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## **A new treatise on flower painting, or, Every lady her own drawing master : containing familiar and easy instructions for acquiring a perfect knowledge of drawing flowers with accuracy and taste : also...**

Brookshaw, George, 1751-1823

London: Longman, Hurst, Rees, Orme and Brown, J. Booth, J.,  
1818

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The image shows the front cover of an antique book. The cover is bound in brown leather on the spine and features a marbled paper design in shades of tan and grey. A central rectangular label with a decorative border contains the title. The text on the label is as follows:

BROOKSHAW'S

*FLOWER PAINTING.*











A NEW TREATISE

ON

# FLOWER PAINTING,

OR

EVERY LADY HER OWN DRAWING MASTER :

CONTAINING

FAMILIAR AND EASY INSTRUCTIONS

FOR ACQUIRING

*A perfect Knowledge of Drawing Flowers with Accuracy and Taste :*

ALSO

COMPLETE DIRECTIONS FOR PRODUCING THE VARIOUS TINTS.

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BY GEORGE BROOKSHAW, ESQ.

AUTHOR OF THE POMONA BRITANNICA.

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LONDON :

PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER-ROW;  
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J. M'CREERY, PRINTER, BLACK-HORSE-COURT, FLEET-STREET.

1818.





ON

## FLOWER PAINTING.

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THE general inclination of ladies for flower painting, added to the great progress many have made in attaining the art, is a convincing proof that the taste, or genius, for this pleasing amusement, is not confined to the male sex; on the contrary, I am much inclined to think, that ladies would sooner arrive at perfection than men, were they at first taught its proper rudiments.

The disadvantages arising from defective instruction, I consider to be the great cause why so little progress has been made, even by ladies who have naturally possessed a taste for painting, and who have had the greatest facilities for its cultivation.

But an error rooted in the fundamental principle of any art, or science, will inevitably prevent the student, or practitioner, from attaining a superior degree of excellence. At a time when female genius seems disposed to make every effort to exert itself, it is to be lamented that so many incorrect drawings are universally presented as copies to paint from; and it is

equally surprising, that but few attempts have as yet been made to correct an evil so generally prevalent.

There are men of abilities, who think it beneath them to paint flowers, and affect to treat that branch of the art with contempt. Of such, I have only to observe, that they are total strangers to the pleasure the mind receives from the study of nature.

With what raptures does the almost inspired Hervey display the beauties of a flower-garden! The imagination is warmed at the description of such elevated ideas; and can it be supposed that the pleasure of the mind is less, in producing upon the canvass an exact representation of such perfection? There is a secret pleasure in copying minutely this part of the creation, which none but those who are capable of doing it, feel; therefore, to treat with indifference, or to think the imitation of nature in this part of her works beneath the notice of a great genius, is at once to give up one of the purest and most interesting sources of mental improvement and enjoyment.

The various beauties which are to be found in every part of Nature's works, present so wide a field for the mind to contemplate, that it may be doubted whether any other art, or science, can afford so much gratification and pleasure to the student: therefore, instead of being contented with merely painting a flower to decorate a flower-pot, or a border for a table—which sometimes cost ladies much time and expence in attaining—how much

more pleasure would it afford them to execute an exact representation of the most beautiful part of the vegetable creation!

We have seen recent instances of the great excellence some females have arrived at, in the representations of Figures and Fruit done in worsted needle-work,—works that are an honour to those who have given proofs of what may be done by perseverance and study. I have seen one instance of superior female merit, that gave me infinite pleasure to observe, which was derived from genius alone; for, without being able to paint a single flower correctly, this lady painted flowers extremely well: it may seem a paradox, but I never saw flowers thrown together in a group, and painted with better effect, not even by Baptist, or any of the most distinguished masters; and at the same time, with but little knowledge: for, on closer inspection, the effect was totally lost; and it was in vain to attempt to discover the general outline, or form of a single flower.

I mention this circumstance to encourage those ladies, who already possess a taste for this most interesting pursuit, to cultivate and improve their talents; for, notwithstanding the various improvements made within the last fifty years, it is still to be hoped, and is probable, that these times will produce some female artists, who will bear away the palm of flower painting from the other sex.

Had painting been pursued with the same attention, assiduity, and zeal, that music has for the last eight or ten years, and with the same advantages in point of instruction, I doubt not but we

should already possess works that would be monuments to future generations of the rapid progress of the arts in the present age; and posterity would have seen, that female genius was not behind-hand in improving them. I here cannot help observing how celebrated and exalted a proof of the powers of female genius is displayed in the works of the Marchioness of Buckingham; it is much to be regretted such instances are not more frequent. I doubt whether our exhibitions will shew many works more distinguished by their merit, than some pictures painted by her ladyship, which adorn the apartments at Stow.

I shall now proceed to lay down such instructions as will be extremely easy for any lady to follow, and which, by practice alone, may enable her to arrive at proficiency. To such as wish to make the most rapid progress, a master will be useful; but as this work is intended for general use and information, every lady who wishes to amuse herself in painting, will find, in these instructions, every difficulty entirely removed; and I will venture to affirm, that a competent knowledge of the art may be obtained from this New Work, without any further assistance.

But before I proceed, it is necessary I should point out an evil to be avoided, which is created under the idea of removing one. Every lady who wishes to learn to paint, furnishes herself with a box of colours; which frequently contains from twenty to forty different cakes.

Now, nothing can tend to embarrass the learner more than such an indiscriminate variety of colours; most of them may be useful in the different branches of drawing, such as landscapes, figures, flowers, fruit, &c. There should be distinct sets for each separate branch, as many colours used in drawing landscapes are not wanted in flower-painting; those mentioned here will be found quite sufficient: but if I should be induced to extend this work to landscape painting, I shall then point out the proper colours.

To remedy that evil, I have here given the names of such colours as are necessary for this peculiar art—the method of making every tint from them—and varying the tints, so as to make them a degree lighter or darker, to answer the desired effects:

*Viz.*

VERMILLION,	PRUSSIAN BLUE,
LAKE,	RAW TER. DE SIENA,
KING'S YELLOW,	BURNT TER. DE SIENA,
GAMBOGE,	BURNT UMBER,
YELLOW OKER,	SAP GREEN.

The above colours are fully sufficient to answer every purpose, the student has arrived at a proficiency, so as to render any written instructions I can give unnecessary. There are many other colours used by those who paint in a very high finished style; but as my view is to make the instructions as easy as possible, it is not necessary to point out nice difficulties.

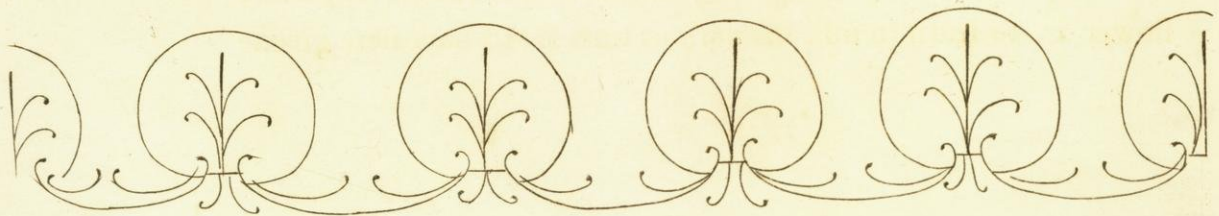
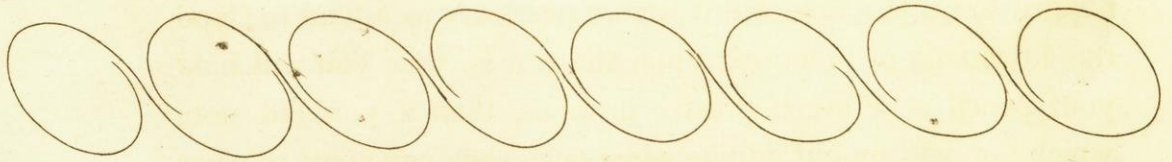
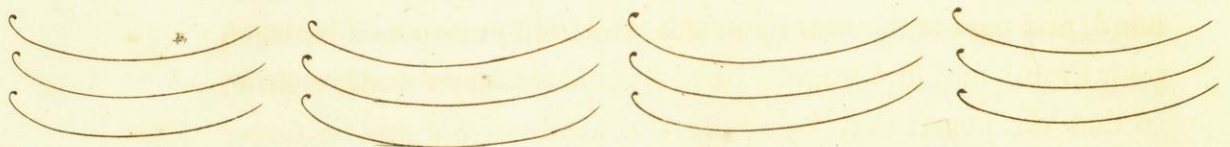
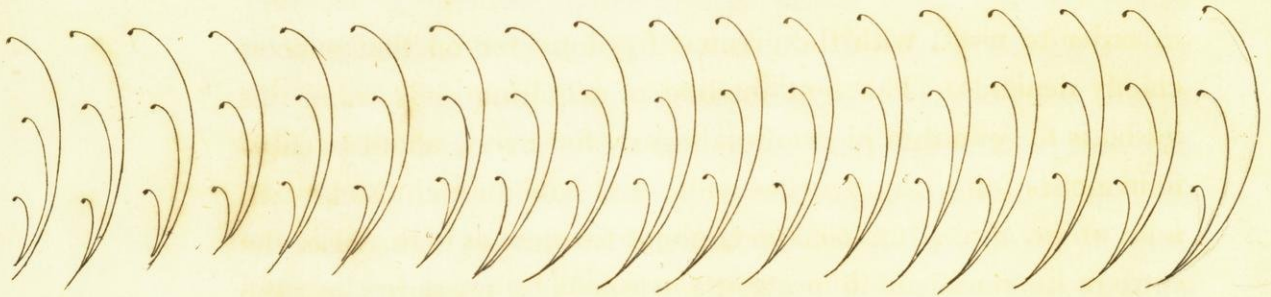
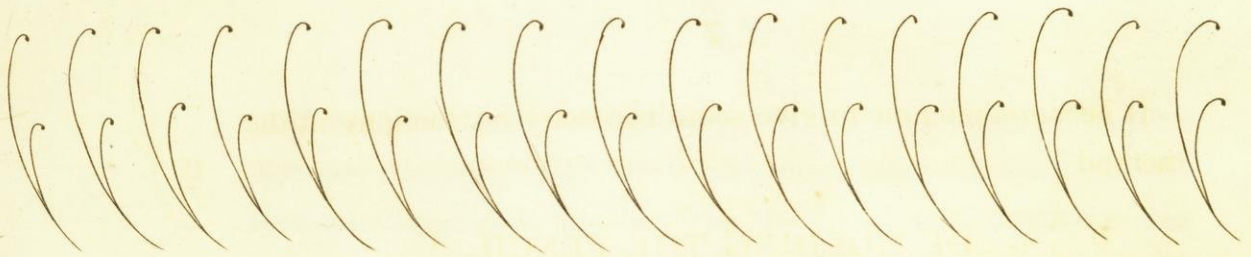
It is to be observed, however, that every person, who wishes to make progress in any art or science, should be instructed in the fundamental principles; therefore, the first thing I recommend to practise, is to make a free stroke with a pencil: unless this is accomplished, there will be but little hope of attaining to any degree of perfection. In nature nothing is stiff; and every leaf or stem must be drawn with a free hand, from the smallest shrub to the largest oak: if the latter is viewed at a proper distance, its branches will appear to shoot out in a bold free style. Observe with what beauty and freedom the fibres shoot out of the pod of an honeysuckle, even the seeds at the ends of which are suspended with peculiar elegance.

It would be needless here to enumerate every particular beauty in nature; but I wish to enforce the above principle, which ought not to be departed from on any account whatever, as it will be utterly impossible ever to paint a flower till that is accomplished; more particularly, as many young minds are often led away to the more pleasing part of the practice—that of attempting to paint in colours.

In order to facilitate this first lesson, I have drawn a variety of lines in various directions, being exercises for the student; and as it will be much easier to draw the lines with some colour upon the strokes than upon plain paper, I have put a great number of them together; it will be the means of guiding the hand with freedom. Any lady may have several of these sheets separately, at a trifling expense.







It becomes me now to give some necessary instructions on the method

### OF HOLDING THE PENCIL,

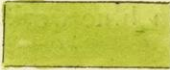
in order to use it with the greatest freedom, for on that success chiefly depends. The best method of acquiring or learning this lesson is to get a thin piece of mahogany for a rest, about twenty-four inches long, three inches wide, and half an inch thick, with a bit of wood fixed at each end, about two inches high. Let the corners be rounded, to prevent uneasiness by pressure; rest the hand, and part of the arm upon this, and hold your pencil between your thumb and fore finger; bend the middle finger under a little, so that the pencil may lay along the inside of the middle finger nail; and then bend the third and little fingers quite under, for by that means you will have the most freedom. Put your paper under the rest, or mahogany board, and rest the under side of your hand upon the rest board, and draw a stroke; in doing which, observe to move the middle joints of your two fingers and thumb: this will require some practice, but it is very necessary to attend to; and the advantage of practising upon the rest is, that you will hold your pencil at a much greater distance, than if you did not; which you will find of infinite advantage when you come to paint flowers.

The next part of the art I wish to recommend to the student, as a further foundation, and which is absolutely necessary to be well acquainted with before any attempts are made to paint a flower, is, to learn to mix the various tints that I have here given:

these two points well obtained, the greater difficulties are removed, and further progress will be attended with pleasure.

As there is the greatest variety of greens, I shall begin by shewing their various tints, most of which are made with King's yellow (or gamboge) and Prussian blue mixed together; others with gamboge, yellow oker, and Prussian blue, and are varied by putting more blue and less yellow, or more yellow and less blue together. There is no proper green colour; but yellow and blue mixed together make a green; and all the various tints required to paint any shades of green leaves, can be made in the manner I have described.

## No. 1.

*Apple  
Green.*

This tint is made by mixing gamboge and a very little Prussian blue.

## No. 2.

*Pea  
Green.*

This tint is made with gamboge, and still more blue than in the last.

## No. 3.

*Grass  
Green.*

This tint is made by mixing gamboge, and blue worked thicker.

## No. 4.

*Dark  
Green.*

This tint is made by mixing gamboge, blue, and a little yellow oker.

## No. 5.

*Darker  
Green.*

This tint is gamboge, more blue, and more yellow oker.

## No. 6



This tint is the same as the last, with a little sap green in it.

## No. 7.

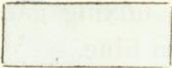



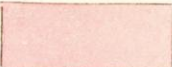



*Sap  
Green.*

This tint is sap green alone.

## No. 8.

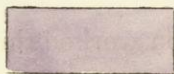


This tint is made with sap green and dark blue.

- Blue.*
- No. 1.  This tint is Prussian blue worked very thin with water.
- No. 2.  This tint is Prussian blue worked not so thin with water.
- No. 3.  This tint is Prussian blue worked thicker with more colour.
- No. 4.  This tint is Prussian blue its full colour.
- Pink.*
- No. 1.  This tint is lake worked thin with water.
- No. 2.  This tint is lake worked thicker in colour.
- No. 3.  This tint is lake worked thicker than the last.
- No. 4.  This tint is clear lake worked its full colour.

*Purples.*

No. 1.



This tint is lake and blue worked thin.

No. 2.



This tint is the same as the above, only with more lake.

No. 3.



This tint is lake and blue worked thicker than No. 1.

No. 4.



This tint is lake and blue, but more lake than No. 3.

No. 5.



This tint is lake and blue worked stronger than No. 3.

No. 6.



This tint is lake and blue, but more lake than No. 5.

No. 7.



This tint is lake and blue worked dark.

No. 8.

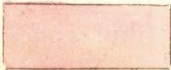









This tint is lake and blue, with more lake than No. 7.

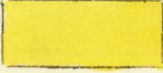
No. 9.



This tint is dark blue, glazed with lake twice over.

- Red.*
- No. 1.  This tint is vermilion worked thin.
- No. 2.  This tint is vermilion worked stronger.
- No. 3.  This tint is vermilion worked its full colour.
- No. 4.  This tint is vermilion glazed over with lake.
- Crimson.*
- No. 1.  This tint is vermilion and lake worked thin.
- No. 2.  This tint is vermilion and lake worked stronger.
- No. 3.  This tint is vermilion and lake worked still stronger.
- No. 4.  This tint is lake worked its full colour.

No. 1.

*Yellow.*

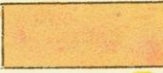
This tint is gamboge worked thin with water.

No. 2.



This tint is gamboge worked strong.

No. 1.

*Orange  
Tint.*

This tint is gamboge with very little vermillion to it.

No. 2.



This tint is gamboge and more vermillion.

No. 3.



This tint is the next degree of darker shade to the last; and is gamboge, vermillion, and burnt terra de siena.

No. 4.

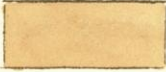


This is the next tint darker: this is burnt terra de siena.



*Browns.*

No. 1.



This tint is burnt umber worked thin with water.

No. 2.



This tint is burnt umber, worked thicker than No. 1.

No. 3.



This is burnt umber worked strong.

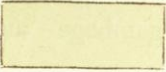
No. 4.



This is burnt umber, glazed over with burnt terra de siena, and is sometimes required to strengthen the darkest orange tints.

*Shadow  
for White.*

No. 1.



This tint is blue and yellow oker very faint.

No. 2.



This tint is blue and yellow oker a degree stronger.

No. 3.



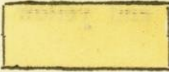
This tint is blue and yellow oker, with a faint tinge of burnt umber.

No. 4.



This tint is blue, burnt umber, and raw terra de siena.

No. 1.

*Yellow  
Oker.*

This tint is yellow oker worked thin.

No. 2.



This tint is yellow oker worked strong.

No. 1.

*Raw terra  
de Siena.*

This tint is raw terra de siena worked thin.

No. 2.



This tint is raw terra de siena worked strong.

No. 1.

*Burnt terra  
de Siena.*

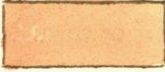
This tint is burnt terra de siena worked thin.

No. 2.



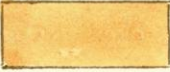
This tint is burnt terra de siena worked strong.

No. 1.



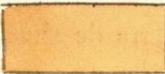
This tint is lake and yellow oker worked thin.

No. 2.



This tint is lake and yellow oker worked stronger.

No. 3.



This tint is lake and raw terra de siena worked thin.

No. 4.



This tint is lake and raw terra de siena worked strong.

No. 5.



This tint is burnt umber and lake, and is useful in very dark and warm shades.

*On drawing the Outlines of Flowers.*

There is another branch of the art, which I have not yet noticed, but which is of equal importance; that is, drawing the outlines of flowers. As the first impressions of the mind are generally the strongest, I must particularly recommend every lady to avoid copying any ill drawn, or badly designed flowers, of which, as I before observed, there are such a quantity (I am sorry to say, but few others). In order, in some measure to remedy the evil, I have had a variety of outlines slightly etched up and engraved, for the purpose of forming a taste as nearly agreeable to nature as possible. As these flowers are copied from nature, and thrown into a free and easy form; they will prevent a beginner from contracting a stiffness: but I do not recommend an over exactness, when the student shall copy from these flowers; the chief advantage is to be derived from attending to the general freedom and outline. It is of little consequence whether a leaf or flower be too large or too small; if the character is once obtained, the mind will, by practice, acquire the same ideas of freedom as it finds in the flowers copied from. This observation I have long made, and it has been subsequently confirmed by many ladies I have had the honour of teaching, having sketched flowers so correctly after my manner, that I mistook them for my own drawings. By the same reason the student would contract a stiffness or corrupted taste, in copying from the generality of drawings, which are sold for that purpose.

*Directions to make the various Tints, in addition to what has been given before.*

To mix the tints as easily as possible, provide several small cups, or pans, (of which there are great varieties made for that purpose,) at least as many as your cakes of colour. With about six drops of clear water to each cup, rub each of the cakes, till you have extracted out of each cake, as much as will make it of a consistency resembling cream: if you do not make it thick, you cannot obtain the full colour. When this is done, put up your cakes and procure two tea-cups half full of clear water, to wash your pencils with, and two yellow earthen-ware pallets, as these are made so small, one will not be sufficient for your purpose. Next provide yourself with half a dozen camel-hair pencils, some with short, and others with long hairs, and prefer the use of long hair pencils in preference to the others. You may, at first, find a difficulty in drawing stems, or any fine fibres or veins in large leaves, with long hair pencils, except when you have the command of your pencil; but you never will be able to do them with thick short hair pencils. It will be necessary to have a piece of clean linen rag, to wipe your pencil with when you wash it out; and then proceed as follows to make the

*Blue.*

Dip one of your pencils into the blue, and work it on the pallet; then make a stroke upon a clean piece of white paper, which compare with No. 4, of the blues; if you find it of the same tint, you have got the proper colour; but if not so dark, you must rub more colour off your cake, till you find it exactly as dark. Next, to make the tint No. 3, take the least water you possibly can with the very point of your pencil, and mix it in the blue with the pencil, and make another stroke on your paper to compare that with the tint No. 3; if you find it too light, you have taken too much water; in that case, to make the tint No. 3, you must take a little more of the blue, No. 4, and by these means you will find out the exact tint of No. 3: when you have made No. 3, take a little more water, as before, to the tint No. 3, and mix it; then make another stroke: compare that with No. 2, and No. 1; if it be too light for No. 2, it may be exactly alike to No. 1; in that case, take a little more of the dark blue, No. 4, and mix it again; then take another stroke, and compare it with No. 2, and proceed in that manner till you get the exact tint: in the same manner you will be able to make No. 1; and by practice, become familiar with the method of making the tints to such a degree of nicety, as will enable you to make every other tint without the least difficulty, though I have now only shewn you for four tints. In painting the various blue flowers, you may have occasion to make use of a much greater variety of blue tints; but as they are all made with adding either more water or

more blue, the same method already described to make these first four, will serve to make all others.

### *Pink or Rose Colour.*

These tints are also made exactly in the same manner as the blue, therefore compare the colour you have rubbed off the cake in the dish, with No. 4, and if that is of the full colour, you have only to add a little water, to make each of the other three tints, in the same manner as directed to make the blues.

### *Purples.*

In order to make the purples, wash your pencils quite clean, and wipe them dry : with a clean pallet, take a clean pencil, and with it take a little of the blue, and put it on the pallet, and with another clean pencil take a little lake, and put that on the pallet, each by themselves ; then get a third pencil, and take a little of the lake and blue that is on the pallet, and mix them together on another part of the pallet, and by mixing them well together, you will find them produce a purple ; take a stroke on your paper, and compare it with your purple tints, and see which of them it is most like ; if it be too light for any of the darkest tints, you have only to add more blue and lake ; but as purples are composed of two distinct colours, there is more difficulty in finding the exact tints ; therefore I have made two distinct sets of purple, one with more lake in, and the other with more of the blue ; and by

comparing the purple, you have already mixed with the various tints, you will see which of them it is most like; and by adding either more lake or more blue, you may vary the tint to any one of your patterns.

To make the lighter tints, add more water, as in making the light blues and pinks, and by repeated trials you will find out every one of the purple tints. There are some very deep rich purples, which are extremely difficult to imitate; such as the large iris or flag-flower, the heart's-ease, some of the major convolvuluses, auriculas, and many others; in such cases, therefore, you must have recourse to art to obtain the effect as nearly as possible. The best method is to lay in the deep velvet purples first, with deep blue alone, as strong and dark as you can; then glaze the blue over with lake; when it is dry, you may give it a still richer look, by glazing it a second time over with lake. Another method is, by laying the colour in with deep purple, and then glaze it over with lake; but most dark purple flowers have parts where the light comes upon them, that look of a deep rich pink or crimson tint; therefore wherever that tint appears, care must be taken never to cover those parts with blue or purple, but do them with deep lake.

For further directions see the tints.



### *Green Tints.*

There are a greater variety of green tints than any other, on account of their being made or composed of a greater number of other colours; but all pea greens, apple greens, and grass greens, are made by mixing gamboge and Prussian blue together; the darker greens are made with sap green, sap green and yellow oker, and sap green, Prussian blue, and yellow oker.

In order to make No. 1, of the green tints, take two clean pencils, and a little blue out of your pot with one, and a little yellow with the other; (observe never to dip a pencil into any one of the colours that has got any other colour on it; by doing that, you will run a hazard of spoiling all the colour in that gallipot or dish:) mix the blue and yellow together in a distinct part of the pallet, and you will find it to produce a green; compare it with No. 1, and if it appears too blue, take more yellow. Blue is so powerful a colour, that the least you can possibly take, will be sufficient for six times the quantity of yellow; therefore, when you have mixed the blue and yellow together, you will, from the experiments already made in mixing the blue, pink, and purple tints, be at no loss to alter the green to make them all so, particularly if you refer to the tints themselves.

### *Observations.*

In painting a green leaf, you must always begin with the lightest tint, then the first degree of shade, next the second, and heighten

it with the third ; and in some front leaves that are worked up high, sometimes they will require a fourth, which becomes a still darker touch of shade, in order to produce effect. This circumstance must always be particularly attended to ; that is, whenever a leaf is worked up in the manner above described. Never cover the first tint all over with the second tint, nor the second with the third ; if you press a leaf perfectly flat, it will be all of one colour or tint. By bending it, or by hollows or indentures, it appears to have many different tints ; but the shade invariably increases gradually, and if some part of every tint be not seen, it will look harsh and hard : for example, if you lay a flower with No. 1, of the pink, blue, or purple, and then take the tint No. 3 ; wherever the extremity of the tint No. 3 lays, it will appear distinct, instead of which, the shadow should increase imperceptibly. These observations hold good in all flowers of one colour ; and it is an invariable rule, that the darkest tints should always be put in the last.

In water colour painting you cannot be too careful in laying first the lightest tints, and particularly white amongst the flower, where you can only leave the paper for that colour, as one of the greatest difficulties is to avoid muddling the tints ; and, if you put the faintest tint where you have a clear white, and attempt to wash it out, it will appear muddled. It is equally the same in any yellow, blue, or pink flower ; because the lightest tint should be clear and bright.

### Orange Colour Tints.

These are likewise composition tints, made by mixing gamboge and vermilion together. From what I have said of the manner of mixing the other tints, and by referring to the tints themselves, you will easily find out the method of making these. The brighter the orange colour is wanted, the less vermilion must be added: in some cases, the lightest tints of an orange colour may be put in with a full strong yellow, as a *nasturtium*: some high-coloured *wall-flowers* and *bleeding hearts* are almost an orange; and the very lightest tints of them will be better expressed in yellow. It is easy to make the lightest tints darker, but you can never make them lighter in water colours. The various degrees of shadow for orange colours, are what I have shewn in gradations in the tints, therefore we will now proceed to give some directions about the

### Yellows.

You may observe that gamboge is the brightest yellow we have; consequently all yellow flowers, such as yellow tulips, yellow roses, yellow jonquils, and other yellow flowers, must be laid in with it; yet their shadows are not made by working the yellow stronger, as in the pink and blue, but made with different colours. In the case of faint pale yellows, the yellow should be worked thin to put in the first and second tint, which may be done by strengthening the yellow; but, in a full yellow flower, the first degree of









shade must be made with yellow oker alone, then heightened with rough terra de siena, after that with burnt terra de siena; and where it requires still darker touches, they ought to be done with burnt terra de siena and burnt umber.

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## PLATE I.

The two upper sprigs are jasmine; the first is put in with a tint made by mixing gamboge and Prussian blue together very thin. The next tint is simply touching these parts over again with the same tint a very little stronger: in order to execute this right, when you have mixed your tint, take a stroke on the waste paper to compare it with the pattern, and if found not exactly of the same tint, alter till you have accomplished it.

The two under sprigs are myrtle-leaves. Here, you will find, are three tints; the first is laid in with sap green, worked thin; the second also sap green, but worked a very little stronger; and the third, or last tint, is sap green worked still stronger.

You now see the effect produced by working the same colour thin or thick; but it is necessary to observe, that you should be particularly careful not to make your second tint too dark or strong upon the first, nor the third tint too dark upon the second, as that would produce a coarseness or disagreeable effect: and as softness or delicacy are some of the great beauties of painting, it



is better to err on this side, and keep the shades faint. When a bungling manner is once contracted, it will be more difficult to correct it, than to produce an improvement upon a soft method.

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## PLATE II.

The two upper sprigs are young rose leaves, representing the under sides, which are always of a bluer green amongst all leaves, or inclined to a pea green. These are laid in with a faint tint, made of gamboge and Prussian blue. The second tint is a repetition of the first, but a very little stronger. The third is made still stronger, with more blue and yellow: for a finish, cut up the veins with the last tint, but a little stronger still.

The two under sprigs are the same leaves as above, representing their fronts. The first tint of these is gamboge and Prussian blue. You will do well in all cases, as I observed before, to compare your tint, and see that it is exactly the same as the pattern. It is as easy to imitate the same tint, as to make any other. The second tint is made by repeating the first, when dry; for, without adding any more colour, you will find the same tint you laid the leaves in first, will, by touching upon that, make it so much darker, as to appear to have been touched with a darker tint. In the third tint, take a little sap green, with the gamboge and blue, and add a little more sap green, mixed with more blue, for the last darkest touches, to cut up the veins with.

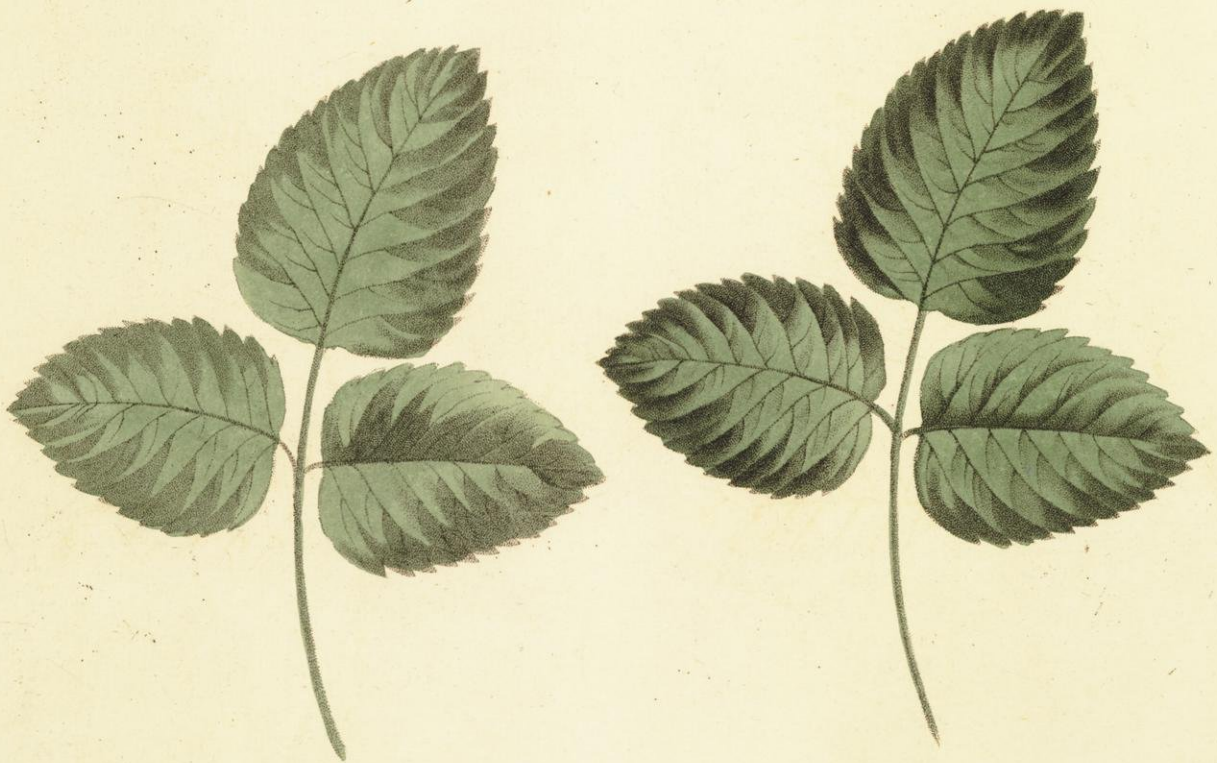


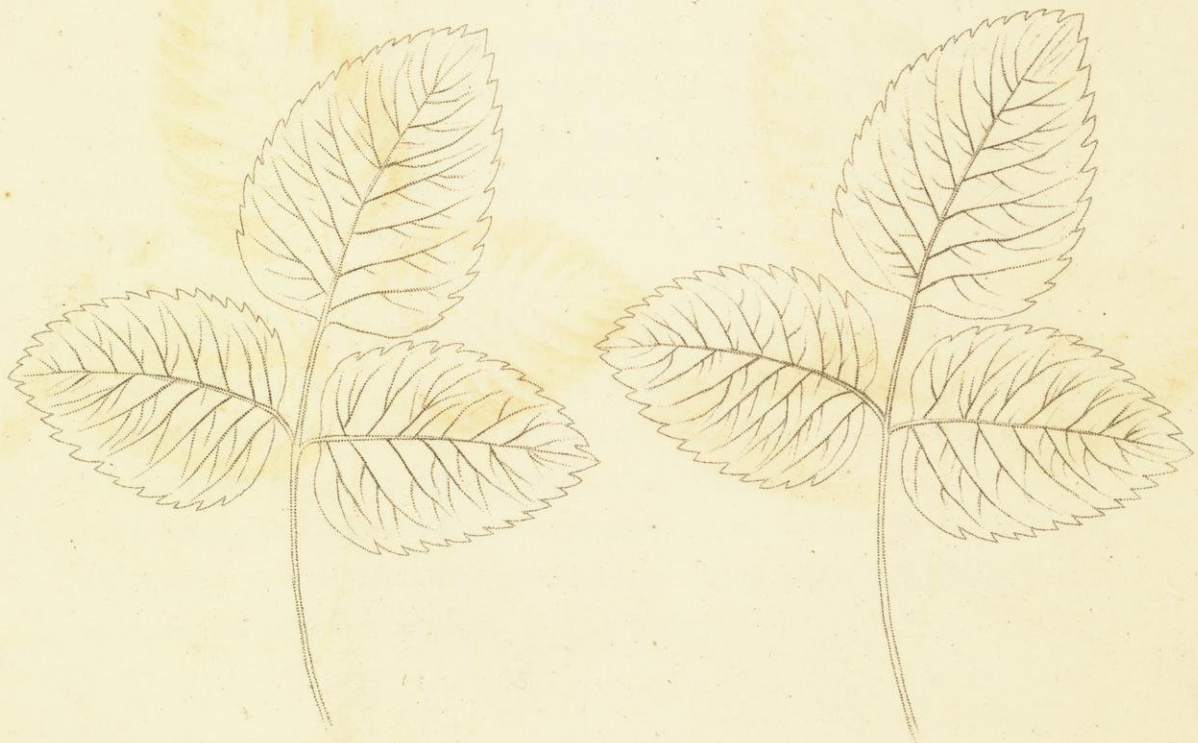
















## PLATE III.

The two upper leaves are lylac leaves, shewing the upper sides: in these leaves, four tints are shewn; in smaller leaves it would be more difficult to put so many tints: therefore, I thought it proper to give these large leaves, on purpose to introduce a greater number of tints, and shew the method of higher finishing.

The first tint is laid in with sap green, worked thin. The second is sap green, a little stronger. The third a little stronger still. And the fourth is by adding a little Prussian blue, and more sap green. The veins are cut up with this last tint.

The two under leaves are rose leaves, and given for the same purpose as the above, because there are four tints in these; but their representing the under sides of the leaves, gives an opportunity of shewing the effect of four tints in a different coloured leaf.

The first tint is laid in with No. 2, of the greens; the second is with adding a very little more yellow and blue; the third, by strengthening the last a little more; and the fourth is with adding a little more blue, and a little yellow oker. With this last tint you may cut up the veins. When you come to be more perfect in colouring, you will find it very easy to work up a leaf so high, as to make use of seven or eight tints, or more.

## PLATE IV.

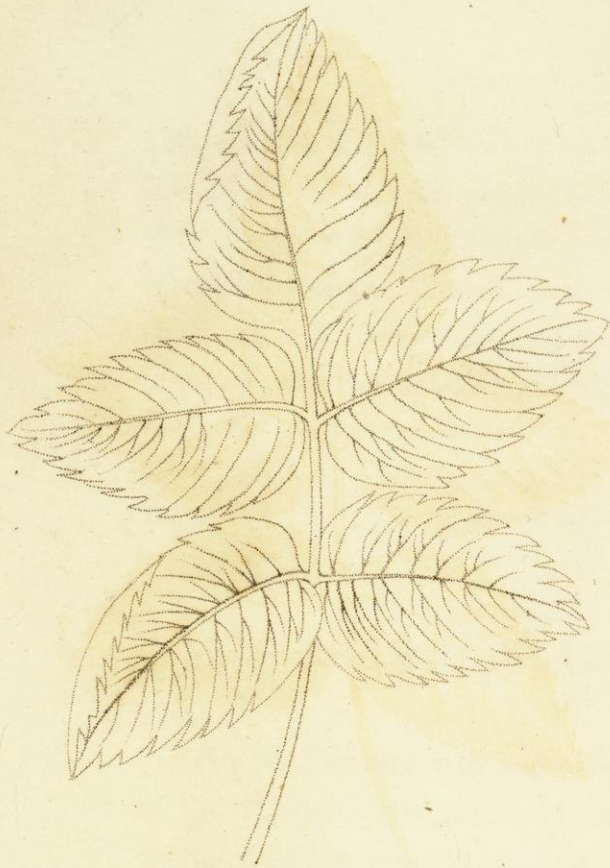
The upper leaves are rose-leaves, shewing the front sides as they appear about July, when they begin to change their colour ; they then take a variety of tints. The first tint is laid in with gamboge and Prussian blue ; the second is the same tint touched on the first, when dry. Observe to let every tint dry before you put on another. The third is gamboge, blue, and a little sap green. Then put in the tints upon the edges of the leaves with yellow oker, rather strong ; after which, strengthen the darkest green tint by adding more blue and sap green ; and with this last tint cut up the veins ; then touch the edges of the raffles of the leaves, with burnt terra de siena.

You will now discover the advantage of what I so strongly recommended in the Treatise ; that is, the acquiring a freedom of pencil ; for if you have not made yourself perfect master in that lesson, you will run great hazard of spoiling the beauty of the leaf, because much depends upon the nicety of cutting up the veins, and the little touches on the edges of the raffles.

The under leaves are rose-leaves, as they are seen in a more advanced period of the autumn, when scarcely two leaves are to be found of a colour ; so that it is almost impossible to paint them of such a colour, but what you may find some of the same tint ; here you may exercise your fancy, for nature, at this season, bids







believe to all points in her body and variety of hair. These leaves are still in with yellow flowers and the second that is yellow and worked strongly; the third is faint from the work done upon the second leaf; and the fourth is left upon the leaf that. The veins may be cut up with the third that or fourth that and take mixed together.

## DIRECTIONS FOR COLOURING

The practitioner will now commence the most pleasing part of the art which is that of colouring a flower; but care must be taken to rub out the black lead sketches so as to leave them quite flat or they will appear through the colour, and damage the drawing.

As all the different tints that are in the flowers of the following plants will be found in the tablets of these every lady who comes from these flowers will find these secondary tints in the same place of our knowledge to be not the tints which are removed by rubbing on the tablets where they are found at all least and as the method of colouring the green leaves is done exactly as planned, it will be necessary now to point out the proper way method of colouring any of the following flowers. For before I proceed I must first observe, that in drawing in water colours the

defiance to all bounds in her beauty and variety of tints. These leaves are laid in with yellow oker worked thin; the second tint is yellow oker worked stronger; the third is burnt terra de siena worked upon the second tint; and the fourth is lake upon the third tint. The veins may be cut up with the third tint, or burnt terra de siena and lake mixed together.

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### DIRECTIONS FOR COLOURING.

The practitioner will now commence the most pleasing part of the art, which is that of colouring a flower; but care must be taken to rub out the black-lead sketches so as to leave them quite faint, or they will appear through the colour, and disfigure the drawing.

As all the different tints that are in the flowers of the following plates will be found in the tablets of tints, every lady who copies from these flowers will find those seemingly insurmountable difficulties of not knowing how to mix the tints, entirely removed, by referring to the tablets whenever she finds herself at a loss; and as the method of colouring the green leaves has been clearly explained, it will be necessary now to point out the most easy method of colouring any of the following flowers. But before I proceed I must first observe, that in drawing in water colours the



white paper must be the substitute for white colour. There are many persons who profess to sell what they call permanent white, but it is so little to be depended upon, I should not recommend its use, but rather to leave the paper where white is required. An important rule to be observed is, that whatever be the colour of the flower you are painting, the lightest tint is to be laid in first; then touch in the next tint, and according to your pattern darken the shadows. In doing this particular care must be taken to soften the edges of every tint, so that they may lose themselves in one another. This will make your drawing appear soft. One means of doing this will be to be careful not to have the second tint too dark, and with the point of another pencil just wetted, soften the edge of the second tint; but this is one of the few difficulties that must be got the better of by practice. It is hardly necessary to say, that the tints should be tried on a piece of waste paper previous to laying them on the drawing. In several of the first following plates I have selected a variety of such flowers as will be most easy to copy from, which will prepare the practitioner to attempt the larger and more difficult ones with better success. In many of the small flowers there will be found only three tints. The yellow crocus in the first plate is laid in with gamboge. The first tint of shade is rough terra de siena, the darkest tint is burnt terra de siena. This shews the effect which may be produced by three tints only; the purple crocus and all the small flowers in the corners of this plate are finished with three tints. As all these are very easy to copy, I should recommend the copying them repeatedly, as it will prepare them better to attempt the next plate, the flowers in that having four tints in some of them. The upper

flower in the second plate is the single pink stock: the leaves of this are broader, and admit of four tints; but this flower will be found very easy to copy, and I should recommend the copying this repeatedly, as it will afford a good opportunity of learning to soften one tint into another. When the learner has drawn this flower so frequently as to be able to make a tolerable good copy, there will be but little difficulty to apprehend in attempting any of the small flowers: it will be best to put in the light green tint in the centre of this flower first, then put in the pink leaves, and after they are finished, touch in the dark green tint, and take care to preserve the points correct. No flower can be more easy to copy than this. The yellow greenhouse plant on the left is put in with gamboge: the first shadow tint is rough terra de siena, then touched lightly with burnt terra de siena. This is a very pretty little flower, and is another instance of the effect that may be produced with three tints only. I have made choice of several flowers that can be very well represented with three tints, as the fewer the tints, the less difficulty there is in copying them, at the same time it prepares the learner to copy those which have more tints much easier. The flower under the pink single stock is the single lark-spur; this is rather a singular coloured flower, as the tints, although they are all purple, are some of them more of a pink tint; there is no regularity in them, therefore they may be touched in promiscuously. The upper flower in the third plate is a single pink hyacinth: this is all coloured with lake, and is a most beautiful flower to draw, and shews what may be done, and what effect may be produced by light and shade. This flower requires to be drawn very correct before it is begun to be coloured, and the great beauty of it, when

drawn, will depend upon the neatness of colouring it, keeping the leaves distinct, and preserving all the small parts and the beautiful turns of the leaves correct.

The flower under is the Michaelmas daisy. This is another very delicate flower which will be found very easy to copy. There is not more than three tints in any of the blossoms; but this flower always grows in a spiral form, and to give it that appearance, the dark flowers must be laid in with the middle tint of the light flowers, and the second tint must be the same as the darkest tint of the light flower, and then finished with another tint still darker. I should recommend the copying this flower several times before attempting the hyacinth. As this will require great neatness, but will not be so difficult to copy as the other, it will be the best to put in the yellow first in the centre before the purple; then put in the purple leaves round, and when they are finished, put in the spotting with yellow ochre or rough terra de siena round upon the yellow at the bottoms of the leaves; where they join against the yellow, a few specks of burnt terra de siena will be required to complete it. The geranium, and the single Anemone are both laid in with the same tint, which is vermilion and lake mixed. It is of importance to be careful in trying the tint, lest it should be too dark: if you put it in too dark you can never make it lighter, but if too light you can easily make it darker, by giving a thin wash over of a very thin pale tint, which will give a softness to all the tints. After you have put in the first tint, let the second and third tints be with vermilion and lake mixed; then touch in the darkest tint with lake alone quite strong.

The red of the Nasturtium in the fifth plate is laid in with vermilion only, darkened with lake.

Having now pointed out the manner of laying in the tints of every different coloured flower, these instructions will be found quite sufficient for all the small single flowers, and will enable the student with practice and attention to make considerable progress.

The latter plates consist of large flowers, and, I have no doubt, when the small ones have been gone through and well practised, but the learner will be able to attempt these without any increased difficulty. As these flowers are correct copies from nature they will naturally dispose the mind to be more sensible to the elegant variety of this part of the creation. There are, indeed, so many beauties to be discovered by copying from nature, that it is surprising there are not a greater number of proficients in this art: but this I conceive to arise entirely from the great number of fine gaudy coloured flowers that are continually presented to the eye of every lady who purchases drawings of flowers to copy from. These drawings are the effect of bad taste, and total ignorance of the peculiar beauties of Nature, who has nothing gaudy in all her works. Although the most beautiful and brilliant tints are to be found in flowers, still there is such a softness and delicacy in them that they never offend the eye; and there is a peculiar elegance and gracefulness in their manner of growing and branching out, to study which, must unavoidably improve the mind and create a refined taste; but nature is so vulgarly and so disgracefully represented by these fine, harsh,

gaudy coloured drawings, that in copying from them a bad taste is inevitably contracted, which it is much more difficult to eradicate than acquire a good one; and too much care cannot be taken not to let a young person copy from these showy drawings: softness and delicacy of colouring are the peculiar character of nature, therefore every harsh tint or hard line is contrary to it. The first of the large flowers is a branch of the sweet pea: there is a peculiar beauty in this branch altogether, from the manner the blossom and fibres shoot out—there is a freedom in it which never can be attained by art. Nature has seldom given a greater variety of more beautiful tints than exist in these blossoms; and yet there is a softness in them that they never appear gaudy. There will be no great difficulty in copying this branch although it will require more tints to give it a strength of colour in the darkest shades; but in drawing the curling fibres the learner will find the necessity of having learned the first lesson I so strongly enforced in the first number—that of drawing a free line with a pencil: if that has been neglected, it will be more difficult to draw the fine fibre neatly, than it will be to draw the flower.

The Fuchsia is the second large flower. This is one of the most easy flowers to draw that can be met with: it is laid in with strong lake, and touched in the dark side with still stronger lake. In some of the flowers there appears the inside of two back divisions of the flower, which are still darker in this tint; there is a tinge of Indian ink with the lake. As the manner of beginning and finishing every different coloured flower has been now pointed

out, it will be a repetition of words to describe the method of colouring the large ones: the intention of them is to bring the learner progressively forward till she arrives at that degree of improvement when nature and practice alone can render the best assistance.

I have given the outlines of several plates to shew the manner in which they should be sketched; and, as a further assistance, have directed several of each to be bound together in a separate cover, which I strongly recommend every student to procure, as I am convinced that copying the flowers upon these outlines will very much expedite her progress, as she will thereby insensibly acquire a good idea of the flower and manner of the sprig altogether while colouring it, and also save all that time which would be spent in drawing the outlines. It is also my intention to publish a few more coloured specimens, in the same style of softness, as that attempted in the present work, for the greater advantage of those students who may wish further to pursue this elegant amusement. If the instructions which are given in this work are carefully attended to, the art of drawing flowers will not be found so difficult as may be apprehended. The two first lessons (that of acquiring a free use of the pencil, and the method of mixing the various tints,) being the foundation of the art, comprise all the instruction the author originally meant to give, intending it only as a present to his friends; but having been seen by the Reviewers, and recommended by them, the numerous applications made for it, induced him to publish it, and to give some further instructions; but he was prevented completing it

till the present time, being engaged in executing his large folio work on Fruit, entitled *Pomona Britannica*, which is now completed, and may be had of the booksellers.

The author trusts that he has at length completed this work with such a collection of flowers, as, from their strictness to nature, and the manner in which they are executed, will meet with the approbation of the public ; and has now only to apologise for the plainness of his language, his object having been to convey his ideas in as clear and forcible a manner as possible to the minds of his fair readers ; wishing rather to promote their improvement in this pleasing and elegant accomplishment, than to flatter himself with the idea of having written in a critical and polished style.













































































