue. The Stem is Brown, done with Biſtre, finiſhing with Black; the Buttons are a pale Yellow; the Foot-ſtalks and Cups of the Flowers are a pale Green. Scarce any Leaves appear while the Flower is in Bloom, excepting a few beginning to ſhoot at the Ends of the Branches, which are a pleaſant Green; begun with Sap-Green, finiſhing with *French* Berries and Indico.

HYPATICA. *February.* PLATE VIII.

THE Flower is a deep Blue; the Stalk pale Green, tinged with Red; the Leaves deep Green.

CROCUS. *February.* PLATE IX.

THE *Crocus* is either Yellow, very tenderly ſtriped with Purple in the Middle of each *Petal*; or pale Purple, ſtriped with a deeper Tint of the ſame Colour: For the Colouring of which we refer the Practitioner to the Flowers of the ſame Colour el-

where treated of. The Leaves are a dark Green, with a white Vein up the Middle of each; the Film which ſurrounds them at the Bottom is a pale whitiſh Brown.

SNOW-DROP. *February.* PLATE X.

THE Whole of this Flower is White, excepting an Edge of Green on the inner *Petals*. The Stalk is pale, and the Leaves a bluiſh Green.

PASQUE FLOWER. *March.* PLATE XI.

THE Flower is a rich bluiſh Purple; the Stalk a whitiſh Green, but purpliſh at the Baſe; the Leaves a pale whitiſh Green; their Foot-ſtalks reddiſh.

DOUBLE DAFFODIL. *March.* PLATE XII.

THE larger outer *Petals* are a pale Yellow; the ſame ones deeper, and the ſmall ones, partly underneath the large ones, Orange Colour. The Stalk and Leaves are to be done as the *Jonquil*, in *Page* 11.

SINGLE ANEMONE. *March.* PLATE XIII.

SOME *Anemones* are Purple, others Scarlet, and others are pale Straw Colour, ſtrip'd or ſpotted with Crimſon. The Purple ones are to be painted with a Mixture of *Pruſſian* Blue and Carmine, finiſhing the ſtrongeſt Parts with Indico. The Scarlet ones are to be done according to the Directions given for the Scarlet *Mountain Lilly*, in *Page* 12. The variegated ones are to be firſt covered with a thin waſh of Gamboge, ſhading with Biſtre. For the Crimſon Stripes or Spots, a Lay of Carmine, ſhading with the ſame Colour; for the dark Parts, Indico. The Leaves may be done as thoſe of the *Guelder Roſe*. The Stalk is Brown.

FUTILLARIA. *March.* PLATE XIV.

A Dull reddiſh Purple is for the Ground Colour of this Flower, and check'd with a deeper Colour, or ſometimes with a duſky Yellow. The Stalks and Leaves are Blue and Green.

VIOLETS, Double and Single. *March.* Plate XV.

THE Flower is a deep Blue, with a Tinge of Purple; the Stalks is a pale Green, ting'd with a reddiſh Purple towards the Bottom; the Leaves a ſtrong Green.

CROWN IMPERIAL. *April.* Plate XVI.

THIS Flower is a rich Orange Colour; begun with a Lay of Gamboge, and on that another of Red Lead, ſhadowing with Carmine. The Leaves, which in a very ſingular Manner crown the Flower, are to be done as directed for the Leaves of the *Guelder Roſe* in *Page* 10. The Stalk is ting'd with Brown.

Double ANEMONE. *April.* Plate XVII.

OF theſe Flowers, eſpecially the double Ones, there is ſuch a Variety, and the Colours on them ſo diverſified, that we can only mention the richeſt Sorts, and leave the Practitioner to the Study of Nature, that inexhauſtible Fund of Improvement. The large *Petals* are White, ſtriped or clouded with Carmine. The ſmall *Petals* are done with a pale Straw Colour, ſhaded with neat Lines of Carmine, or Green made with Indico and *French* Berries, according to Fancy. The Stalk is Brown, by a Mixture of Carmine and Sap-Green, ſhaded with Indico and Carmine. The Leaves Sap-Green, and finiſhed with *French* Berries and Indico.

LILLY of the VALLEY. *April.* Plate XVIII.

THE Flower is White, painted in the ſame Manner as the *Guelder Roſe*; Leaves, Sap-Green and Indico; the Stalk, Sap-Green.

Single DAFFODILE. *April.* Plate XIX.

THIS Flower, with its Stalk and Leaves, are to be coloured in the ſame Manner as the *Jonquil*, deſcribed in *Page* 11.

Double HYACINTH. *April.* Plate XX.

THIS Flower, with its Stalk and Leaves, are to be coloured in the ſame Manner as the Single one, deſcribed in *Page* 7.

GUELDER ROSE. *May.* Plate XXI.

THIS Flower is White, to be painted in the ſame Manner as the White *Lilly*, making the dark Side pretty ſtrong, in order to give Roundneſs to the Cluſter. The Leaves are to be

done

done with Sap-Green, ſhading with Indico and *French* Berries. The Stem is a blackiſh Brown, being woody, to be done with Biſtre, ſhadowing with *Indian* Ink.

JONQUIL, Double and Single. *May*. Plate XXII.

BOTH theſe Flowers are a fine Yellow; the Cup in the Middle of the Single one Orange Colour, laid firſt with Red Lead, over which a Lay of Gamboge, and ſhadowed with Carmine; the darkeſt Parts with Carmine and Indico. The other Parts of the Flower, Gamboge, ſhadowed with Gall-ſtone, and in the darkeſt Parts with Biſtre and a little Carmine. The Stalks and Leaves are a bluiſh Green, made with *Pruſſian* Blue and Sap-Green, adding Indico in the darkeſt Parts.

AURICULA. *May*. Plate XXIII.

THIS beautiful Flower is, by the Gardener's Art, ſo varied, that a particular Deſcription of its Varieties would be endleſs. A much eſteemed Sort is to be coloured thus: Begin with a pale Lay of Gamboge, ſhadowing it with Biſtre, leaving a broad Space round the Center White, which Part is to be ſhadowed with *Indian* Ink, mixed with Sap-Green; then that Part which is begun with Gamboge, is to be variegated with a purpliſh Red, made by a Mixture of Carmine and *Pruſſian* Blue: The Hollow in the Center muſt be a ſtrong Yellow, ſhadowed with Gall-ſtone. This done, it is to be neatly dotted with White, moſtly on the Center, mixing *Indian* Ink proportionably with the White, as the Flower becomes dark. The Stalk and Leaves are a greyiſh Green, to be painted with a Mixture of Sap-Green, White and Indico, adding more Indico for the Shades.

RANUNCULUS. *May*. Plate XXIV.

RANUNCULUSES are variouſly coloured; ſome are White, edged or clouded with Crimſon; others Straw-colour, or Yellow, ſtriped with Scarlet, which may be executed according to the Directions given for other Flowers of the ſame Colour, a Repetition of the Mixture of the Colours being needleſs. The Leaves are done with Sap-Green, ſhadowing with Indico and *French* Berries; taking the Liberty of making ſome Leaves Yellowiſh or Brown, which makes a pleaſing Variety in the Work. The Stalk is to be made Brown, by a Mixture of Carmine and Sap-Green.

TULIP. *May.* PLATE XXV.

THIS Flower is not at all inferior to the *Carnation*, as to Variety, though ſomewhat different in Diſpoſition of Colour, the *Tulip* being generally ornamented with Stripes of various Colours. Crimſons and Purples, upon either a White, Yellow, or Straw-colour Ground, are the moſt common; for the Mixtures and ſhading which Colours, any Student, by referring to the Direction for the *Jonquil*, in the preceding Page, will be enabled properly to colour this Flower. The Leaves and Stalk may be done in the ſame Manner as thoſe of the *Carnation*.

MOUNTAIN LILLY. *June.* PLATE XXVI.

THE *Mountain Lillies* are ſome Yellow, others a moſt rich Scarlet. The Yellow ones are done with a pale Gamboge, ſhading with Biſtre, Carmine and Yellow mixed together, ſo as to make a pleaſant Brown. At the Baſe of each *Petal* are neat Spots of ſtrong Indico. The Stalks and Leaves are a pleaſant Green; to be done with Sap-Green, add a very little *Pruſſian* Blue. The Bottom of each Leaf ſwells into a roundiſh Knob, which is conſiderably paler than the other Parts. The Scarlet ones are to be ſmoothly laid with Red Lead, ſhading with Carmine, adding Indico for the deepeſt Shades. The Style, Filaments and Buttons are Orange Colour, laid firſt with Gamboge, and ſhadow'd with Carmine.

JESSAMINE. *June.* PLATE XXVII.

THIS Flower is painted in the ſame Manner as the Guelder Roſe; the Buds Straw-colour, *Indian* Ink and Gamboge; the Stalks and Leaves a ſtrong Green.

ROSE. *June.* PLATE XXVIII.

THE Roſe is, and very juſtly, the Favourite of the Painters; ſeldom left out in any Compoſition where it can be admitted. Eſteemed for its natural Tenderneſs of Colour, and Boldneſs of Shape, it furniſhes Matter for the moſt maſterly Pencil. Our common Method of Colouring this Flower, is to begin with a Lay of thin Carmine, and to ſhadow it, by uſing the Carmine in Degrees thicker, and conſequently darker. This Manner, by its gay Appearance at firſt, courts the Eye, but is evidently erroneous; for notwithſtanding the fineſt Colours we can uſe are but Dirt, when compared with the natural Gaiety of the Tints on Flowers, yet the Colouring the Roſe with Carmine only,

gives

gives it a diſagreeable and unnatural Glare: To prevent which it is here recommended, after the firſt or lighteſt Carmine is laid on, to ſoften it with a faint Waſh of *Pruſſian* Blue, then proceed with pure Carmine; and, to give Power to the darkeſt Parts of the Flower, and Roundneſs to its Appearance, add a little Indico. If one is repreſented ſo much blown as to ſhew the Buttons in the Middle, they are firſt to be laid with Gamboge, and ſhadowed with Gall-ſtone. The Stalks are browniſh, done with Sap-Green and a little Carmine; adding Indico for the Shades, on the dark Side. The upper Sides of the Leaves are done with Sap-Green, ſhadow'd with *French* Berries and Indico mixed together, to make a dark Green. The Barks, or under Sides, are dulliſh Green, made with White, Indico, and a little Sap-Green. It is not pleaſing in Nature, but to make ſome of the Leaves a yellowiſh Brown, as if withering, gives a natural and pleaſant Air in Painting, which is to be done with a Mixture of Gamboge, Sap-Green, and Carmine.

IRIS. *June.* PLATE XXIX.

THERE is a very great, if not unlimited, Variety in the Colouring of this Flower; the moſt common are Blue, with a Yellow Vein on each *Petal*; others pale Fleſh Colour, variegated with Purple or Blue, *&c.* The Colour of the Flower here repreſented, is as follows: The three upright *Petals* are White, to be painted according to the Directions for the *Narciſſus*, tinging the Baſe of each *Petal* with Gamboge. The other three *Petals* are Purple, with a Vein of Yellow, beginning at the Baſe, and ending about the Middle. The Purple is done with a Mixture of Carmine and *Pruſſian* Blue, beginning pale, and ſtriping it from the Center with a deeper Colour, in the ſame Manner as repreſented in the Engravings, adding Indico for the ſtrongeſt Shades. The Leaves and Stalk are a bluiſh Green, done with Sap-Green and *Pruſſian* Blue, ſhadowing with the ſame Colour.

NARCISSUS. *June.* PLATE XXX.

WHITE Flowers vary in their Shades, notwithſtanding their Ground Colour is alike. In ſome the dark Parts appear bluiſh; in others a little browniſh; others again have a greeniſh Tinge in the Shades. This Flower is to be done by leaving the Paper for the White, beginning the firſt or paleſt Shade with a Mixture of *Indian* Ink, Indico, and a very little Sap-Green proceeding with the ſame Colour, uſing it thicker for the darkeſt Shades. The Bottom of each *Petal* is faintly ting'd with Green;

and,

and, in the Center of the Flower, a ſmall Edge of Carmine ſurrounds a Tuft of ſmall *Petals*. The Stalk and Leaves are a blue Green, made with *Pruſſian* Blue and Sap-Green; ſhading with the ſame Colour, and deepened with Indico. The Scabbard, at the Bottom of the Flower, is a pale Brown, coloured with Biſtre and Yellow mixed together.

POPPY. *July*. PLATE XXXI.

THE Inſtructions given for the *Carnation*, as below, are all that are requiſite for this Flower; only obſerving that it is diverſified by different Colours on the Edges of the *Petals*, not ſtriped or clouded as that Flower.

GERANIUM. *July*. PLATE XXXII.

THIS Flower is to be coloured in the ſame Manner as the *Almond Bloſſom*, deſcribed in *Page* 8, only ſomewhat deeper. The Leaves are a pleaſant Green, with an Edge of pale Straw-colour, as repreſented in the Engraving. The Stalk is Green, ting'd with Brown towards the Bottom.

CARNATION. *July*. PLATE XXXIII.

THERE is ſuch a Variety of *Carnations*, that a particular Deſcription of them would be endleſs, being compoſed of the following Colours; White, Crimſon, Scarlet and Purple; and thoſe Colours ſo diverſified, that the Student may take the Liberty of his Fancy, without the Danger of deviating from what may happen in Nature. The Cup, Leaves, and Stalk, are a pale bluiſh Green, to be done with a Mixture of *Pruſſian* Blue, Sap-Green and White, adding Indico for the darkeſt Parts.

PIONY. *July*. PLATE XXXIV.

THIS Flower is a deep Crimſon, beginning with a ſtrong Lay of Carmine, proceeding with the ſame Colour, adding Indico proportionably, as the Shades grow darker. The Stalk is a pale Green, faintly ting'd with Brown, by waſhing ſlightly over the Sap-Green with Carmine. The upper Sides of the Leaves are a ſtrong Green to be done with deep Sap-Green, ſhading with the Mixture of *French* Berries and Indico. The under Sides are paler.

FOX-GLOVE. *July.* PLATE XXXV.

THIS Flower is Crimſon, inclining to Purple; begin with a ſtrong Lay of Carmine, and neatly ſhading with a Mixture of Carmine and *Pruſſian* Blue. The Bottom of the Flower is White, ſhaded with a greeniſh Tinge, by a Mixture of *Indian* Ink and Sap-Green; neatly blending the Carmine with it, by fine Strokes of each Colour. The Leaves and Stalk, from the Beginning of the Flowers to the Top, are a Brown, made with Sap-Green and Carmine. The bottom Parts are a pleaſant Green with Sap-Green and a very little *Pruſſian* Blue; ſhading with the ſame Colour, and finiſhing with *French* Berries and Indico.

SUN-FLOWER. *Auguſt.* PLATE XXXVI.

THE *Petals* of this noble, though common Flower, are a fine Yellow, painted in the ſame Manner as the yellow Part of the *Jonquil*, deſcribed in *Page* 11. The Center is a ſtrong reddiſh Brown, made with Yellow, Carmine and Indico; uſing more Carmine and Indico for the deepeſt Shades. The Leaves and Stalk are a pleaſant Green, done with Sap-Green, ſhadow'd with the ſame Colour, and deepen'd with Indico and *French* Berries.

LILLY. *Auguſt.* PLATE XXXVII.

LILLIES are either White, or Orange Colour. The White Ones are done by leaving the Paper for the lighteſt Parts, and ſhadowing with a Mixture of *Indian* Ink, Indico, and a very little Sap-Green, keeping (as has been before recommended for the other Flowers) a proper Gradation of the Shades. The Buttons are Orange Colour, and the Style a pale Green. The Leaves and Stalk are a bluiſh Green, with a Mixture of Sap-Green and *Pruſſian* Blue, finiſhing with Indico. The Orange-coloured Ones are done in the ſame Manner as the *Naſturtian*, or *Garden Creſſes*, in *Page* 18, ſpotting the Inſide of each *Petal* with Indico towards its Baſe. The Buds, while young, are Green, turning to the Orange as they ripen, which makes a pleaſing Variety in the Colouring.

DOUBLE STOCK. *Auguſt.* PLATE XXXVIII.

DOUBLE *Stocks* are a purpliſh Crimſon, or variegated with White and Crimſon. The Cluſter of ſmall *Petals* in the Middle are Green, which diffuſes itſelf faintly on the larger Ones, and affords a pleaſing Diverſity. The Stalks and Leaves are a whitiſh Green.

CON-

CONVOLVULUS. *August.* Plate XXXIX.

BLUE is the principal Colour of the *Convolvulus*; but the Base is stained with Yellow, which gradually becomes White, and spreads itself in Rays, like a Star, in the Center. The Leaves and Stalk are a whitish Green.

HOLLYHOCK. *August.* Plate XL.

HOLLYHOCKS vary, from the palest Rose Colours to the deepest Crimson. Some are White, which in a Composition, afford an agreeable Contrast to the other Flowers, by their beautiful Shape; but if represented singly, 'tis easily imagined any of the other Colours are the most interesting: For which the Method laid down in *Page* 12, for painting the *Rose*, will answer, using the same Colours deeper, according to Fancy, preserving a proportionable Shade of Colour, that the deep Shades may not appear too suddenly dark to drown the Effect of the pale Colours. The Stalk and Leaves are a pale Green, to be done with Sap-Green mixed with White, for the pale Colours; the same Colour, only less White, for the next Shade, and adding a little Indico for the darkest Shades.

ALTHÆA FRUTEX. *September.* Plate XLI.

THE Flower is White, stained with a reddish Purple at its Base. The Cluster of Buttons is Yellow; the Stalk dark Brown; the Leaves a pleasant Green.

DOUBLE LARKSPUR. *September.* Plate XLII.

LARKSPURS have all the Varieties of the *China Aster*. The Leaves and Stalk are a bluish Green.

AFRICAN MARYGOLD. *September.* Plate XLIII.

AFRICANS are either Yellow or Orange Colour. The Yellow ones are to be done according to the Directions in *Page* 11, for the yellow Part of the *Jonquil*, either pale or deeper at Discretion; and the Orange Colour ones as the *Crown Imperial*, in *Page* 10. The Stalk and Leaves are pleasant Green.

BAL-

BALSUM. *September.* PLATE XLIV.

SOME are Crimſon, and others are ſtriped with Crimſon or Scarlet; the Stalk is a faint yellowiſh Green; the Leaves ſomething ſtronger.

PASSION FLOWER. *September.* PLATE XLV.

THIS Flower is, in Nature, ſo beautifully ſingular in its Structure, that without the Advantage of Colour, (in which it is alſo delightful) it would engage the Attention of every curious Obſerver of Nature. The *Petals* are a greeniſh White, to be painted with a Mixture of *Indian* Ink and Sap-Green, leaving the Paper in light Parts. The Threads are ſo exactly ſet and coloured as to form three Circles of different Colours, *viz.* the outer one Blue, ſhadowed with *Pruſſian* Blue; the next is White, to be done by continuing the Stroke with Flake White, making the Space between each Thread dark with *Indian* Ink and Indico; the inner Circle is a reddiſh Purple, done with a Mixture of Carmine and a little *Pruſſian* Blue; the Center of the Flower is a pale Yellow; the five Buttons are Yellow in the Inſide, which is the Part moſtly ſeen, by their curling back as ſoon as the Flower blows: The other Parts which project from the Center are a pale Green, excepting the three Projections for the Top, which are Purple; the Bud is a pale Green, with a Tinge of Red at its End; the Leaves are a dark Green, to be done with Indico, *French* Berries, and a little *Indian* Ink, mixed together; the Stalks and Tendrils are made Brown with Sap-Green and Carmine. The Religious have named this Flower, from a Suppoſition of its Parts deſcribing the Paſſion of our Lord.

DOUBLE ASTER. *October.* PLATE XLVI.

THIS Flower varies in Colour from White to the deepeſt Crimſon, or blue Purple. The Center in the ſingle ones is Yellow; the Stalk is Brown, and the Leaves a ſtrong Green.

HONEY-SUCKLE. *October.* PLATE XLVII.

THE Outſide of this Flower is begun with a Lay of Carmine mixed with a little Lake, adding Indico for the dark Shades. Some Flowers, in the ſame Cluſter, are more purpliſh than others, which may be done at Diſcretion, to make a Variety of Colour, by adding *Pruſſian* Blue to the Carmine. The Inſides of the

Petals, which are ſhewn by their ſplitting and curling back at the Ends, are ſome White, others Straw Colour. The White to be ſhadowed with *Indian* Ink, mixed with a very little Sap-Green; the Straw Colour with a very pale Lay of Gamboge, ſhadowed with Biſtre. The Style and Buttons, ſeen at the Ends of the Flower, are a faint Green; the Stalks are a purpliſh Brown, with Carmine and a little Sap-Green; the Leaves Sap-Green, ſhadowed with *French* Berries and Indico.

NASTURTIAN. *October*. PLATE XLVIII.

THIS Flower is, in Nature, the richeſt Orange Colour that can be conceived. The beſt Method of imitating is, by a Lay of ſtrong Gamboge all over; upon that another of Red Lead, leaving the Yellow in the lighteſt Parts, and ſhadowing very neatly with Carmine. On the two largeſt *Petals*, ſeven or eight Lines muſt be very correctly drawn, with a deep Purple, made with Indico and Carmine. The Stalks and Leaves are a pleaſant Green, made with *Pruſſian* Blue and Sap-Green, ſhadowed with the ſame Colours.

HEART's EASE. *October*. PLATE XLIX.

THE two upper *Petals* of this Flower are a rich Purple; the other three Yellow, or Straw Colour, edged and otherwiſe ſtained with Purple, or Olive Colour, with very fine Lines of a deep Purple, beginning at the Baſe, and ſpreading delicately over each *Petal*. The Stalk and Leaves are a pleaſant Green.

GUERNSEY LILLY. *October*. PLATE L.

THIS Flower is a beautiful pale Crimſon, and when ſeen in the Sunſhine appears ſpangled with Gold, beyond the Power of Art to imitate; ſo that the Student muſt be content with making it a delicate Crimſon, by Directions already given for Flowers of the ſame Colour. The Leaves are a blue Green; the Stalk Green, tinged with a reddiſh Brown towards the Bottom.

ARSSMART, or PERSICARIA. *November*. PLATE LI.

THE Flower, while in Bud, is a deep Crimſon; when open ſo as to ſhew the Inſide of the *Petals*, is a very pale Colour, The Stem is Brown, and the Leaves a pleaſant Green.

FRENCH

FRENCH MARYGOLD. *November.* PLATE LII.

THIS Flower is Yellow, ſtriped with a deep Red: ſometimes the Whole is Red, and only tinged with Yellow. The Stalk is tinged with Brown. The Leaves a pale dulliſh Green.

LYCHNIDÆA. *November.* PLATE LIII.

THE Flowers are a very pale Red, a little inclining to Purple. The Stalk is Green, ſtained with a reddiſh Brown. The Leaves a pleaſant Green.

DOUBLE CRESSES. *November.* PLATE LIV.

THE Directions for colouring the ſingle One on the foregoing Page, fully anſwer for this Flower; only obſerving that the Lines on the two large *Petals* in that, are obliterated in this double One.

ST. JOHN'S WORT. *November.* PLATE LV.

THE Whole of this Flower is a fine Yellow. The Stalks a purple Red. The Leaves a bluiſh Green.

POLIANTHUS. *December.* PLATE LVI.

THIS beautiful Flower, little inferior to the *Auricula*, is greatly varied in its Colour. The principal Colour is a pale or deep Crimſon; likewiſe Purple in its ſeveral Degrees of Colour, edged generally with White or Yellow. The Center or tubular Part is Yellow. The Crimſon is firſt laid with a pale Carmine, finiſhing with Indico and Carmine. The Yellow with Gamboge, ſhadowing with Gall-Stone, and the darkeſt Parts with Biſtre. The white Edge muſt be neatly drawn with Flake White; if Yellow, to be waſhed with pale Gamboge upon the White; obſerving where the Flower is in the Shade, to mix a little Biſtre with the White for its Edge. The upper Sides of the Leaves are a pleaſant Green; to be coloured with Sap-Green, and finiſhing with a Mixture of Yellow Berries and Indico, making them appear rough, by ſudden Daſhes of a deep Colour, as expreſſed in the Print. The under Sides are a dull whitiſh Green, to be done with the Colours deſcribed in *Page* 12, for the *Roſe* Leaves. The Stalk is Brown, with a Mixture of Sap-Green and Carmine.

WALL-

WALL-FLOWER. *December.* PLATE LVII.

THE common Ones are Yellow, a richer Sort, called the *Bloody Wall*, Yellow ſtained with Crimſon, very deep on the under Side of the *Petals*, and faintly veined on the upper. The Cup of the Flower is a purpliſh Brown. The Stalks and Leaves a bluiſh Green.

ACONITE. *December.* PLATE LVIII.

THE Flower is Yellow, ſurrounded by Leaves of a ſtrong Green. The Stalk is whitiſh, tinged with Brown near the Flower.

LAURELSTINA. *December.* PLATE LIX.

THE Flower when open is White; but while in Bud, only ſhewing the under Side of the *Petals*, is a reddiſh Brown. The Stalk is alſo a reddiſh Brown. The Leaves a pleaſant Green.

ELLEBORE. *December.* PLATE LX.

THE Flower is White, ſtained at the Baſe of each *Petal* with Crimſon. The Buttons a pale Yellow; the Stalk is a pale Green, ſpotted with Crimſon; the Leaves a ſtrong Green.

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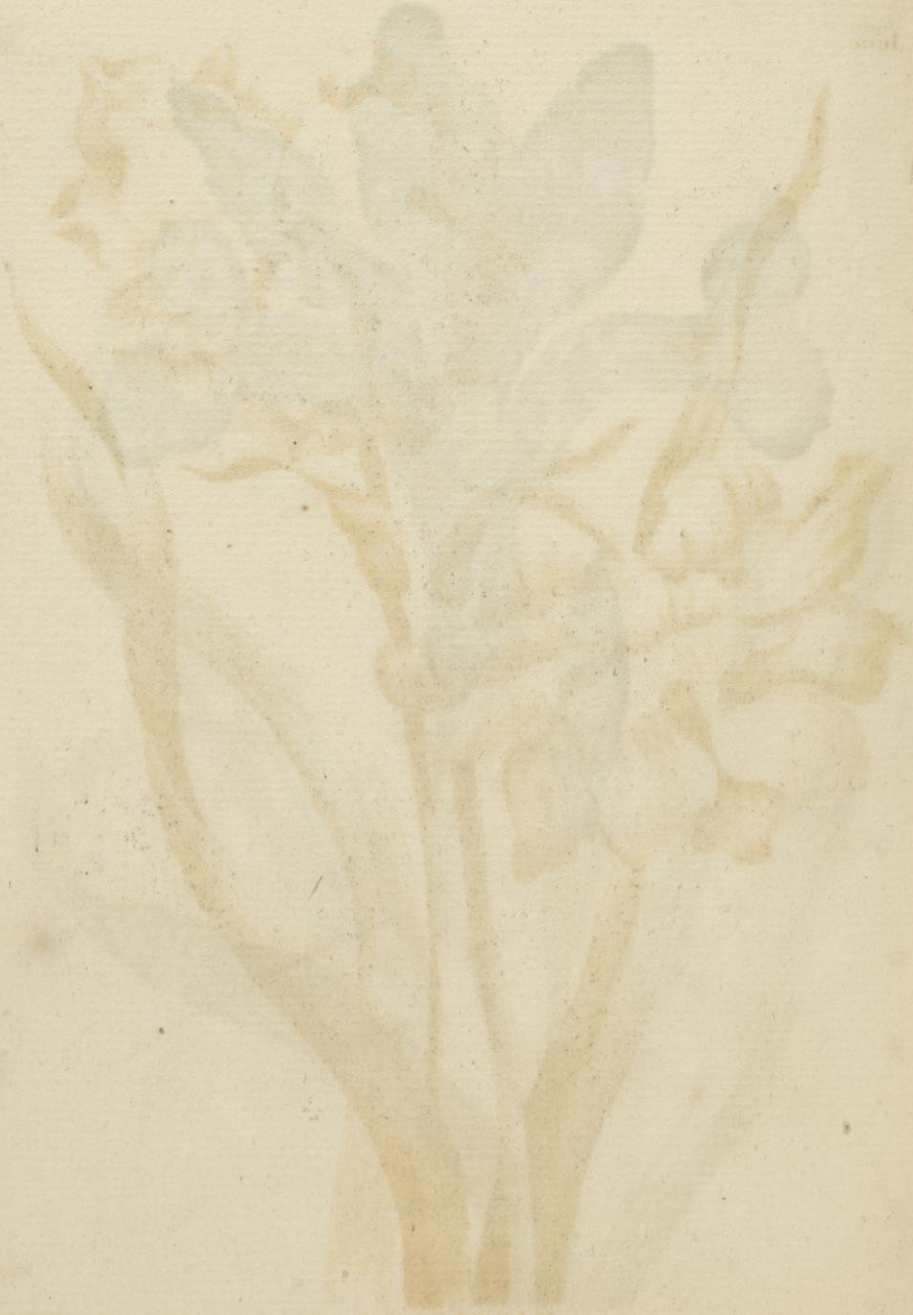

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