The art of drawing and colouring from nature, flowers, fruit, and shells: to which is added, correct directions for preparing the most brilliant colours for painting on velvet, with the mode of using ...

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THE ART OF

DRAWING AND COLOURING

FROM NATURE,

FLOWERS, FRUIT, AND SHELLS;

TO WHICH IS ADDED,

CORRECT DIRECTIONS FOR PREPARING THE MOST BRILLIANT COLOURS

FOR

PAINTING ON VELVET,

WITH THE MODE OF USING THEM;

ALSO,

THE NEW METHOD OF ORIENTAL TINTING.

BY NATHANIEL WHITTOCK, ESQ.

AUTHOR OF THE OXFORD DRAWING BOOK, &c.

WITH

PLAIN AND COLOURED DRAWINGS.

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LIST OF PLATES.

The Binder is requested to place the plain and coloured plate of each subject opposite the same page.

THE

ART OF DRAWING

FLOWERS, FRUIT, SHELLS, &c.

INTRODUCTION.

IT has been very justly observed by a celebrated author, that "in every age of the world pleasure is, by poets and painters, made to hold her chief court in a garden;" and there are few minds so totally debased as not to derive some gratification from the contemplation of nature's gayest embellishments in the endless variety of beautiful plants and flowers. It cannot, therefore, be a matter of surprise that the desire to produce imitations of objects that have afforded such real gratification should be so universal. Notwithstanding this very natural feeling, which would generally be considered as the forerunner of success in the attainment of this elegant accomplishment, the art of drawing and painting flowers has hitherto been considered a very difficult study, and but few have distinguished themselves in this most interesting pursuit.

One of the principal causes of the failure of so many persons, who have an ardent desire to attain proficiency in this highly useful art, is

the want of a plain practical guide, at the commencement of their labours, to point out and obviate difficulties that always attend elementary efforts in any pursuit, particularly in this, where great taste and judgment are required in the selection of proper subjects for beginners to execute, so that they may neither be disgusted by practising on uninteresting subjects, nor disheartened by fruitless exertions. The proper management of the colours is likewise attended with great difficulty, especially in some cases, where a false tint would spoil the whole piece.

The author of this treatise has been many years engaged in the work of tuition, and has had the pleasure of finding his method of imparting instruction in this, and other departments of drawing, attended with success: he therefore trusts that the plain practical directions accompanying each lesson will be a sufficient guide to the attainment of the art.

Many persons who commence flower painting suppose it necessary to have an expensive box, containing a great number of colours, compounded of many different tints, some bearing the name of eminent artists, who are supposed to use them in their drawings: many boxes contain upwards of thirty cakes of colour; such a number can scarcely fail to confuse the learner. In order to produce every specimen contained in this work, it will be only necessary to procure the following colours:—

CARMINE,	INDIGO,	KING'S YELLOW,
LAKE,	PRUSSIAN BLUE,	BURNT SIENNA,
VERMILION,	GAMBOGE,	RAW SIENNA,
INDIAN RED,	YELLOW OCHRE,	BURNT UMBER,
ULTRA MARINE,	SEPIA,	SAP GREEN.

From these colours an almost endless variety of tints can be produced by combining one with the other, as will be shewn when applied in the lessons. A number of camel-hair and sable pencils should be procured; these must be chosen with care: the hairs should not be too long, and when the brush is dipped in water and taken out again, the hairs should form a point.

The best black lead pencils for drawing flowers are those of a moderate hardness; many persons use the hardest that can be procured, but it is impossible to sketch freely with them, and if an alteration is required, the marks made with a hard pencil are not so easily removed.

The mode of straining paper on the drawing board is so well known to all persons who have ever attempted to colour, that it would be superfluous to describe it here; particularly as ladies or gentlemen who practise flower drawing usually prefer Bristol card board.

It is the plan with many persons who teach flower painting, to make their pupils practise for a great length of time on curved lines, forming a variety of uninteresting figures, in order to give freedom of hand. This generally tires and disgusts the juvenile learner in the commencement of his studies, and that which was intended to be a source of pleasure and amusement becomes a task for ever after. On the contrary, if a student is allowed to produce a flower, however simple, or roughly executed, he is pleased with his newly-acquired power, and stimulated to exertion.

LESSON I.

Fuschia

JASMINE AND FUCHICA.

THE subject selected for the introductory lesson is a sprig of jasmine, which will be found a very easy and pleasing drawing. The pencil must be held very lightly between the fingers, at some distance from the point, as it will be impossible to make light, graceful curved lines, if the pencil is not suffered to act freely, or if the hand is cramped. The centre line of the sprig must be first drawn very lightly, with a graceful bend; and as the beauty of the whole drawing will depend on the correct formation of this line, it should be drawn four or five times over, if the line first drawn is not satisfactory. When the centre line is drawn, form another to shew the thickness of the stem, taking care to let it join the line first formed in a point at the top. In forming these lines, or any others in the first light sketch, there will be no necessity for using indian rubber, as it spoils the smooth surface of the paper or Bristol board, and can easily be taken out after the drawing is tinted. On the lines first drawn make small points or dots to shew where the stalks of the leaves branch from.

Do not begin the branches on either side till the mind is quite satisfied that the distances are marked correctly, as it is much easier to make a dozen dots than one line; and if the learner accustoms his eye to admeasurement of the distances of one part from the other, in the early lessons, it will greatly facilitate the correct delineation of more difficult subjects. From the points marked on the centre line draw

the curved lines that branch from it, and then at the proper distances draw short lines, forming the centre of the leaf.

Having drawn the jasmine correctly, proceed to form an outline of the second sprig: it is the stalk and leaves of the fuschia with one or two of the flowers. This drawing will require more care than the former. The stem in the centre must be formed first, with very faint lines, taking care to let it curve gracefully: when it is properly formed make points to shew how far one leaf is placed from the other, and likewise determine their length and width. Hold the pencil freely between the fingers in forming the leaves, and do not leave one leaf to go to another before the first is finished; begin with the largest, those nearest the bottom of the stalk, finishing the outline of the leaves as you go on, till the smaller ones at the top are completed; thus making points for the graceful stem to which the flower is attached. Draw the small bud first, and then the outline of the flower, taking care to measure the length and width of it with points, before the outline is formed. When the first sketch is correctly drawn, go over again with the pencil those lines that you think most like the original, so that they may appear distinct when the colour is applied.

When both the drawings are very correctly made, the learner will proceed to colour it according to the examples in the coloured plate. The first tint of green, as it is the lightest, is spread over the whole subject, except the flowers. To produce this tint it will be necessary to dip one of the large brushes in a cup of clean water, and let a few drops of water, from the end of the brush, drop into one of the small flat cups; in this rub up a small quantity of prussian blue, and in another cup a little gamboge. Then, dipping a brush into the blue, work it a little on the palette, and then with the same brush, taking a dip of

gamboge, and mixing it with the blue, it will produce a beautiful green. If, when you try this mixture on a piece of common paper, it is found too dark, take a little more water; if it is too blue, add a little more yellow, and the reverse if it is too bright; never colouring the subject till the exact tint proper for it is made: then take a moderate sized brush, and, well filling it with the tint, begin to colour from the top of the subject, and come regularly down. Take care not to go beyond the outline, but if in the early lessons this should be the case, do not attempt to mend it by touching it again with the brush while it is wet, but let it get dry, and hide the defect by the second shade.

The next tint is formed of the same colours as the first, only the blue preponderates over the yellow. Form this tint with care, and when the first shade is quite dry, go over the dark side of the leaves, as seen in the pattern. With this colour draw the dark lines of the stem and the branching line, and likewise mark the line in the centre of the leaf, taking care, in all cases, to have plenty of colour in the brush, so that it may flow freely. When the second shade is dry, with the same colour touch on the darkest parts, and the subject will be complete.

This lesson will be found very easy to execute if the directions are attended to; but if the student hurries the execution, without forming the proper tints before he applies them to the drawing, the leaves will appear hard and muddy, and no after exertion will restore them to their proper colour.

It has been observed that a number of black-lead lines may be made without using the rubber to take them out. If they have been drawn as faint and light as they ought to be, a very slight rubbing, with a

small piece of the crumb of stale bread, will take out all the incorrect lines, when the drawing is finished, or nearly so; and the bread, so far from injuring the colours, will in many cases have the effect of softening them: if the darkest shade is found to be at all injured, the slightest touch of colour will restore it.

The student will observe that the colour of the back of the leaves of the fuschia differs from the front: he will, therefore, in making the green tints for the front, use gamboge and prussian blue, letting the gamboge be used strongly, so that the colour may be warm and full. This must be tried by comparing a touch on waste paper with the copy; if it is too blue, a little more gamboge must be added. By saying that the gamboge or blue must be full, it is not intended that the colour is to be used thick or opaque, but that less water is to be used than if it were to be laid on faintly. The colours must always flow smooth and transparent, so that when dry it forms a flat even tint. The backs of the leaves are tinted with indigo and yellow ochre, blended together till the proper strength is acquired. It is usual to shew the various tints on a separate sheet of paper, but the gradations are so numerous that it will always be better for the student to form them himself, which a little practice will render easy, particularly when the colours they are formed with are pointed out.

The second shade of the leaves may be formed by going over both the back and front, with touches of the same tint in the dark part; the stalk is a light tint of lake and indigo; and the shade is formed by going over the dark part with the same tint. The student must take one of the long-haired fine pencils, and draw the stalk of the flower with the cold tint of green, that is, with the tint formed with indigo

and yellow ochre. The first tint of the flower is lake and a little vermilion; the shade is formed with a deeper tint of lake alone.

Observe that no second tint must be applied till the first is quite dry, otherwise the first will rub up, and the flower will become muddy, which it will be impossible to restore.

It will be of great service to the student if he copies these two introductory drawings three or four times before he proceeds to the next lesson, taking great care that the drawing is correct and free, as that is of far more consequence in this early stage of his studies than elaborate colouring. It will likewise greatly facilitate his progress if he is not content merely to study the subjects under consideration, but procures a small sprig of jasmine, and copies it from nature. There will be no more difficulty in copying from the real object than from a drawing, if the sprig is laid upon a piece of white paper, and the student proceeds to draw the stem first, and makes points for the parts that branch from it, precisely as directed in this lesson. The first attempt may be awkward, but a little practice will reward him for all his toil and perseverance, and he will have the pleasure of making original drawings, instead of servilely copying the work of others.

In recommending the study from nature, care must be taken only to practise those subjects that are most simple and require but few colours, and it will be advisable to proceed gradually, and only attempt the subjects from nature that have been previously well studied from drawings.

LESSON II.

TULIP.

Tulips are so varied in their colours and forms, that while some are the easiest subjects that can be executed, others require the greatest skill in the management of their colours. Of course this, which is introduced as the subject of the second lesson, is one that will require but little trouble in its imitation. The stalk must be drawn first: this in a tulip is nearly straight; but in drawing flowers nothing is so much to be avoided as a hard stiff line, as though it were formed with a ruler. This line is made to curve a little to take away the ungraceful appearance of a straight line, but not so much as to destroy the character of the flower. Keep the lines of the stalk very light with the pencil at first; from the stalk make a small point at the place where you suppose the upper part of the flower will appear; and in the same way measure the outline of the sides of the flower.

When the points are properly marked, so that the outline may not be too large or too small, proceed to draw the faint outline of the centre leaf, taking care that the point at the top of the leaf is inclined the same way as the end of the stalk. In drawing the outline of a flower, it is not of so much consequence that every turn is so accurately drawn as that the general character of the subject is attended to. Thus if, in copying this leaf, there should be a slight variation in the form, or even if it is a little larger, provided it is gracefully drawn, and the whole, taken together, is like the tulip, it will be advisable to proceed. As soon as the light outlines of the centre and side leaves are

complete, draw the markings of the red on the tulip, and likewise the folds or risings on the leaf, if there are any. Take care to have the markings of the red streaks correctly drawn; and do not use the rubber to take out any faint lines, as they will not be seen, or if seen will be of service when the tulip is coloured.

The small blue flower is so simple that it requires no direction for drawing it.

By referring to the next plate, the tulip will be found properly coloured. As in this, and most of the succeeding lessons, the words neutral tints will be employed, it will be necessary, before proceeding farther, to explain them.

All tints are formed by mixing the three primitive colours, red, blue, and yellow. Thus blue and yellow form a green tint, blue and red a grey tint, red and yellow an orange; but if red, blue, and yellow are blended together in such equal quantities that neither of the primitive colours can be distinguished, they form a tint that is said to be neutral; and it is with this tint that the shadows of coloured subjects are formed. Of course the strength and colour of neutral tint can be varied according to the pigments used in producing them, but they will always be grey. Flowers being, in most cases, of a semi-transparent substance, their shadows are less strong, and partake in some degree of the surrounding colours, so that the neutral tint employed to shade the flower must be made to partake strongly of their colour.

In most of the previous treatises that have appeared on flower painting, depth of colour is made to stand for depth of shade, and on this system the dark side of this tulip would be formed by being more

red than the light; hence the unnatural gaudy colouring that is constantly seen in otherwise tastily-drawn groups of flowers.

The student in flower and every other kind of painting, must always recollect that colour is not shade, and that shade can only be formed by a neutral tint, made to correspond with the subject he intends to paint. The ground colour of the flower in this lesson is a very pale yellow. The neutral tint must therefore be formed by mixing indigo, lake, and yellow ochre on the palette, and blending them till the proper tint is formed, as seen on the dark side of the tulip. This, it will be observed, is a yellowish grey, because whites and yellows always blend with the shadows, and give them a warm tone of colour. With this tint go over the whole of the flower that appears in shade, and likewise over the stalk: when this is dry, put on the second shade with the same tint, taking care to leave the light as left in the copy: by observing the stalk it will be seen that the dark shade does not come quite to the edge of the outline on the dark side, but that there is a space left light. In this lesson it will be sufficient for the student to take care to copy it; its use will be detailed in a future lesson.

When the tulip is in shade, the scarlet tint may be applied; this is formed by mixing a little gamboge and lake; the gamboge will take away the crimson of the lake, and make it of a brighter red. The leaves of the tulip must be touched in every part, according to the pattern, both on the light and dark sides. When this tint is dry, touch upon it in streaks with a strong tint of lake alone; the darkest touches are lake and prussian blue. It will be advisable for the student to have a small quantity of the several tints used upon the tulip rubbed up in the small saucers, properly mixed, and tried on waste

paper before they are applied to the drawing; for no colour should be used upon the flower that will require washing or altering, as it will most likely form a thick edge, and at any rate give a cloudy dirty appearance to the tint. On the contrary, if the proper tint is obtained, the student will proceed fearlessly and rapidly with the colouring, and the effect will be clear and beautiful, and produced with very little trouble.

The stalk and leaves, after being shaded with the neutral tint to the proper strength, are, when dry, washed over with a tint of prussian blue and gamboge.

LESSON III.

FUSCHIA.

The sprig of fuschia already drawn will greatly facilitate the student in this lesson. Here the whole flower or shrub is given, and it will require more care in drawing than any of the preceding subjects. In all cases the stalk in the centre is the part of a flower that must first come under the notice of the flower painter.

The stalk in the pattern is very little curved; but if the bends were not formed gracefully, or the stalk were drawn more perpendicular,

no after effort of the student could produce a good effect in this subject. When the form of the stalk is determined, and the lines sketched freely with the black-lead pencil, draw all the lines that proceed from it, whether they are branches, leaves, or flowers, taking care to make points on the stalk to shew their proper distances from each other, which must be carefully examined before the lines are drawn, as it will be much easier to make another dot than to have to re-draw a great number of lines, which must certainly be the case if the distances are not properly determined before any drawing is made.

The attention of the student is more particularly directed to this subject, which may be supposed by many to be simple and self-evident, but it is the very foundation upon which every kind of drawing must be formed; and if teachers were more careful to accustom their pupils, in their first efforts in drawing, to admeasurement by the eye, the difficulty of drawing flowers, or other objects from nature, would be easily surmounted.

Having marked the points, proceed with the lines; the upper lines are very fine, and terminate with the points of the three leaves. It will be seen, if the lines that form the centre of the leaves are properly drawn, that the whole, when finished, will hang gracefully; then draw the outline of the leaves, correcting and finishing as you proceed. The centre lines are still distinctly seen in the second mass of leaves, which may be finished at once. A stalk bearing the blossom and the flower must be drawn from the next point. Let this line be formed gracefully, and taken to the extreme end of the flower, so that the bud and leaves may be drawn on each side of it, the stalk line forming the centre, as in the leaves; the flower will hang gracefully or otherwise, according to the formation of the line.

On going back to the next object, on the principal stalk, some leaves will be found to hang directly before it, so that in the coloured subject the stalk is not seen. Still the centre line of the leaf will be seen distinctly, and the outline on both sides must be drawn with a little more force, to bring it away from the stalk. In this way the whole subject must be drawn, never using the indian rubber, if it can possibly be avoided, until the whole of the leaves and flowers are drawn, yet with a light sketching touch, so that it may now be improved or altered at pleasure.

The next step is to put the whole in light and shade; for this purpose a neutral tint must be mixed, composed with yellow ochre, prussian blue, and lake. These must be rubbed separately in saucers, or on the palette, and a little of each mixed together till the proper tint is obtained; this will easily be known by comparing it with the pattern. Enough of the tint should be made at once to finish the whole of the drawing. Begin at the top, and go all over the leaves; let the colour flow freely from a large brush, so that the tint may lie flat. The same tint will put the flowers in shade, in the dark parts, but care must be taken not to let it run over the outline into the light part of the flower.

In all flowers or leaves painted in water colours, it will be better to leave the paper to form white, rather than use any colour for the purpose: the bright lights are left in this subject.

The first shade must be suffered to be quite dry before any other colour is laid upon it. The second shade may be made rather darker by mixing a little burnt umber with it. The pattern will shew where the tint is to be applied, both on the stalk, leaves, and flowers; and

when the drawing is in this state the fibres of the leaves, &c. may be marked with this tint, and the drawing is in a fit state to colour.

The colours required to tint this subject are prussian blue, gamboge, yellow ochre, and crimson lake: a little of each colour should be rubbed in separate saucers, and the tints formed by mixing them on the palette as they are required. The bright tint for the leaves is prussian blue and gamboge, mixed to form a fine bright green; with this go over the front of the leaves. The backs of the leaves are tinted with a light green, but very little removed from a grey; this may be formed by mixing a light tint of blue and yellow ochre. A thin wash of this tint will be sufficient, as the neutral tints previously laid on will give it strength. The flowers are coloured with lake alone, and when dry re-touched in the dark parts with the colour, rubbed up as strong as it can be produced without being quite opaque; this will glaze or lie over the dark neutral tint, and give great force to the flower.

The student will perceive from this lesson that it is not the gaudy colouring which is the most essential part of flower painting, but the drawing and putting the subject in light and shade. When this is accomplished, the colouring is comparatively easy.

LESSON IV.

LEAVES.

In the preceding lessons the leaves of the flowers were very easily executed, as they had but three shades, all of them in one colour, with few veins or fibres, but in the succeeding lessons the leaves will essentially add to the beauty of the subjects, and will require more care both in drawing and colouring. There is no copy that can be laid before the student, who desires to execute the foliage of flowers with spirit and correctness, that will answer the purpose, in any degree, so well as the natural leaf. In flowers there is great difficulty in shewing the light and shade from nature, and it is therefore requisite that copies should be studied, in order to render the process familiar to the mind; but in single leaves, where there is little or no shadow, the veins and outline are so distinctly marked, that they are quite as easy to imitate as any copy that can be placed before the pupil.

This plate contains four different kinds of leaves, drawn from nature. They are broken from the branch, and laid flat on a sheet of white paper.

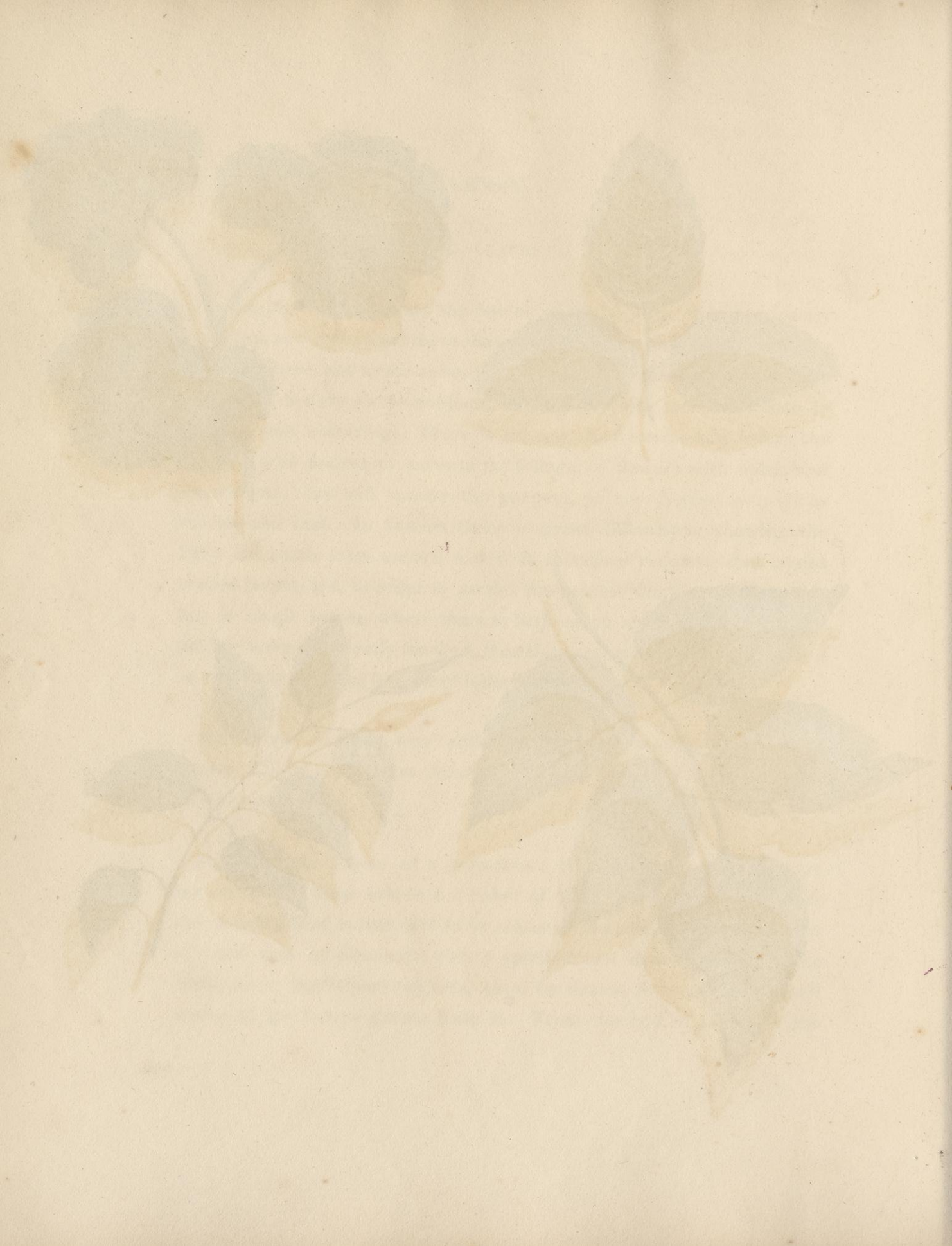
No. 1. are the leaves of a geranium; it will be necessary to copy the outlines of these leaves a number of times, on waste paper, before the drawing that is intended to be coloured is made, so that a freedom of hand may be obtained, with a spirited and decided touch. The stalk, as in the former subjects, must be drawn first, and the small stalks of the leaves drawn from it. From the end of the stalk the

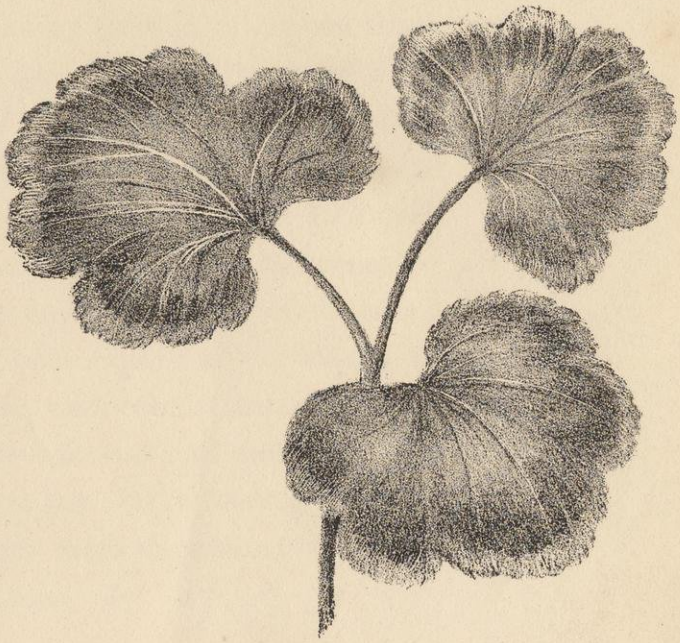

1


2


3


4





veins of the leaves must be drawn spreading from it, in curved lines. It will easily be seen where the leaves are divided. Draw the three semicircular touches on the outline of the first division, and then leave a space. Proceed in the same way with the next divisions till the whole of the leaf is drawn. It will be seen that there is a dark shade in all the divisions towards the end of the leaf, which may be marked in pencil. If drawn light at first, and the touches strengthened as the outline proceeds, the faint lines will not require to be rubbed out, but will give an appearance of laborious and careful finishing when the leaf is coloured. The directions for one leaf will suffice for the other two. If proper care is taken to let the stalks bend gracefully, and the veins of the leaves all commence from the end of the stalk, the leaf will then hang in the same direction.

No. 2. consists of rose leaves laid flat on the paper, which consequently have little light and shade. This is a branch broken from the stem of the rose tree: the centre stalk, as in all other cases, must be drawn first; this must be continued on to the point of the leaf. From this stalk the veins must be drawn, branching equally on both sides. The student will observe that the effect would be entirely lost if the stalk or veins were drawn in straight lines: on the contrary, they must both be drawn in pleasing curves; and the student will now find the advantage of attending to the admeasurement with points, on the stalk in the centre of the leaf, before the veins are drawn, as by that means their number and distance apart will be determined before the lines are formed. When the veins are drawn, it will be easy to connect them together by the outline of the leaf, by drawing a notch, or angular termination from one vein to the other. The veins may be marked more strongly after they are drawn in the proper position.

No. 3. is the branch of a rose tree, with more leaves than in the former examples, and drawn with more light and shade, for instead of the branch being flat upon the paper, as in the preceding examples, it is placed in a glass of water, and drawn in a more natural position. The stalk is drawn first; observe to make it curve naturally: the stalks that bear the leaves should always be taken to the point of the leaf. In this example the backs of two of the leaves are seen; the direction that the centre line falls in will be the best guide for their formation.

No. 4. is a rose branch, shewing the leaves at their full growth, when they begin to change colour. The drawing must be managed in the same way as in the preceding example: the leaves will require more attention, as the sides of some of them are curled, and others have breaks and holes in them. All these different marks must be drawn with correctness, or the leaves will look stiff and unnatural; by drawing them very light at first, and strengthening the outline that is most correct, the true forms will easily be attained.

The leaves of the geranium, No. 1. are first tinted with a light wash of blue and gamboge. The second shade is formed with blue and burnt sienna: this shade must not be applied till the ground is dry; it should then be laid on in short touches, which should be softened off with a clean brush, both towards the edges and the middle of the leaf. The same colour applied, when the shade is dry, will serve to cut up the veins, and give effect on the darkest part of the leaf.

The rose leaves, No. 2., are tinted with prussian blue and gamboge; the second shade is a darker tint of the same colour. The veins

and the darkest shade are formed with the same colour, mixed with a little red. The student is aware that no second tint must be applied till the first is dry.

The branch at No. 3. will require to be put in shade, with a neutral tint, before colour is applied to it. This tint may be formed with indigo, indian red, and a little yellow ochre; the latter is used to let the tint assume the greenish grey seen on the back of a rose leaf. All the dark parts of the leaves are shaded with this tint, and care must be used to hold the brush so that the colour will flow from it freely and form the notches, at the edge of the leaves at a single touch, letting the mass of colour run towards the centre of the leaf, where, if there happens to be more than is required, it can be taken up without damaging the outline. This direction will be found useful in every case where a broad flat tint is required to be carried over a large leaf, as a small brush, used with a little colour, will take up so much time that the edges on one side will be dry before the other side is finished; and when the colour is laid upon the part previously done, it will produce a hard disagreeable line; and any attempt to mend this defect will, most probably, spoil the leaf, by making the colour thick and muddy.

When the leaves are put in shade, go over the light side with a warm green tint, formed to pattern, with gamboge and blue. The second shade, in the front of the leaves, is formed with the same tint, laid on after the first is dry. The veins and dark touches are produced with a darker tint, formed with the same colours, adding a little more prussian blue.

No. 4. is the faded or turned rose leaves, as they are seen about the latter end of July, when the green begins to fade, and the leaves take

a variety of tints, which renders them more picturesque, and also requires more taste and judgment in copying them. The ground colour is yellow ochre; the varied tints upon them are produced with green, burnt sienna, lake, and umber. The veins at the back of the leaves project, and are therefore left lighter than at any other part.

This lesson on the leaves of flowers must be practised a number of times over till the student is able to draw any of them from memory; it will give facility to the hand, and use the eye to judge of forms and measure distances with accuracy.

The leaf of the chesnut, vine, oak, or indeed any large leaf, with the veins strongly marked, are excellent subjects for the student to copy; and, if laid flat upon white paper, will be found quite as easy to imitate as a drawing. All that is required is, that the leaves are placed in an inclined position, so that the centre line of the leaf may not be perpendicular with the bottom of the paper, but slant a little either on one side or the other, as nothing is so unnatural as a leaf drawn quite upright: and the flower painter should avoid placing even a single leaf in an ungraceful or unnatural position.

When the student can draw a single leaf with accuracy, so that the lines on each side of the centre are nearly the same size, and the notches or curves at the outline spiritedly drawn, two or more leaves may be placed over one another, so that the under leaf is but partially seen; the upper leaf will throw a shade upon it, and make it a better study for colouring.

The hints here thrown out upon the subject of copying from nature, will be found very beneficial to persons engaged in tuition, as it will

not only prevent the trouble and drudgery of making copies for juvenile pupils, but will be doing the learner a service by placing the most perfect specimens before him, and making him familiar with drawing from nature, instead of laboriously drawing from a copy that has previously been under the hand of other pupils, and consequently lost the charm of novelty.

LESSON V.

CHINA-ASTER.

This group of China-asters will be an agreeable study when the last lesson has become familiar to the learner, as he will then be enabled to produce every part of this drawing with facility. The drawing must be commenced, as before directed, by sketching the long lines that form the stalks, taking care, even in the first sketch, to make them bend gracefully from each other, and terminate in different lengths, according to the distance that the flowers are placed from each other; as it is in the first sketch that the grouping of the whole is formed; and however beautiful flowers may be in themselves, yet if they are not drawn in graceful and natural positions, they will always have a

stiff and awkward appearance, whatever labour may be bestowed upon them. And the beauty of the whole will, in a great measure, depend on the formation of the pencilled outlines of the stalks; it will, therefore, be necessary to sketch very lightly at first, so that any alteration or amendment may be made with ease: and when the stalks are drawn correctly, either from the copy or from nature, proceed to draw the circular part of the flower, called the disk, taking care to let it assume an oval shape, as the flowers bend from the centre either to the right or left.

The petals that are nearest the outline of the disk must then be drawn, taking care to let them form rays to the circle, and to make them bend in a convex form, but not with great regularity, as they must be drawn with freedom, and made to bend in various directions. The broad petals are next drawn; and it will be advisable to draw one first, of the proper length, making it bend gracefully. From this determine the length of the whole, and draw another on the opposite side of the disk, nearly of the same length: these two will be a sufficient guide for the whole, and, while drawing them, observe that they each come at first in direct rays from the disk towards the end: they may be made to bend in various directions, so that they do not destroy the general shape of the flower. If these petals are drawn correctly, there will be a considerable space between each at their termination, on the outside. In these spaces the second range of petals must be drawn, taking care that they are drawn to form rays to the centre, yet varying in their forms toward the end. It will be found that the colouring of these flowers will be very easily executed, if the drawing is correct, and therefore this part of the picture will require more attention than in any future stage. Having drawn the flower in the centre, according to the preceding directions, form the others in the same way.

The leaves of this flower are attached to the stem, by what, in botanical language, are called petioles or footstalks. This line runs through the centre of the leaf, and determines the direction in which the leaf is to appear when drawn. It would only be a repetition of the directions in the last chapter to give a description of the way in which the leaves of this group of flowers are formed.

The disk or centre of each of the flowers is coloured with a full tint of gamboge; the small spots are formed with burnt sienna, dotted on the gamboge; the pink petals are coloured with lake; and the second and third shades are made with stronger tints of the same colour; for the very dark touches, a tint formed of lake and indigo may be used.

The petals of the blue aster are coloured with a purple tint, formed with lake and prussian blue. They should each be formed at one touch with a large brush full of colour, and suffered to get dry before the next shade is applied. The second and third shades are formed with the same colours as the first tint, only made darker by adding more blue. The darkest touches are made with indigo alone.

The leaves are put in light and shade with neutral tints. The front of the leaves are coloured with a warm green, made by mixing prussian blue, gamboge, and a little indian red. The back of the leaves is merely a faint wash of gamboge over the neutral tint. The veins of the leaves are cut up with a dark green tint on the front, or neutral tint on the back. The faded leaves are tinted with burnt umber.

The colour for the calyx, or cup, that encloses the flower, is the same as the leaves.

The student will observe, that while speaking of flowers it is scarcely possible to avoid the use of botanical terms in describing their several parts: it will, therefore, be necessary to enter upon a short explanation of the names by which the different parts of flowers are known, previous to commencing another lesson.

THE STEM.

The stem is the organ that springs from the earth, and supports branches, leaves, and flowers. A petiole (as in the preceding subject) is the footstalk, that supports the leaves, connecting them with the main stem or branch. When a stem springs at once from the ground and bears flowers, but not leaves, it is called a scape. A peduncle, or flower stalk, springs from the stem or branches, bearing flowers, but not leaves. There are a great number of names used in botanical works to designate different stems, and also their various parts, but all that is required in this work is the general appellation.

THE CALYX.

The calyx is the cup of the flower, and is the green part which is found at the base of the corolla in most flowers, and which envelopes it entirely before it opens. Some flowers have no calyx: it is wanting in the greater part of the liliaceous tribe, as the tulip, the hyacinth, the lily, the narcissus, &c. The varieties of the calyx will be pointed out as the different flowers come under the notice of the student.

THE COROLLA.

The corolla is that beautiful part of a flower which is called the blossom. The leaves of the corolla are called petals, to distinguish them from the leaves of the calyx, or plant. When a corolla consists of only one leaf, as in the cowslip, it is called monopetalous; and when it has many petals it is called polypetalous: each of these petals consists of two parts, namely, the lower pale part by which it is fastened to the bottom of the calyx, which is called the unguis or claw of the petal, and the coloured flat expanding part, called the lamina or border, as in the pink.

THE STAMENS

Are the small upright columns, which, in a lily, rise between the petals and the centre of the corolla. They contain the seed of the flower, and vary greatly both in number and form in many flowers.

THE PISTIL.

The pistil, in a lily, is the long pillar that rises exactly in the centre of the corolla. Its use is to receive and mature the seed deposited by the stamens. Some flowers have only stamens; others have only pistils; but most flowers have both stamens and pistils.

THE NECTARY.

The nectary, or honey cup, is considered by many naturalists as an appendage to the corolla. It generally contains a sweet and viscid juice, which affords nourishment to a great variety of insects. The shape and disposition of the honey cup varies much in different plants; in some it resembles a spur or horn, at the back of the flower, as in larkspur, columbine, and fumitory. In the snowdrop it consists of three notched obtuse petals, within the corolla. In the crown imperial there are, for the nectary, six pearly cavities at the base of the petals, which generally exhibit a large drop of nectareous juice. In the narcissus and passion flower, the nectary beautifully crowns the corolla, being funnel-shaped in the former, and resembling rays of glory in the latter. In the whole of the cruciform tribe of plants, it appears as glands at the base of the stamens. Linnæus remarks that those plants which have nectaries distinct from the petals are commonly poisonous.

LEAVES.

The flower painter will have no occasion to study the very great variety of names, by which the forms and parts of leaves are distinguished by the botanist. As their forms are before his eye, and he has only to portray what he sees, a lengthened and tedious description would be useless, unless he wishes to become a botanist, and then he

will have recourse to works written upon the subject. This observation will apply to the brief descriptions that have been given of the various parts of flowers.

LESSON VI.

HONEYSUCKLE.

This specimen of the honeysuckle would be classed by a botanist under the head of monopetalous: the leaves are called ovate or egg-shaped. It will be found an easy, pleasing study; and, unlike the china-aster, the drawing will require but little exertion, while the colouring will require great care and attention.

The stem must be drawn first, marking the divisions for the leaves and branches. The red corollas must all be drawn as proceeding from one calyx, though, in fact, there are many; but they are hid by the leaf on the outside. The calyx are seen distinctly in the branch that is not blown. The corollas are first tinted with a slight wash of gamboge; towards the calyx this is softened into a light tint of vermilion, which is taken over the whole of the corolla: this will form the middle

tint. The light should be taken out by washing with the large brush on the centre or most projecting part of each petal, or care may be used to leave the light, when laying on the first tints. When this is dry, the second shade must be laid on with a deep tint of pure lake, and the strong shade heightened with lake, mixed with a little van-dyke brown. All the shades should be softened off towards the light. The yellow stamens are tinted with king's yellow, and shaded with a thin wash of raw umber.

The stalk is first coloured with a faint wash of lake all over; and while wet a strong tint of sap green may be passed along the outline, on one side, so that the lake may be left on the other. The green will by this means run among the lake, and give the rough appearance to the stalk as found in nature. The strong shade on the stalk, under the leaves, is a dark green, formed by mixing prussian blue and burnt sienna. With this tint pass down the centre of the stalk, so that the light green and lake may seem divided; the dark shade should incline rather more to the green than the red, as the latter is the light, and the green the reflection.

The leaves should be put in strong light and shade, with neutral tint, before any colour is applied, taking care to leave the light strong at the bend and the risings in the centre.

The student will observe that the underside of the leaves is a light green grey; this will be best preserved by giving a faint wash of

yellow over the neutral tints. The middle tints on the front of the leaves should be tinted with a warm green, formed with gamboge and blue. The dark parts of the leaves may be cut up with a dark tint of burnt sienna and prussian blue; a wash will be found sufficient, as the deep shadows will be previously formed with neutral tint.

The common honeysuckle is formed in a variety of tints, from red to purple, even on the same stem. The small corollas, on the right side, are much darker than those in the centre, and partake of a purple hue. The middle tint is lake; the lights are left. The first shade is a strong tint of lake, and the darkest tint is formed with lake and blue, used nearly opaque.

The student will find by the copy that the darkest shade is not brought to the edge of the flower, but a space is left for the reflected lights. The ends of the corollas, seen in the calyx, are tinted with lake. When the whole is coloured, and got up with as much strength and spirit as possible, the effect may be greatly heightened by varnishing the dark parts with a solution of gum arabic. The touches with the gum should be laid on broad and flat, and done at once, as the colours will be raised if made too wet, and will then become thick and muddy. From the effect produced by the gum on this subject, the student may be induced to apply it on others, but it can only be used to advantage on dark flowers.

LESSON VII.

MOSS ROSE BUDS.

Hitherto the lessons have been given on simple groups of two or three flowers, but, in order to form a good painting, it is sometimes necessary to introduce a much greater number; and it will require some skill and judgment to group them, so that the form and colours of one flower may give brilliancy and effect to those that are near it. In the choice of subjects in forming a group, the largest and the strongest-coloured flowers should always be placed in the centre; all the gracefully waving flowers, such as convolvulus, harebell, &c. should be on the outside, so that their forms and colours may shew to greater advantage than when opposed by the large masses in the centre.

Mr. Burgess, a flower painter of merit, published, some years since, a small treatise on the art of composition in painting. In his remarks on flower painting, (a branch of the art in which he particularly excelled,) when speaking of grouping flowers, he observes that "composition may be divided into three parts, that is to say, taste, elegance, and

simplicity. First, Taste in grouping flowers consists in so placing them that by their arrangement the colours and forms of one flower do not hurt another, or by so putting them together as not to look stiff, regular, or formal: and if flowers are tastefully arranged they will not appear artfully, but carelessly grouped; for irregularity in composition of this kind should always be considered a peculiar beauty. Secondly, Elegance; by which term is meant the collecting of those flowers that are of the most graceful and beautiful forms, and placing them in such a manner as to give them a pleasing appearance in a group. Thirdly, Simplicity is to be esteemed an essential requisite; for though taste and elegance may be united, yet, without simplicity, they will appear to great disadvantage.

"Simplicity in grouping flowers consists, first, in placing but few flowers in a composition, and those mostly of a large size, and such as are without a great multiplicity of colours; for too many small objects, as well as too great a profusion of colours, create confusion and destroy simplicity of effect; and although it is necessary to introduce some flowers of the most brilliant hues, yet it would be quite improper to have them all bright, because many bright tints coming together offend and disgust, rather than please the eye, and tend to destroy the beauty of each other.

"Those compositions that contain few flowers may, by due attention to the preceding observations, exemplify taste, elegance, and simplicity, as completely as those pictures which contain the greatest

profusion; and indeed when a picture contains a great multiplicity of objects, those objects do not give so much pleasure to the beholder, as when there are few together; because so many forms and colours dazzle and confuse the sight, by which means we cannot properly perceive and relish their beauties. In general the largest and most brilliant flowers should be placed in and near the centre of groups; but at the same time as much diversity as possible should be studied, for a sameness in this branch of the art is as disgusting as in any other.

"Whatever vessels are drawn containing the flowers, such as vases, bottles, china basins, glasses, &c. should always be of the most picturesque and beautiful description, and should be painted with as much truth as the flowers themselves: indeed every part should be equally studied and finished.

"A variety of red flowers should generally be allowed to predominate in a group, taking care that there is not too many of one colour. Next to red flowers yellow ones should be preferred, and next to yellow white: but few blue and purple flowers should be admitted, because many of those colours produce coldness of effect, which should always be avoided. In every part of grouping, we should by all means shun formality and similarity of forms and colours."

The student will probably observe the repetitions contained in the preceding observations; but the general instruction is correct, as we shall have occasion to observe in the future lessons.

In drawing the rose buds, a group must be formed, though the flowers are all of the same kind. The large bud is placed in the centre, and the smaller ones branching from it on each side. It will be observed, that the stalk of the centre bud is not upright, but leaning a little on one side; and that the secondary buds are not placed at equal distances, but are purposely placed irregularly. And as we may sometimes learn as much, or more, by what is omitted, as by what is done, the eye of the tasteful student will see at once that the group would be greatly improved by the introduction of a full blown rose in the centre.

The student who has carefully attended to the detailed instructions in drawing the preceding subjects, will have no occasion to be directed in drawing the outlines of the rose buds. In all cases, that part of a composition that comes most forward will have a greater strength of light and shade; and the reverse will be the case in objects at a greater distance. In flowers, where every object is so near the eye, this effect in nature is not likely to be observed by the student, till it is pointed out to him: he will therefore take care that all the leaves that are behind the stem, or the buds, are kept in a light middle tint towards the light, and that the shadow upon them is not darker than the middle tint of the leaves directly in front. The whole of this subject should be put in light and shade, and got up with force before the colours are applied, except the crimson of the bud, or, to speak in botanical language, the corolla. When the whole is in neutral tint, observe the broad shadows, and the forms of the leaves, rather

than the markings of the veins, as that will be best executed afterwards in colour.

The first that is applied is a clear tint of gamboge and blue. This is taken over the whole of the calyx of the rose buds; taking care to keep within the outline. With the same tint go over the light green leaves that are in front, and likewise the stalks. The next tint will be a thin wash of lake over the pink corollas. When the whole of them are coloured, the student will observe the edges and points of some of the faded leaves, touched with this colour, and likewise the stalks. The lake is then used as a shading colour, when it is rubbed up a little stronger, and applied in the dark parts of the rose bud.

The student who is painting from this copy, or from nature, will observe, that the moss on the stem and the calyx is in some places of a ruddy pink hue: in both cases this effect cannot be given with a flat wash, but is formed with small irregular hatches or strokes taken beyond the outline. There will not require many touches of this sort with the lake, but it will be best done at this time, as it will shew through the green touches that are put over it. The smaller buds will not require any red touches. A little burnt sienna should next be applied in the same way; it may be taken over the lake, but the lines should be kept very thin and feathery. The faded leaves may be washed with this colour, particularly those that have been touched with the lake, or hang directly in front. The backs of the rose leaves must be kept of a light cool green.

The whole of the subject will now be in colour, and the learner may proceed to finish by rubbing up a stronger tint of lake, and with it giving strength to the folds of the petals, and likewise to those parts in strong shade. With this tint of lake small hatches may be made all over the calyx, except in the round part of the centre, on which a few spots only should be made.

The strong mossy effect is produced by mixing a tint of green, formed with prussian blue, gamboge, and burnt sienna. Fine hatches may be drawn with this colour entirely over the whole of the calyx and stem, taking care that the lines are not drawn so close together as to become thick and muddy, as that would destroy the effect of the whole. With this colour the strong veins of the leaves may be formed, and the dark parts heightened. Nothing now remains but to give the last touches, with lake, on the crimson part of the flower, and to go over the darkest parts of the mossing with a few touches of vandyke brown, to give strength to the whole.

This subject will be found to require more care than any that has preceded it; but should the teacher or student think the whole group too difficult a task for the juvenile student, one rose bud may be selected from the rest, and coloured according to the directions in this lesson.

LESSON VIII.

THE MAJOR CONVOLVULUS.

This light and elegant flower will form one of the great ornaments of a group, from the fanciful curves of the stalk and tendrils. Like all other flowers the stalk must be drawn first, and points marked upon it, to shew where the footstalks of the leaves and the stalk bearing the flower are inserted. The leaves in this drawing will require to be very accurately marked, and the flowers should be drawn with great care, but with a very light hand, so that there may be no occasion for using either bread or indian rubber. In colouring the flowers it will be advisable to begin with the light blue tint, letting the colour be first washed round the edges of the flower, and softened off towards the middle.

The learner will perceive, by studying the copy, that there are four shades of blue in this flower, blended one into the other; and in all cases in water colours the lightest tint must be applied first. The same tint must be applied first to all the flowers in this subject: it is formed with a light tint of prussian blue. The second tint is prussian

blue, rather stronger. Begin with this tint at the edges, and soften it off in lines upon the light tints, so that it may give the indentations and inequalities of the petal, taking care that the touches are curved to give the swell in the centre. Though this colour forms the dark shade on the part of the flower that is farthest from the eye, yet it is the light on the petals that comes most forward, and may be carried entirely over it with the exception of those parts that are red.

The third tint is a dark shade of prussian blue, mixed with a little lake. This must be taken over the second shade in the same manner as that was taken over the first, always commencing the touch at the edge, and softening towards the centre. It is scarcely necessary to say that one tint must be thoroughly dry before another is applied, if not they will both become muddy and spoil each other.

The last tint is prussian blue and lake, mixed to the full strength of each colour, to form a fine deep purple. The last touches are given with this tint, taking care to preserve the lights and the reflection. Very few touches should be made with this tint, and then only on those parts of the flowers that come most forward. The red rays are formed with a light tint of lake, and shaded with a darker tint of the same colour: that part of the colour which is white is shaded with a warm neutral tint; the stalk, and the tendrils running from it, are coloured with a light tint of green, formed with gamboge and prussian blue; it must be a cold tint, or what may be expressed by a grey green. This is the tint of the back of the small leaf seen near the top.

The first tint on the large leaves must be formed with gamboge and blue, letting the yellow preponderate, as the light fibres of the leaves are of that colour.

The second tint for the leaves has a little indian red, mixed with gamboge and blue. This tint must also be kept warm, and, though dark, transparent. With this colour, when the first and second tints are dry, the darkest touches may be given, and also the dark veining of the leaves, taking care to let the small veins be drawn as proceeding from the thick light fibre.

In producing this subject the principal object must be to keep the light, airy character of the flower; any thing like an opaque solid touch would destroy it at once; it must, therefore, be proceeded with slowly, so that every shade is perfectly dry before another is applied, The want of this caution is the cause of the heavy, dull appearance of many flower paintings that are drawn by ladies, who do not give themselves time to let the colours be thoroughly dry.

LESSON IX.

THE APPLE BLOSSOM

The richness and delicacy of the apple blossom has always rendered it a favourite study for the flower painter, particularly to learners, who find it an easy introduction to the painting of nature's favourite flower, the full-blown rose. The stem that produces these blossoms is part of the tree, and not the flower stalk. This part of the drawing, like the preceding lessons, must be sketched lightly, taking care to draw all the projections and roughness of the outline; but observing at the same time not to get it too thick. This is the most common error with learners, and one which should be most carefully guarded against in sketching either from nature or from copy; and though it will be a little irksome at first to make a number of outlines of what appears an easy subject, yet it will be advisable to draw the light sketchy outline ten times over, rather than let it pass, if it is not quite satisfactory, as it cannot be too often repeated that the great beauty of the flower-piece does not consist so much in the splendour of colouring, as in the free and natural drawing of the outline.

Having properly marked the space that each group of blossoms is to occupy, commence the correct drawing from the top, and draw each blossom with a very light touch; but, at the same time, with as much attention to finish as if it was to remain a pencil drawing, as the grey touches of the pencil will materially assist in the veining of the petals, when coloured.

The student will observe, by studying the copy, that each separate group would make a pleasing subject for a drawing, and if the same attention is bestowed upon them, and they are proceeded with in the same manner, the whole will be highly finished, and easily connected by the stem; and the student will thus lose all idea of the difficulty of producing a complicated subject, as each group taken separately would be a simple one.

The leaves of the apple tree are very like the rose, but the student who has practised the fourth lesson, will have no difficulty in producing them.

The upper group in this subject consists of four blossoms and three leaves, and the student will find them so disposed that the dark part of the leaf gives effect, by contrast to the light part of the blossom. The veinings of the leaves should be all properly drawn with the pencil, as they will materially assist the colouring.

The second group consists of three blossoms two of which are full

blown. The upper blossom, that opens toward the front, should be drawn first. Make a small oval for the centre, and draw the petal that is nearest the eye first. This will be found to be the one that falls over the stem, the edge turning over towards the centre of the flower. When this is drawn carefully, go on with the next, and so proceed with the five petals, letting the outline of the one immediately under the hand be considered as a whole and complete drawing, observing to mark all the inequalities at the edge, and taking care of the bend towards the centre, which gives the hollow or cup-shape of the flower. The great advantage of a correct outline will now be seen, as it would be impossible to bestow all the attention upon the drawing of a single petal if the form of the corolla had not previously been determined.

The stamens, in the centre, are formed with single lines, with an oval bead at the top of them. They should all spring from the centre, and incline towards the petals.

The blossom at the side is seen obliquely, consequently the centre is not visible. As in the blossom previously drawn, begin with the petal nearest the eye, and then proceed with the other four till the whole are completed.

The leaf behind this group will be found particularly serviceable in throwing them forward. The calyx of each blossom, also, is divided into five parts, which, in the drawing, appear like separate leaves. Nature seldom varies, and if the student is not attentive to these par-

ticulars the botanist would discover in an instant that the drawing is unnatural and incorrect.

There will be no necessity for going into the detail of drawing the two remaining groups, as they must be produced in the same way as the preceding; and when the whole are drawn, the stem must be strengthened with the pencil, to correspond with the group of blossoms, which will, by this means, become connected, and form one group.

The light and shade of this subject are formed with a warm neutral tint, composed of lake, indigo, and umber, mixed in due proportion so as to form a warm grey tint. With this go over the whole of the leaves first, and then over the blossoms that are in shade, taking care to have a clean brush ready, with clean water, to soften off the edges. The whole of the stem may likewise be coloured with this tint. When the first shade is quite dry, with the same tint form the second shade; that previously put on will then be the middle tint: but neither of the shades on the blossoms must be so dark as that put on the leaves, as the flower is more delicate and transparent while the leaf is nearly opaque.

It may be asked by the student if there are not three gradations of colour on all subjects, namely, light, shade, and middle tint. The answer to which is, that in flowers, and other subjects, where there is great variety of colour and transparency, the three gradations are not so well defined; the middle tint, in some cases, requiring to be lighter

in some parts than it is in others. This, in painting is called a half tint, and the same if it is rather darker in either the middle tint or shade. It is impossible to convey the manner in which half tints may be produced by words; but the student who thoroughly understands the first principles upon which all colouring is founded, will find but little difficulty in producing them; and, when proceeding to finish very highly, will even go over the whole tints with others, darker or lighter than them: but this process will seldom be required, as the broad simple tints, if properly applied, will always be most effective.

The whole being now in light and shade, commence colouring on the blossoms with the lightest tint of lake: this will be found in the copy to be the light flush on the inside of the petals, and must be a very delicate tint, well softened off on all sides with a clean brush, the light side of the petals being coloured with the same tint all over, with the exception of the white at the edges, from which the colour must be washed off with the softener.

When the first tint is quite dry, a second must be applied, with the same colour, rubbed up a little stronger. This must be laid on with freedom, and softened off towards the edges, taking care to leave the strong light in the centre. The third shade is still the same, used stronger to shew the fold of the petals. The colour will now be very brilliant on the petals, and great care must be taken not to get it thick and muddy, which will inevitably be the case if the drawing is at all hurried, and one tint applied before the other is dry.

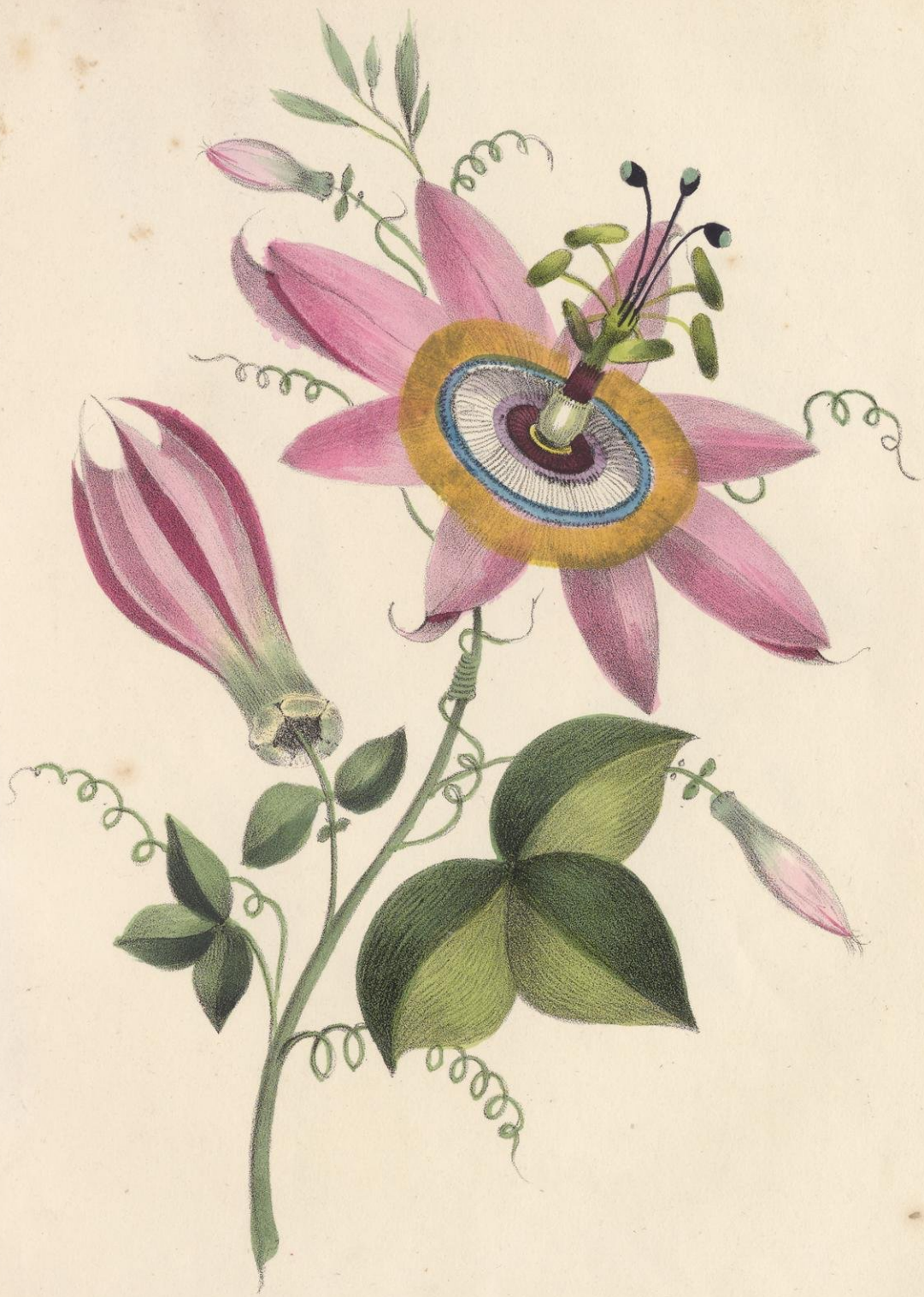
The light tint of the leaves is gamboge, with a little blue, and, in parts, a slight touch of burnt sienna. The dark parts of the leaves having been first put in with the neutral tint, they will only require veining to be finished. The stem is coloured with umber, and afterwards touched in parts with cold green to give it a rough mossy effect. The stamens are coloured with gamboge or king's yellow, and the dark touches given with burnt umber.

If the student gives all his attention to the directions for painting this subject, he will find it to be the most elaborate and pleasing of any that preceded it; and it will shew him that there is no more difficulty in producing a group than there is in a single flower.

LESSON X.

THE SOUTH-AMERICAN PASSION FLOWER.

This beautiful specimen of a very rare plant, which has been but recently introduced into England, will require all the skill and attention possessed by the student to draw and colour it correctly. The main stalk is drawn first, very lightly; and the footstalks of the leaves, and the stalk bearing the flower, drawn from it.



In drawing the expanded flower, after lightly but correctly sketching the outline, so that the space it is to occupy may be clearly defined, it will be best to draw the pistil that rises from the centre; considering that as a separate drawing, without connection with any other part. It has three stages. The first is in the form of a cup; this will be easily formed. The second is a succession of straight lines, terminating in points. And the third is nearly in the form of a wine glass. The copy will show how these are shaded: the stamens spread from this column in every direction.

Having drawn the centre piece, make faint lines radiating from it, as the centre lines of the eight petals of the corolla. These lines in the drawing run directly through the petal, and terminate in a point: the outline of each petal is very easily formed, when the centre is drawn, by making two curved lines on each side of it, the bottom of which is hid in the rays of the outer circle round the pistil. In drawing these rays it will be advisable to form the dark ring in the first instance near the centre, and then to draw lines in every direction, from that, the whole length of the rays; a circle is formed about the centre of the rays, with thick short lines or hatches; and a second circle of the same kind is formed a short distance from the first. There will be no necessity for marking them very strongly with the pencil, as that will be best done with colour; it is only required that they should be drawn correctly.

The leaves of the calyx in this plant. as in the common passion

flower, are larger than the petals of the corolla, and are seen projecting beyond them, terminating in a hook at the end; the use of which will be seen in the closed flower, below the one that is expanded. This, it will be observed, is shut like an umbrella, and encloses the whole flower, being fastened at the top by the hooks clasping each other.

In drawing this flower it will be best to divide it by drawing the circle of the base, with its divisions, and carrying the lines up from it, letting the end of the centre lines form the hooks, and drawing curved lines from them to form the broad leaves of the calyx. The leaves are easily drawn, and require no direction. The spiral tendrils will only require to be formed with a single line of the pencil, as their thickness will be given with the colour.

The whole being correctly drawn, commence the colouring with the pink petals of this superb flower, rub up a clear tint of lake or carmine, and, with a large clean brush, wash it on the points of the petals, softening the colour with another brush from the edges to the centre; in this way, go round the whole, taking care not to soften the lake into the white, but to let it terminate in the blue circle. When the last petal is finished, the first will be quite dry, and the colour may then be heightened by another tint over the whole of the petals, with lake, taking care to apply this second tint at some distance from the outline, so that the edges may be left light and soft. The second tint must also be softened off towards the centre of the petal.

The intelligent student will now find that each petal is in two shades of colour, answering to the light and middle tints; but, in order to give life and spirit even to this delicate subject, it is necessary to heighten it with a third. This is given, when the two first are quite dry, with a few touches of lake rubbed up rather stronger, and put on in lines towards the point of the petals, letting them blend with the first tint towards the centre.

The next object is the brilliant blue circle: this may be formed with prussian blue, laid on strongly; and when dry the rays drawn upon it with a deep tint of lake. The second blue circle, near the pistil, is the same colour, and the red circle within it is the tint of lake, with the rays or short lines drawn over it in blue: the neat lines over the white are drawn with neutral tint. When the whole is quite dry, the yellow rays, proceeding from the large blue circle, are formed with king's yellow, mixed with a little vermilion; both are body colours, and will cover any thing beneath them; but, in this case, the red will aid rather than injure it.

Having been so particular in describing the mode of shading the open flower, there will be but little necessity for repeating the instructions on the flowers that are closed, more than to observe, that the strong tints of colour are applied at the points, and softened off towards the bottom, where they are blended with the light tint of green.

The leaves of this flower have but little variety in their colour. They are put into strong light and shade, with neutral tint; and the light is formed with a bright tint of blue and gamboge. The second tint is formed of these colours, mixed with a little burnt sienna; the darkest touches are neutral tint.

By observing the pattern, it will be seen that the leaves are covered with hatches, or short lines. These are given with blue and gamboge, when the tints previously washed on are dry.

The stalks are all tinted with a bright tint of blue and gamboge; and the first shade is made with the same colours applied a little darker. The deepest shade is given with neutral tint. This does not touch the outline on the dark side, but is drawn a little way from it, to leave the reflected light which is seen in all round objects: if this is not attended to, whatever labour may be bestowed upon the subject, it will appear angular or flat.

The tendrils, as has been before observed, are best formed with a tint of colour; as they are so delicate and transparent, that they require but little shade till they become thicker nearer the stalk. They can then be shaded with the same colour.

The great beauty of this subject will depend on the colours and tints being applied very light at first, and heightened and strengthened

by degrees. Any thing like impatience, or an attempt to produce effect at once, will be sure to destroy the whole.

LESSON XI.

PLUMS.

In order to avoid the repetition of the same instructions on subjects of nearly similar character, the first lesson on fruit is introduced here; and persons engaged in teaching will find the great necessity of varying the objects selected for the young student to copy, that his attention may be excited by novelty.

The branch of a plum tree, selected for this lesson, will be found a most pleasing study, and not at all difficult to produce by the flower-painter, who has copied all the preceding subjects. In drawing this branch and fruit, the student must commence as before, by drawing the branch, observing all the projections as he proceeds. This will

best be done by drawing a single faint line, giving it all the turns of the original, and upon it marking, by dots, all the parts where either the stalks of the leaves or fruit proceed.

When this is done on the single line, and the pupil is quite satisfied that the branch is the proper length, and that the true shape is obtained, he may then proceed to give the thickness, and all the unevenness on either side, by drawing lines at the proper distances from the single line, taking care to let the stalks be drawn with clearness and spirit from the main stem; likewise to mark the different shoots, as seen in the copy. He must then draw the outline of the first leaf at the top, observing to let the centre line be a continuance of the stalk, and to let it curve gracefully. Draw very light, and observe the part of the leaf that folds at the point; likewise the fibres running from the centre line. Having drawn the outline of the leaf, do not shade it, but go on to the next object that projects from the branch.

The stalk is much shorter, and as it has to bear a greater weight than the stalk that supports the leaf, it inclines more downward.

The outline of the plum is as near a circle as can be drawn by hand, a little indented where it joins the stalk; and from this point the curved line in the centre of the fruit is drawn. Care must be taken that the pencil outline is very delicate, as nothing would be more injurious to the effect of this drawing than a hard outline at the edge of the fruit.

The directions given for drawing the first leaf and plum will answer for all the others in this copy: due attention being given to the breaks in the leaves, which add greatlv to their picturesque effect.

In colouring this subject, the student will observe that every plum varies in colour according to its ripeness. The upper plum is the least ripe. The greenish yellow on the light side is yellow ochre, with a very little indigo. This is washed on with the large brush, having another clean brush ready to soften off the mass of colour towards the edges. When this is quite dry, mix a tint of lake and prussian blue, and with the large brush sweep round the outline on the dark side, and soften off the edge towards the yellow first put on; the colours will thus blend and soften into each other. When this is quite dry, mix a tint with lake and burnt sienna, making a fine rich brown, and give a sweeping spirited touch at some distance from the outline on the dark side, and likewise on the line in the centre. This tint must be softened off on both sides, on the light side towards the yellow, and on the dark side towards the purple, so that the whole may blend together.

Having finished the plum as far as a wash of colour can produce it, proceed in the same way with the next. Here the plum is nearly ripe, consequently but little green is seen, and the purple in a fine light tint is brought into the light side of the fruit; the dark side, and the rich brown tints upon it, are produced as before.

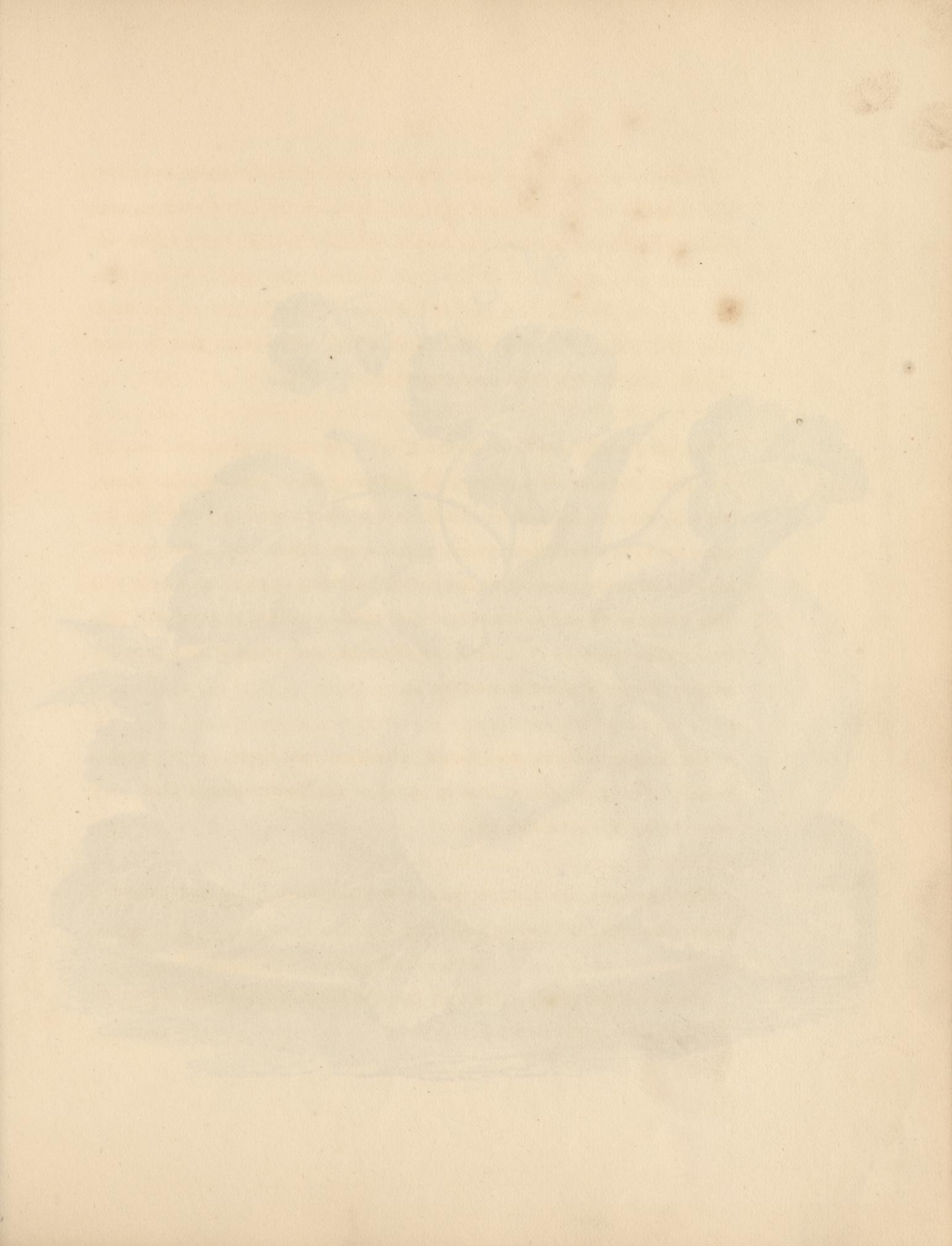
The lower plums, being quite ripe, have none of the green tint; the light is a fine tint of lake and prussian blue, laid on at the outline, and gradually softened towards the centre, where it is left nearly white, on the most projecting part of the fruit towards the light. When this tint is quite dry, the dark tint of indigo and lake is laid on the dark side, and softened towards the light. The rich brown tint is then applied, and the whole blended together.

The plums will now have as much effect as can be given to them by the usual method of washing and softening tints one into the other, but they may be finished up much higher afterwards by laying on the same tints, in a dotting manner, with a large brush, and softening one into the other by short touches called hatching or stipling. This will give a rotundity and softness to fruit, which no other method will produce. The process is difficult to describe, and nothing but practice will enable the student to perform it.

The leaves will require some attention, as there is a greater variety of tint on them than in most of the flower pieces that have come under the student's notice.

The shadows are laid on with a neutral tint. The first colour is blue, gamboge, and indian red.

The veins are vandyke brown; and the faded parts of the leaves are touched with burnt sienna.



The stalk is first washed over with a light tint of green, then shaded with umber, and the dark spirited touches are given with sepia.

LESSON XII.

PEACHES.

The student who has executed the previous lesson will find little difficulty in this: the directions for drawing the fruit are the same; the vine leaves which line the plate, and the leaves of the fruit, will require some care: they must be sketched lightly till the grouping is correct. The outline may then be strengthened, and a considerable degree of light and shade given to the veins of the leaf with spirited touches, with the black-lead pencil; the lines will not be too dark when coloured. The peaches should likewise be put in light and shade with the pencil, as it will give the rough effect to the surface which is difficult to produce with colour. The student will observe the reflected lights which give roundness to the fruit, and likewise the lights on the most projecting parts, so that the whole may appear round and spirited before any colour is applied.

The lightest tint of the peach is a very light wash of yellow ochre; this may be taken over the whole surface. When this is dry a strong tint of gamboge may be washed over the side in shade, and softened off towards the centre of the piece. This is followed with a tint of burnt sienna laid on, not in a flat wash, but in dabs from the point of a large brush. These dabs may be very strong in the centre of the shade, but must be softened as they approach the light.

The student will observe that all the colours that have been applied are yellows of various tones of colour, all of them tending to heighten the strong tint of lake that must now be dabbed on over the burnt sienna, and softened off among the light tints, taking care that it does not injure them. If the line that divides the peach is not sufficiently strong, as left by the black-lead pencil, it may be heightened with a little sepia; but care must be taken that it is not so dark as the strongest shade of the peach. This method of laying on the shades, in the dabbing manner, will be found to give a beautiful effect to all kinds of fruit that has downy surface.

The colouring of leaves has been so frequently repeated, that the student will require no instruction in producing them in this lesson; the light and shade of the plate should be carefully preserved.

This lesson will be an excellent subject for velvet or oriental tinting, as will be shewn in the lessons devoted to those subjects.

LESSON XIII

CURRANTS.

This beautiful subject will require to drawn with great care, commencing, as in other objects, with the stalks, and observing the petioles of the leaves.

The white currants must be drawn first, commencing at that nearest the stalk; get them as nearly circular as possible, and let one hang over the other, the dark speck at the centre pointing downwards; the veins in the white currants are distinctly seen, they all ray from the dark speck or snuff in the centre. The colour of this fruit is so delicate that every touch of the pencil will shew under it; the lines must therefore be drawn clear and distinct at once.

The red currants will likewise require to be correctly and spiritedly drawn, as the bold touches with the pencil will give depth of shade to the colour. Currants and all other fruit, with a glossy surface, catch the light very strongly, so that in the white currants it will be necessary to leave the brightest light without any tint of colour. The

lightest tint is a very faint wash of yellow ochre. This is taken over every currant, taking care to leave the space for the strong light. The shade is raw sienna applied with great lightness and taste, and softened very tenderly among the lights, as in all round objects the student will observe the reflection at the edges of the fruit. The snuffs are formed with sepia.

The first tint for the red currants is a light wash of lake: this may be taken over the whole of the fruit, as it will form the light which was left the colour of the paper in the white currant. The next tint is lake mixed much stronger, and taken over the whole surface, with the exception of the strong light. It will be observed that the veins in the red currants tell light against the shade, therefore a darker tint of lake must be made, and touches so applied that the veins may appear the colour of the second tint.

The last tint is lake mixed to its utmost strength of colour, and put on nearly opaque: in the darkest part it may be heightened in the extreme shade by a touch of sepia; with this colour form the snuff. The student will find this subject require more ability and patience than any of the preceding, as there are so many tints to take over a small surface, and the light to keep correctly, or the subject will be spoiled.

The darkest parts of the red currant may be touched with a little

strong gum water, which will render them transparent, and at the same time darken the shade.

LESSON XIV.

GRAPES.

This fine bunch of Lisbon grapes will be easily executed by the student who has finished the currants successfully. No directions will be required for drawing them; and it will be seen by the pattern that the strong light is the first tint laid over the whole surface. It is a very light tint of Prussian blue and lake. These colours, worked in various degrees of strength, are all that are required in this subject.

The strong light touch, on the centre of the fruit, must be preserved with care; and it will greatly heighten the effect if a touch of indigo and lake, rubbed up in gum water, is made immediately under the light spot.

The lessons in fruit, introduced here, will be found very useful as patterns for velvet painting and oriental tinting, and are intended only as an introduction to those most pleasing subjects, which are always to be procured, and which can be drawn from nature with as much facility as copying a drawing. The method of painting fruit in oil will be stated in a future lesson.

LESSON XV.

HYACINTH.

In returning to flowers, the hyacinth comes under notice as a flower that requires care in drawing, and great delicacy of colouring. The light and shade must be well preserved on every flower; this may be produced with neutral tint. The whole subject may be got up with the greatest spirit before any colour is applied. The leaves and stalks should be got up in the same way. The green at the bottom of the corollas is a cool green, formed with Prussian blue and gamboge.

Begin from the bottom of the calyx, and soften off towards the corollas. Let the blue be a faint wash of Prussian blue, the light and shade being previously formed with the neutral tint. The leaves are coloured with a warm tint of green, formed with blue, yellow, and a little burnt terre sienna. The fibres of the leaves, if not sufficiently forcible with neutral tint, may be retouched with indigo and gamboge.

LESSON XVI.

AURICULA.

This will be found a most pleasing subject, and will require to be drawn with great care and spirit. To students who have copied the preceding examples, it will present no difficulty.

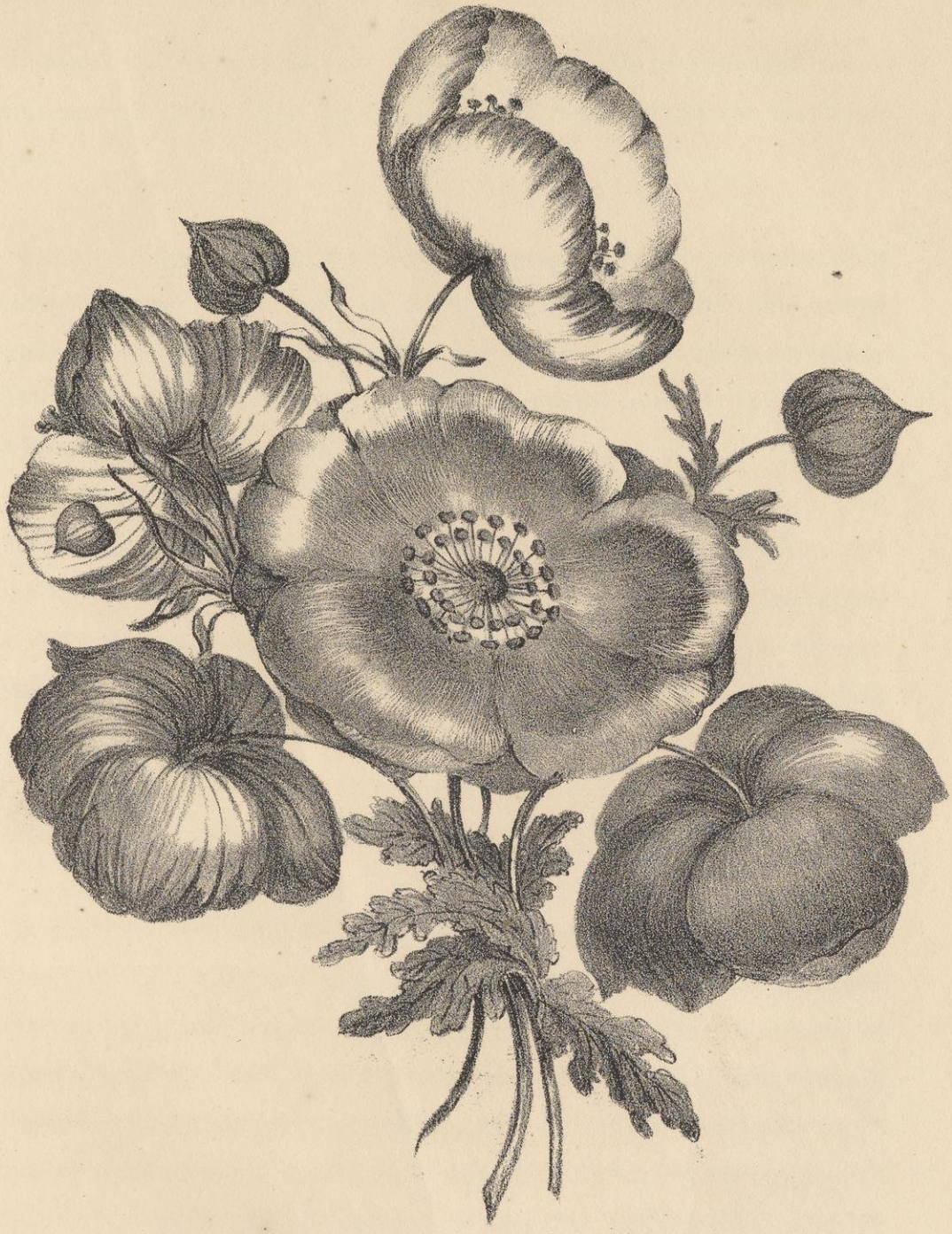
The flower must be kept in strong light and shade, and at the same time their distinctiveness and delicacy must be preserved: this may be done by making a warm neutral tint. The ground of the flowers

being white, the hollow in the centre, from which the stamens proceed, is a light delicate green. The stamens are best formed with body, by working a little king's yellow with permanent white: the shadow of the stamens is burnt sienna. The dark marking on the petals is a purple, formed with lake and blue. The leaves should be put in strong light and shade, with neutral tint, before any colour is applied; they can be strengthened, and half tints given, by being retouched with colour formed with blue, raw sienna, and gamboge.

LESSON XVII.

SINGLE ANEMONES.

This group of single anemones will, at first sight, appear exceedingly easy to execute, but the student will find, from the variety of tint, and the size of the flowers, which will shew any defect much stronger than smaller ones, that they are by no means so easy as most of the preceding examples; and as the lessons on flower painting in water colours



will close with the next lesson, this subject will be treated with more minuteness of detail than has been thought necessary in the last four lessons.

The first thing the student will have to observe is the grouping of a number of flowers, all of them nearly of the same form. Nothing would appear more awkward if they were not so placed that their situation should be contrasted, to make a graceful group; in order to do which the large red flower is chosen for the centre.

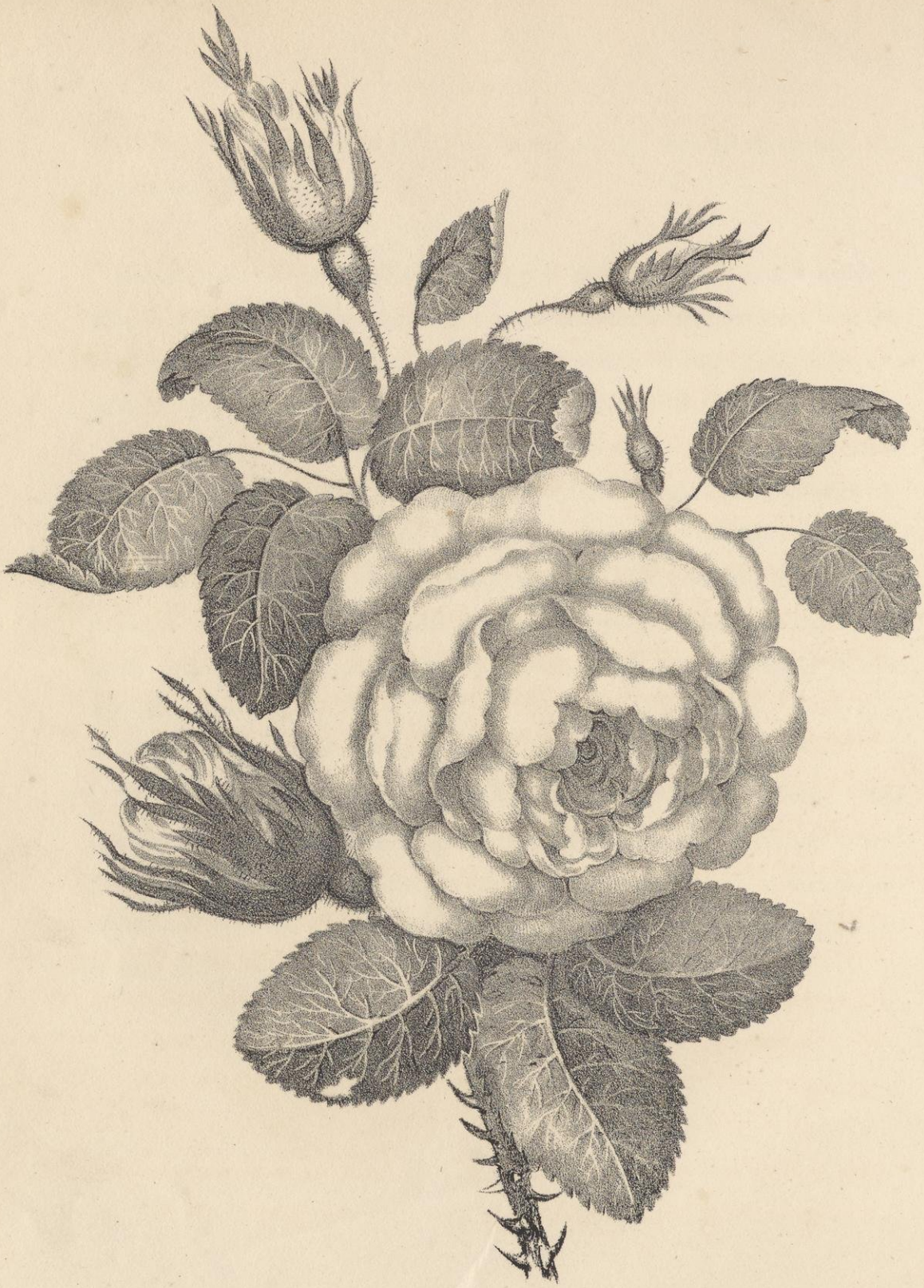
The light-coloured flower is seen in an oblique direction, and from its size and colour does not seem to oppress or weigh down the rest, but waves gaily over them; the light and dark blue flowers incline to the side; and the leaves of the large red anemone are contrasted with the purple buds that are seen on each side of it. Thus the whole, though so much alike, form a graceful and pleasing group, formed upon the principles laid down in Lesson VII.

In drawing this subject it will be advisable to commence with the centre flower, at thesm all round space from whence the seeds proceed. Then draw the space that appears white, and from this the whole of the petals, taking care to preserve in the whole an oval rather than a circular form, as that is not only more like nature but looks more graceful than a round figure. Let the light flower, at the top, bend gracefully forward, and be careful to keep the outline thin in every part of the drawing. It will be seen that the lines forming the petals

of the backs of the flowers all spring from the end of the stalk, like rays from a centre.

Commence colouring with the upper flower with a faint wash of lake, softened off with a large brush among the white, so that it is imperceptibly lost among it. The second shade is the same colour, a little stronger, laid over the last tint when dry, and softened among it, as that was into the white. The darkest touches are lake and blue: these are more decided touches, laid on with a long-haired pencil, the hand leaning heavy at first, but drawn off lightly towards the end; thus the touches are very narrow towards the bottom, forming the finest lines; these touches will give great finish to the drawing if properly executed. The seeds are drawn with burnt sienna, shaded with sepia.

The centre flower will require to be finished with great care. The ground colour of this flower is a bright red, formed by laying a brilliant tint of lake over a tint of yellow. The penciling is a darker tint of lake. The blue and purple flowers must be kept in strong light and shade, and penciled with great neatness.



LESSON XVIII.

THE FULL-BLOWN MOSS ROSE.

This flower is always acknowledged by poets and painters of all nations to be the peculiar favourite of nature, and has obtained the title of queen of flowers; it is, therefore, chosen for the concluding lesson in water-colour painting, and it will require all the ability of the student to produce it with brilliancy and freedom.

The drawing of the rose should be commenced at the centre, taking care to obtain the true form of the petals; then proceed regularly with them till the outer circle is completed. Observe carefully where they fold over towards the centre or bend from it. Be very careful in the drawing, and sketch as lightly as possible with the pencil, as none of the touches must shew after the colour is laid on; they must be removed by moulding the crumb of bread to the form of a pellet, between the finger and thumb, and with this gently removing all the pencil marks that are not part of the drawing, and so lowering those that form part of it, that they may be scarcely perceptible, and not at all

interfere with the softness and delicacy of colouring required in this subject.

The centre will be found to be the darkest colour, and may be tinted with a strong tint of carmine. The unfolded petals may be shaded with a thin tint of crimson lake. It will then be advisable to proceed with the outer circle of petals, making the broad touch of carmine at the bottom of the leaf, and softening it off towards the edge, taking care to keep them nearly white on the side on which the light strikes, and to let a broad tint pass over those petals that are in shade, as that will form the middle tint to them. When the next tint is applied, proceed in this way till the colour joins the centre, then return to the outer circle again, rub up a rather stronger tint of carmine, and give a broad touch over the darkest part of the first tint, and with a clean brush draw the colour while wet in streaks over the lightest part of the petals. The brush must have but little water in it, or it will cause the colour to run and spoil the tint. The same means must be used on the dark side, only the tint may be used stronger, and the marking more broad. Take great care to form the white edges of the petals with the dark masses of the carmine, and that the softening of the latter colour does not come near them. When all the petals are formed, the light veining may be formed with a fine pencil, dipped into a faint tint of lake.

Nothing can be more beautiful or more easy than this subject if the painter proceeds with patience and regularity, but any thing like haste

or going from one part to another, without attention to preserving the softness of the edges, will inevitably destroy the whole, and make the rose appear hard and muddy. Sufficient directions for the unblown roses, buds, &c. will be found in Lesson VII.; and for the leaves Lesson IV.

LESSON XIX.

SHELLS.

UNIVALVE, *Genus* Conis.——BIVALVE, *Genus* Pectan.

The student who can produce faithful representations of fruit and flowers, will feel great pleasure in copying the beauties of Nature in her marine productions. Amongst these the shells of various animals, inhabitants of the ocean, form the most conspicuous subjects for the observation of the artist, not only on account of their curious and picturesque forms, but also from the variety, elegance, and brilliancy of their colours.

It is not the province of the author of this work to attempt a natural history of these animals, or their habitations, further than to select a few of the most beautiful of the latter, in order to point out the method of copying them with accuracy.

Shells, like flowers, have various forms and parts that can only be described in technical terms, and therefore for the student who is unacquainted with conchology, or the natural history of shells, it will be necessary briefly to explain them before they are used in the lesson. Shells are divided by naturalists into two great families, called univalves and bivalves.

Univalves (as the name denotes) have only one external covering; such are the whelk, murex, or conch kind.

Bivalves are those that have two shells, which, joined together by a hinge, consisting of certain teeth, are various in number and form. This variety enables the naturalist to divide the different genus of bivalves, for instance, the oyster from the muscle, and the scallop from the cockle.

Mr. Perry observes, in his beautiful work on shells (a work which every person should possess who desires to become acquainted with conchology), that "the univalve and bivalve shells are found indiscriminately scattered over the various coasts of the ocean, and the largest are to be met with only in the torrid zone; but in the seas

which lie adjacent to the north and south pole, the coldness of the temperature seems to operate in reducing the size of animals, and of shell-fish particularly. The largest shell at present known is the chama gigantea, a bivalve, about three feet in length and one foot and a half in breadth; the shell itself being four or five inches thick."

The two shells forming the subject of this lesson are specimens of univalve and bivalve. The large shell is cone-shaped, and is classed by naturalists under the genus conis. The small shell is bivalve. One side of the shell is here shewn; it opens like a cockle or an oyster.

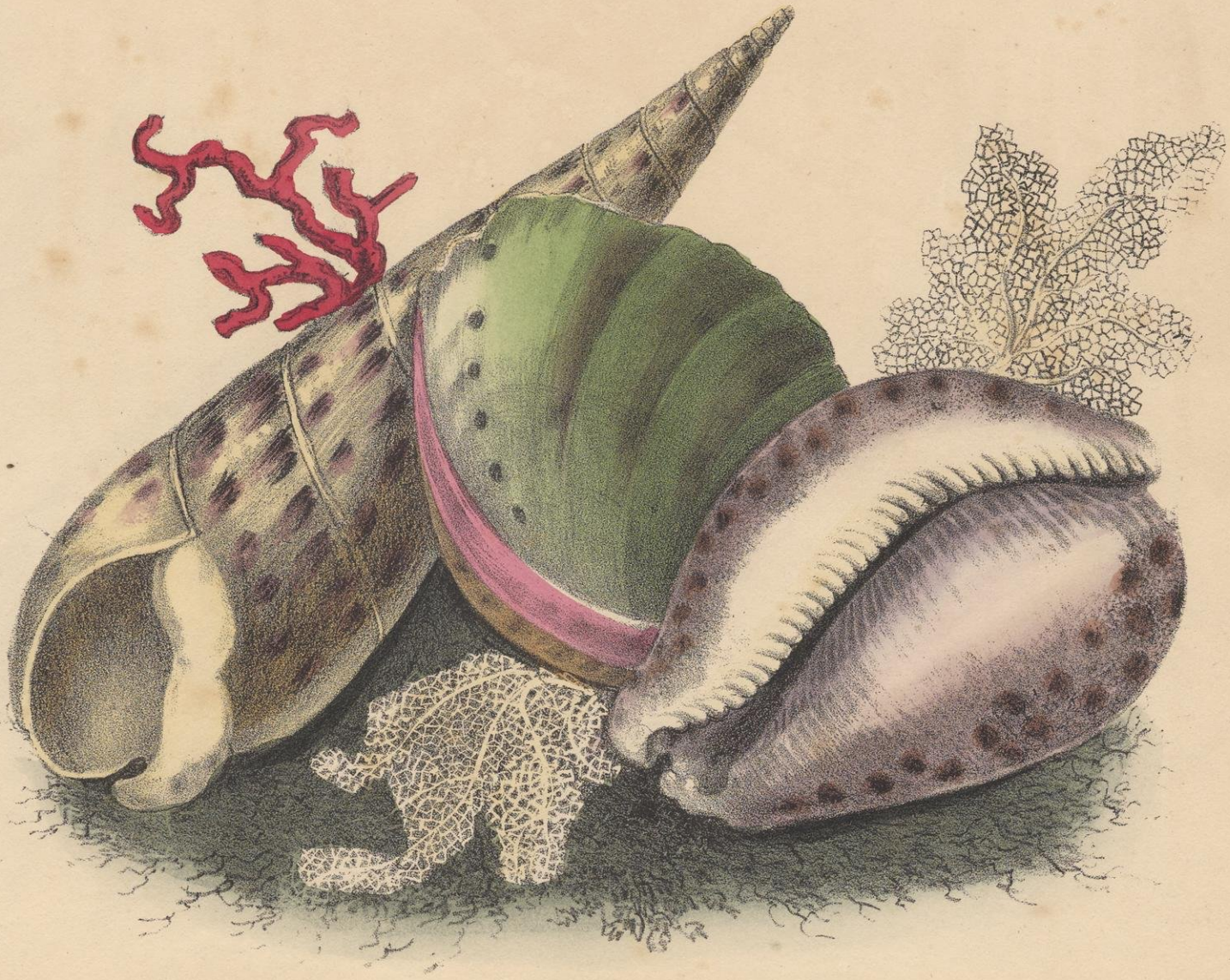
The outline of the large shell will be easily drawn. The inside and the colouring of the light part of the shell towards the mouth are the beautiful changing prismatic colours, so difficult to express in painting, but may be executed to look very well by commencing at the edge with a light tint of yellow ochre; while this is wet a line with the large brush, filled with a tint of lake, should be drawn close to the edge of the yellow, and another with a light tint of blue near the edge of the lake, and close to the blue a thin wash of gamboge. These colours, softened one into the other with a clean large brush and clear water, will produce something as near the effect required as it is possible to produce on paper. The dark parts of the shell are tinted with burnt sienna, and the dappling is lake, dragon's blood, and burnt sienna; the darkest touches are vandyke brown.

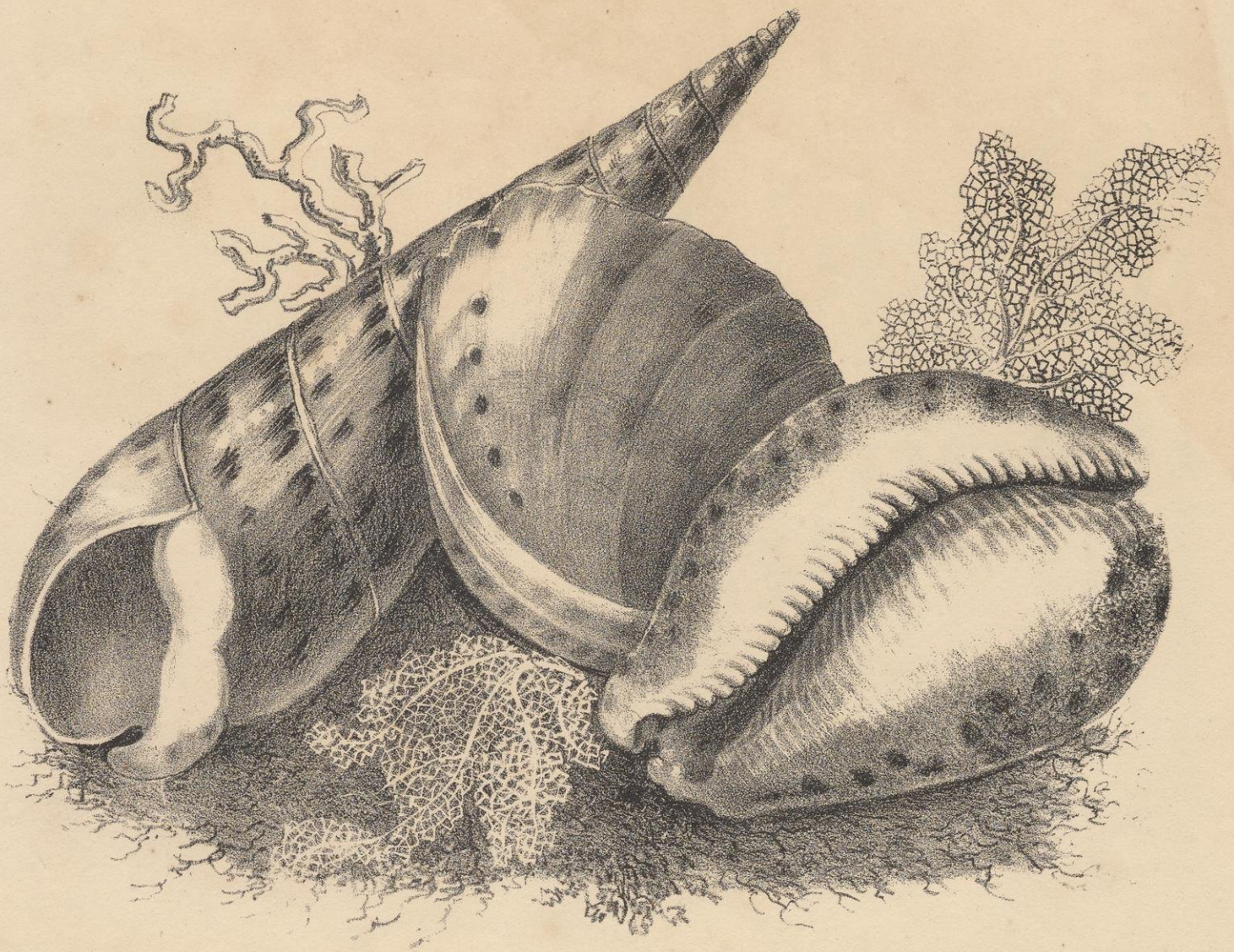
The scallop is tinted with lake, interspersed with streaks of yellow and blue; the markings on the shell are formed with indian red and blue. It adds greatly to the effect of the drawing, if coral or sea-weed are placed around the shells, as it breaks the lines, and makes them more picturesque. Coral is perhaps the brightest scarlet in nature: it can only be produced in colouring by laying on a tint of gamboge before bright carmine or lake is applied.

LESSON XX.

THREE SHELLS, UNIVALVE.

The three shells forming the subject of this lesson, are as opposite in their forms as possible; they are all univalve. The oval-shaped spotted shell is a cowry, or in the language of the conchologist of the genus cypræa. This is the most common shell of the genus: there are many of them exceedingly beautiful, but would be too difficult for a learner to execute till the one under notice has been





copied. The light parts of the shell will require a delicate tint of vermilion; this is softened into a light wash of yellow ochre. The dark parts of the shell are a rich red brown, formed with dragon's blood and burnt sienna. The spots are lake and vandyke brown.

The ear-shaped shell, called haliotis, has, when first taken from the sea, the most beautiful green that can be imagined, interspersed with the usual pearly colours. These must be produced by blending tints of various hues, as before directed. The holes at the side are the spiracles or breathing holes of the animal inhabiting this beautiful shell.

The long spiral shell is of the genus terebra; the ground colour is yellow ochre. It is shaded with raw umber; the spots are lake, heightened with sepia.

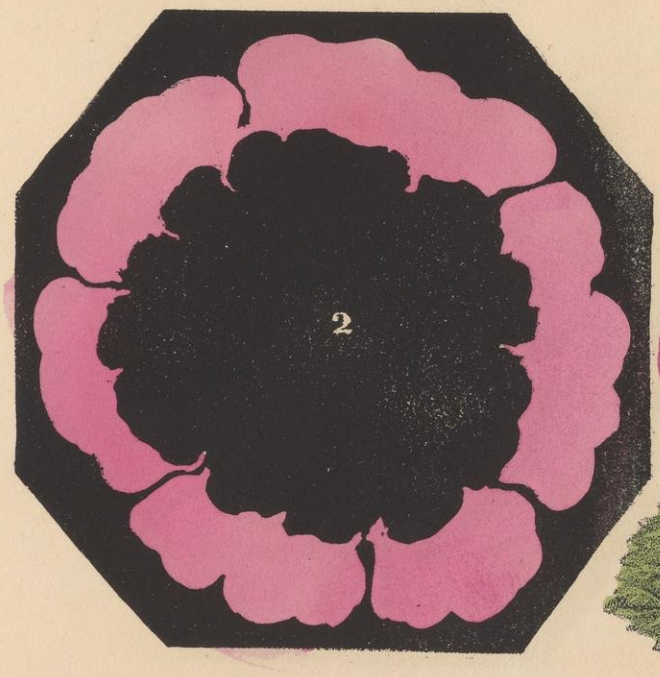
PAINTING ON VELVET.

The art of painting on velvet is now carried to a high degree of perfection; the downy surface of the velvet, and the brilliancy of the liquid colours used to produce fruit and flowers, give it a decided superiority over any other kind of flower painting, for ornamenting bell ropes, ottomans, &c.

The colours required for painting on velvet are carmine, hair saffron, blue, brown, orange, purple, green, and verdigris. These colours are sold, ready prepared, at most of the fancy colour shops, at about two shillings per bottle; but any lady wishing to execute velvet painting on a large scale, for the purpose of furnishing, will find it much better and cheaper to prepare her own colours. The following directions may be confidently relied on.

TO MAKE A BRILLIANT CRIMSON.

Take one drachm of the finest carmine, four table-spoonfuls of boiling water; let these boil for two minutes, then add one ounce of spirits of hartshorn, boil it again two minutes, let it stand all night, and then strain it through a linen cloth.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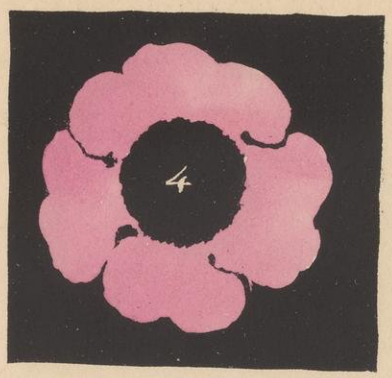
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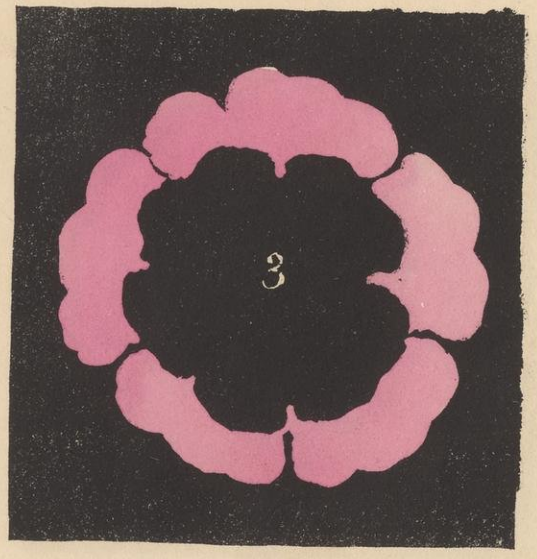
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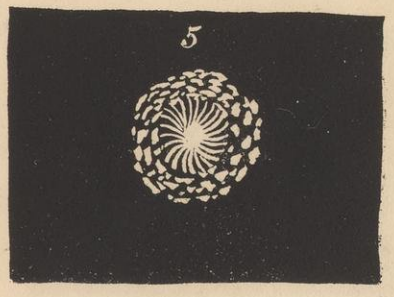
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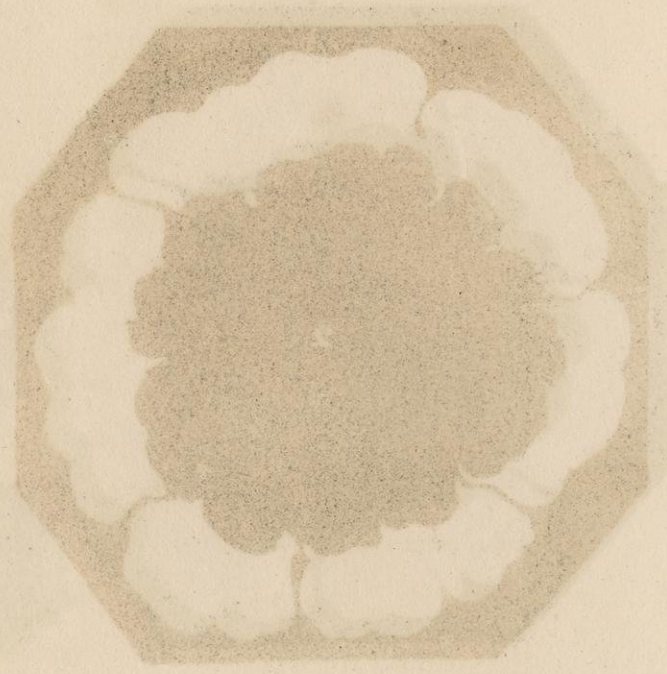

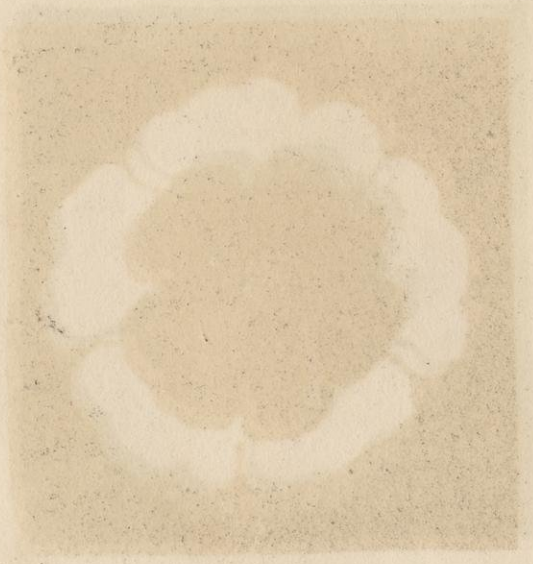

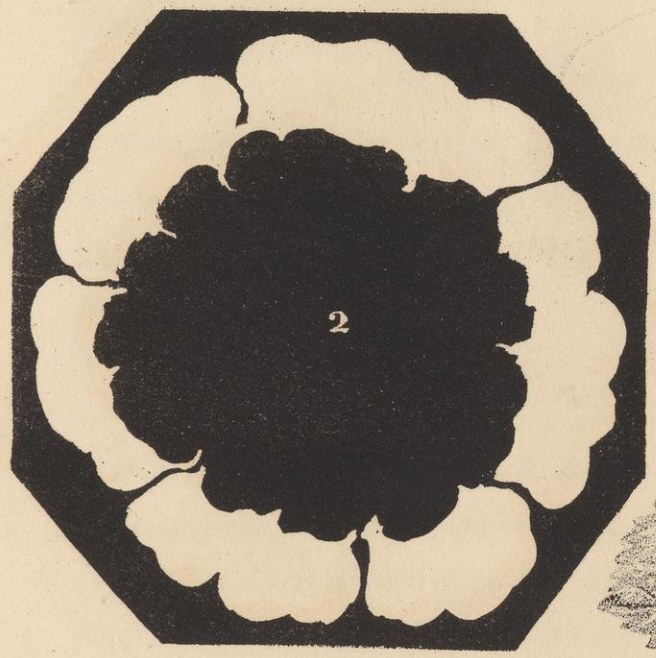
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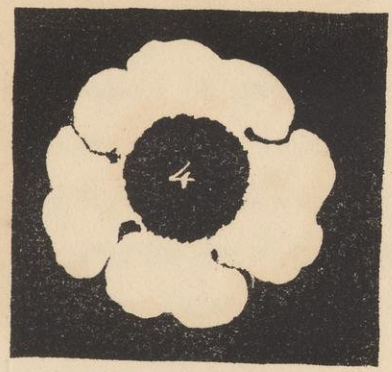
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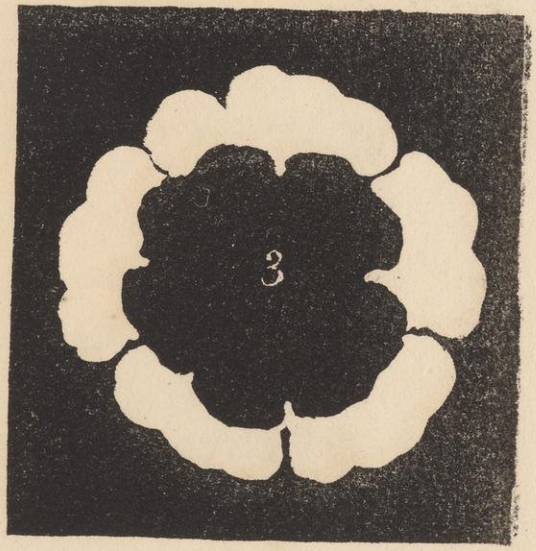
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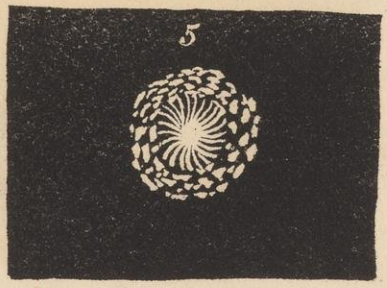
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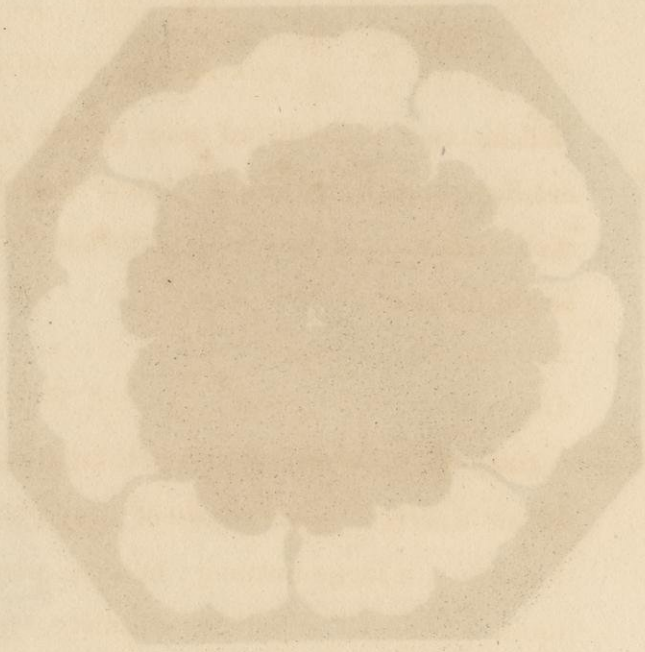

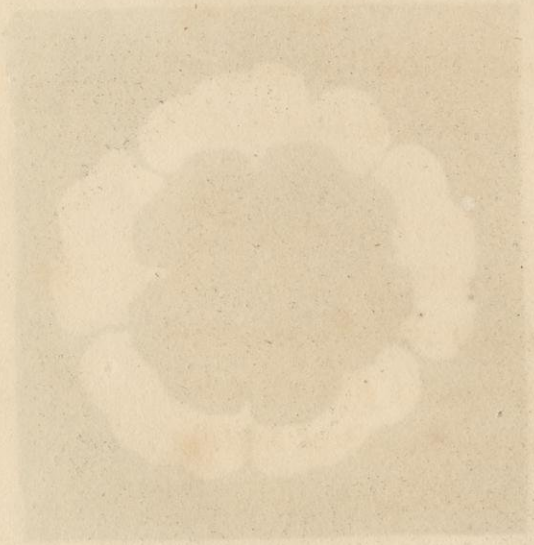

A FINE ORANGE, FROM HAY SAFFRON.

Take two drachms of hay saffron and a small quantity of gum dragon; put it to half a pint of boiling water, let it boil for two or three minutes, then strain it through fine cambric, and put it in the bottle for use.

YELLOW.

Take four ounces of French berries, pounded very fine, a pint of spring water, and one ounce of alum, with a piece of gum dragon, half the size of a large nutmeg; boil the whole in an earthen pipkin till the liquid is reduced to half the quantity, strain it through cambric for use.

A VERY BRIGHT YELLOW.

Take four ounces of spirits of wine and one ounce of pounded turmeric, put them together in a bottle and well shake them, then strain off the liquid through a cambric or lawn sieve, and it is fit for immediate use. The spirit of wine will evaporate if the bottle is left uncorked, and the colour must be used upon the work as soon as it is taken from the bottle.

PURPLE ROYALE.

Take six ounces of logwood chips, the best that can be procured, a small piece of gum dragon, an ounce of alum, and a pint of spring water; boil the whole together till the liquid is reduced to half the quantity, and it will be fit for use.

FULL PRUSSIAN BLUE.

Take one ounce of vitriol in a strong glass bottle, to this put in half an ounce of Prussian blue, finely powdered, shake the mixture well together, and let it stand, uncorked, for twenty-four hours. Let it remain (corked) for six days, shaking once or twice a day; at the expiration of which add to it as much fine salt as will lie on a sixpence, and one pint of cold spring water; it is then fit for use. To use this colour with most advantage and least trouble, pour a small quantity in a saucer, and let it dry upon the stove, and wash it off with the liquid from the bottle, as required for use.

RICH STANDARD BROWN.

Take two ounces of honey, two tea spoonfuls of burnt umber, in a fine powder, one tea spoonful of Spanish red, and one tea spoonful of terra sienna; pound them all together in a mortar, until they are exceedingly fine: add to this mixture half a pint of pure water, shake the whole well together, and it will be fit for immediate use.

The pink saucer sold by most chemists and druggists, cannot be improved upon, either for colour or expense; it is the best and cheapest pink that can possibly be obtained for painting on velvet.

Bright scarlet is produced by first laying on the flower a bright yellow tint, and afterwards the pink saucer.

The student will find the above colours quite sufficient to produce any group that may be required.

The velvet must be of fine white cotton, free from knots; it will be necessary to strain it on a board, nailing it round the edges and on the back.

The brushes made for this purpose are small hog's-hair tools, cut nearly down to the handle, the end of the brush being left round. They must be procured of different sizes, and every colour must have a separate brush.

The best flowers for velvet painting are those which are large and full of colour; the dalia will be an excellent and easy subject for a beginner: the colour is brilliant and the shadows deep. It is usual to take the subject for velvet painting from drawings or prints previously executed. As no alteration should be made in the outline on the velvet, it is not unusual for ladies, who can draw very well, to lay a piece of thin book muslin over the drawing they intend to produce on the velvet, and trace it with a soft black lead pencil; then placing the muslin on the velvet, and going over the lines again with the pencil, enough of the outline will go through the muslin upon the velvet to shew the drawing correctly; nor need any person feel ashamed of procuring the outline in this way, as no one otherwise would learn to draw upon velvet, the shading and colouring being the tests of the student's ability.

Supposing the student intended painting the dalia on velvet, it would be necessary, after getting the outline, to take a little of the bright crimson on a saucer, and let it dry on the stove; then taking one of the smallest brushes, dip the end of it into a little of the liquid crimson, and take some of the dry colour off the saucer with it; by this means body is obtained. Try the brush to see if it is not too wet on a waste piece of velvet. If it produces a fine clear line that does not spread, apply it to the petals of the flower nearest the centre, going round the outline of the fold; the colour in the brush will soon be exhausted, but enough should be taken at once to put the whole of the shade of the petal alike, as the colour on velvet cannot be softened off, or touched again with the same brush till dry. Before the colour is quite dry, the plush of the velvet must be brushed up with a clean dry brush. This will raise any part that was too wet, and consequently sunk before; and it is this process of brushing up the plush of the velvet, which must be applied after every colour, that gives such softness to the work.

When the whole of the petals are put in the first shade, the same brush and colour may be used to put on the second tint, taking it over the tint first put on, and bringing it more towards the centre of the petal; the first tint will now shew much darker than the second; and, as a strong light is left in the centre of the petal, the whole is in light shade and middle tint. This process must be repeated on all the petals of the flower, till the whole are completed, taking care to brush up the velvet after every tint. The centre is the yellow prepared from French berries, spotted with touches of sepia or vandyke brown

of the common water-colour. If the colours are bought already prepared from the shops, it will be necessary to have a little gum tragacanth in a small cup, to mix with the tints when poured from the bottles into the small saucers, as they are frequently prepared without any gum to bind them; but if the colours are mixed, according to the directions contained in this work, with gum dragon, they will not require any other binder. The student who can produce flowers on paper, has only to acquire the method of applying the colours to the velvet, the principle being the same in both cases, with this exception, that the dark shades are always applied first when painting on velvet.

If the green given for the leaves is too cold, it can be heightened by mixing a little more yellow with it, and if it is required to be more red, add a little of the standard brown. In shading leaves always work from the division in the middle of them to the sides, put on all the shades, and afterwards vein them with asphaltum or vandyke brown.

The rose buds, in Lesson VII. will be beautiful subjects for velvet painting. The light part of the corolla must be a very light tint of the pink saucer, and shaded with the burnt crimson. The calyx must be a bright yellow green, and, when dry, mossed with crimson and brown, worked one among the other, and brought over the edges of the green.

All the flowers contained in this work would make good subjects for velvet painting. Peaches, nectarines, and apricots, or any fruit with a downy surface, are excellent objects. All polished surfaces, such as cherries or currants, are to be avoided, as the nature of the material prevents their looking at all like the originals. Where the crimson or the pink saucer is used, the colour will be greatly heightened if it is brushed over with juice squeezed from a lemon. The common water-colours may sometimes be used to advantage in shadows, but never upon the light part of a flower, as they are not sufficiently transparent or brilliant when dry.

There is a species of painting on velvet that can be executed with great facility, even by persons who have had but little instruction in drawing, and with still greater by those that have; it is done by means of stenciling. The best method of performing this work is to make the stencils of transparent tracing paper, which may be prepared as follows:—Procure some sheets of double-crown tissue paper, and lay it on a flat board, to receive the varnish. Procure about a quarter of a pint of mastic varnish, about half that quantity of the best boiled oil, and a quarter of a pint of turpentine; shake these well together in a bottle, and then brush the mixture thinly over the paper, with a common hog's-hair brush. The paper should then be hung over a line to dry, in a place quite free from dust or damp. When it is quite hard, it is fit for use. Any drawing will be seen quite distinctly through this paper.

If a person who cannot draw, is desirous of painting a bunch of grapes on velvet, he must mark the outline of one grape, and cut it out with a pair of scissars; this must, of course, be done accurately, without being ragged at the edges. The brushes for this sort of work, should be a little larger than those used for painting without the stencils, and cut rather more flat at the end. If the crimson is dry in a saucer, a little of the liquid Prussian blue may be poured into a very shallow saucer, and a tint made with the crimson and blue, the colour required. The brush must be scarcely wet with the colour when applied to the stencil pattern, otherwise the edge will blot, and leave a hard line upon the velvet. The brush should always be made to move towards the velvet, and from the pattern.

In stenciling it will be better to commence with the light tint first, as directed in colouring on paper. For instance, if the peach, given in Lesson XII. should be required, it will be necessary to make a pattern for each side of it, from the division in the centre. Place the first pattern on the smallest division, take a little of the bright yellow in a small saucer, and, scarcely wetting the yellow brush, go over the whole space left uncovered by the tracing paper, letting the hand always move from the paper towards the centre of the work, and not brushing backwards and forwards, as that will not only cause the pattern to be torn, but also make the space appear muddy, as the colour dries almost as soon as it is put on, and if caught again by bringing the brush over it, it will appear muddy and discoloured. The student will find it extremely easy so to work the brush on all

sides of the pattern, that the strongest colour shall be at the edges, and the centre be left nearly white, to give the roundness required. When the first tint is laid on the velvet, take off the pattern, and with a clean brush raise any part of the pile of the velvet that appears flattened by being made too wet. The large pattern must then be applied to the lower division; and, as the light yellow is the general colour, and will tend to heighten the brilliancy of the red that is laid over it, the same process may be repeated as on the upper division.

Any person, with the least knowledge of colouring, will be able to finish the subject without the necessity of cutting more patterns; but where this talent is wanted, a pattern must be cut the exact size of the lightest tint of red: in the upper and lower divisions the red must be a light tint of crimson. When the words *light tint* are used in velvet painting, it does not mean that the colours are to be diluted with water to render them lighter (as that, in many instances, would spoil them), but that they are to be laid on with a much lighter hand, with very little colour in the brush, and that, by working, to be spread over a larger space. The student will see that if the colour is brushed over the whole space indiscriminately, it will make a hard flat space, that will not blend imperceptibly into the yellow. This can only be effected by beginning with the brush, when filled with colour, on the dark side, and brushing towards the centre. As the colour gets out of the brush, the tint will, of course, become lighter, and the opposite side will be beautifully softened among the yellow.

There will be no necessity for cutting a third pattern for the darkest red, as it is the same colour, used a little stronger, and softened into the first tint of red, as that was into the yellow. By this method the other two peaches can be produced, taking care to cut the pattern exactly. Leaves are also executed in the same way.

The method of veining will be shewn in the directions for Oriental Tinting, Poonah Work, &c. which is nothing more than stenciling, on silk, muslin, or paper. The instructions there given for shading, colouring, and veining, will apply equally well on velvet, if done with the proper colours.

ORIENTAL TINTING, &c.

Fruit and flowers painted on paper, in this style of colouring, are exceedingly soft and beautiful, and from the ease with which persons, unacquainted with drawing, can produce pictures by means of stencil patterns, is now in general practice: of course, persons that can draw have a decided advantage, even in using the stencil, over those that have not that power. The colours required for this work are the common water-colours that are used for any other kind of painting on paper. The brushes are nearly the same as those used for velvet; they are cut in the same manner, but as the smooth surface of the paper will admit of much smaller objects being stencilled than can be executed to advantage on velvet, some of the brushes are proportionately smaller. The same tracing paper is used for cutting the stencil patterns as for velvet.

The tulip, given in Lesson II. will be the easiest flower for the beginner in this art. The tracing paper must be laid upon the drawing, and the outlines of the leaves of the tulip carefully drawn; each leaf should have a separate pattern. The yellow in this flower is ground colour, it is a light tint of king's yellow. A very small quantity should be rubbed on a palette as dry as possible, and a brush that is only to be used with yellow (for oriental tinting, like painting

ORIENTAL TINTING.

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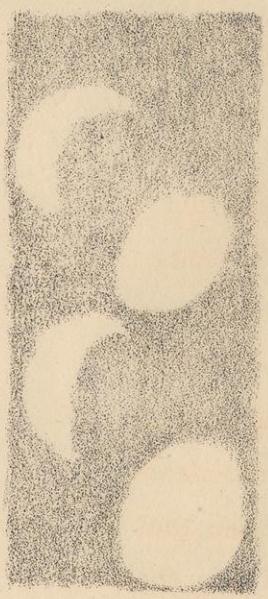

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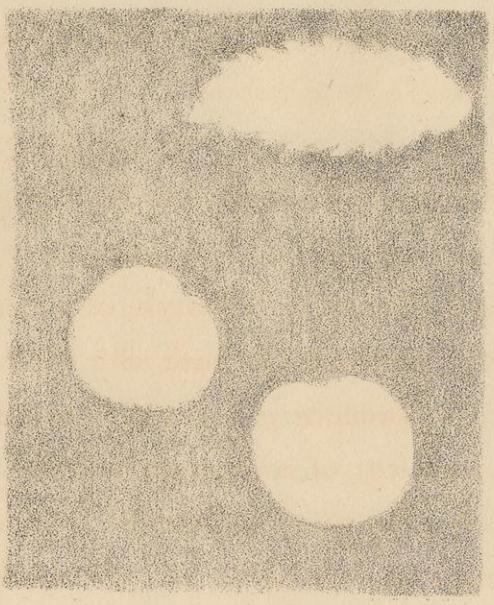

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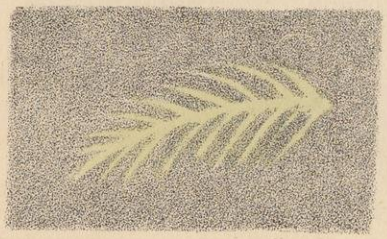

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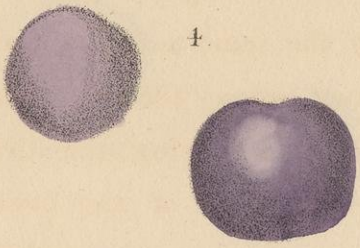

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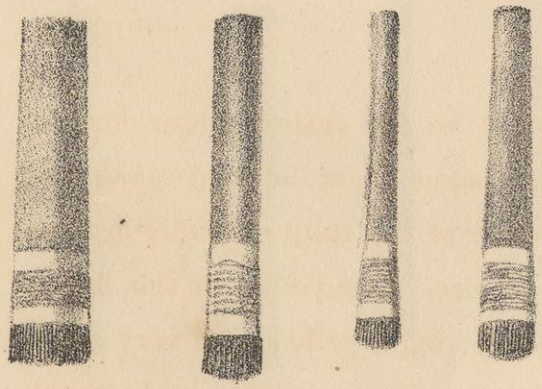

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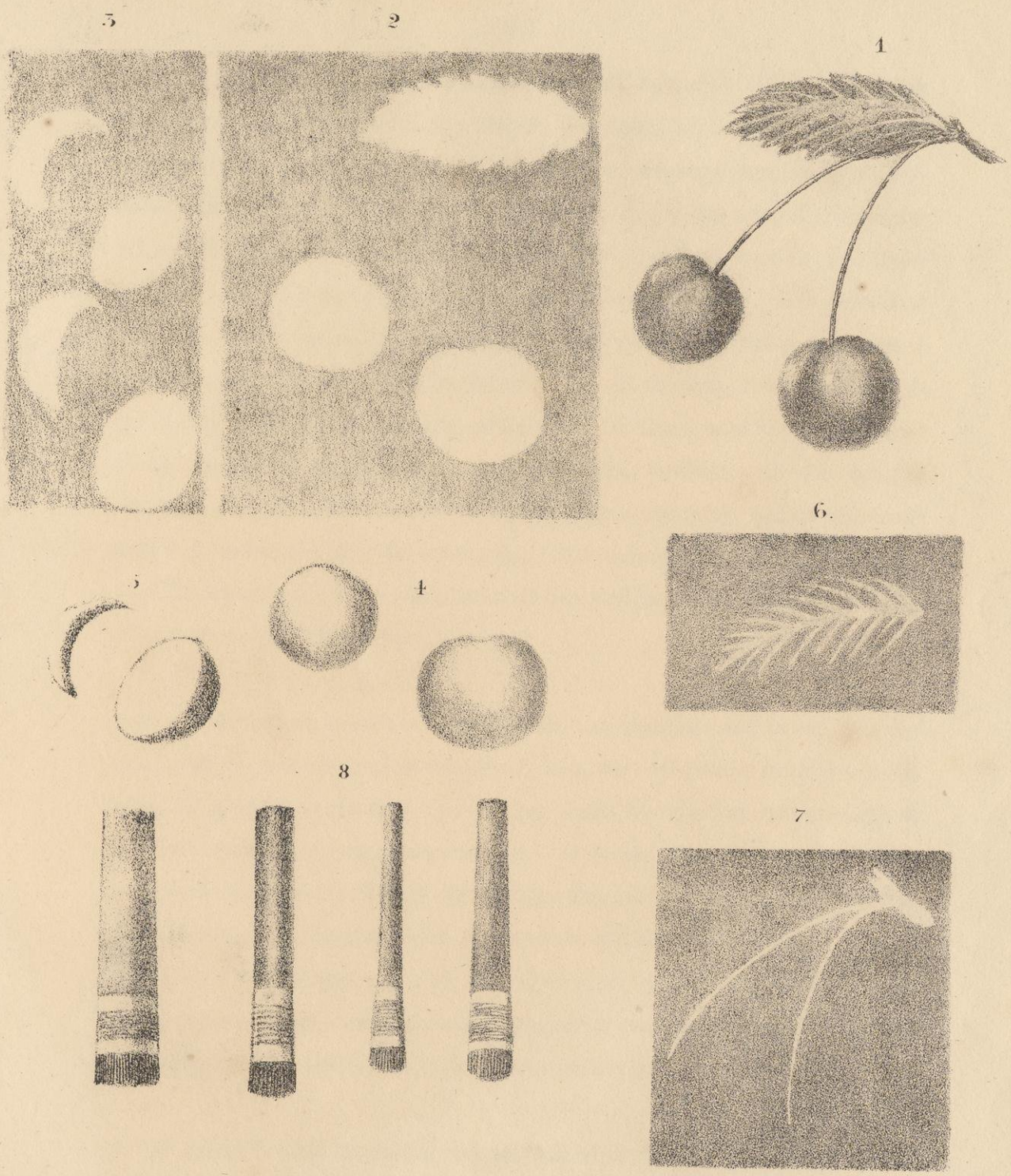
ORIENTAL TINTING.



on velvet, requires a separate brush for each colour). The brush must not be made very wet with the colour, and must be worked upon waste paper, till it merely tints the paper, without any appearance of dampness. It may then be applied to the paper under the stencil, brushing all round the pattern towards the centre of the leaf, so that the light may be left. All the yellow should be coloured at once. The broadest streaks of pink must then be cut out, and rubbed on the paper from a little lake in the same way as the yellow. If the brush is at all wet it will leave a hard blotted edge, which will be fatal to the whole work, as it cannot be amended or removed. The student will see by the drawing that the streaks of red are stronger near the end of the leaf, and will therefore let the strength of the colour be used there, taking care to bring it off very faint toward the middle of the leaf, where the lake softens into the yellow.

A third pattern will be required for the darkest and most decided red touches, and the full strength of lake, mixed with a little Prussian blue, to give it a dark purple tinge, must be applied as strongly as possible, with the colour nearly dry. If these directions are strictly followed, the most delicate, as well as the richest tints, may, with a little practice, be applied with a certainty of effect and softness of surface which can be produced by no other kind of painting. If a slight tinge of blue, or any other colour, is required among the red and yellow, it can be lightly rubbed on without any pattern.

The green leaf of the tulip can be easily produced, as it has scarcely

any perceptible veins. The pattern must be drawn of the largest and lightest mass of colour; another pattern for the middle tint, and a third for the darkest shade. The colours must be softened into each other, by working each from the dark side of the pattern, towards the light.

The plums in Lesson XI. are excellent subjects for this style of painting. The student having done one subject will understand the whole art at once; and proficiency can only be obtained by practice, and the exercise of taste and judgment for foliage: the leaves given in Lesson IV. will be the best example for practice. In cutting the patterns, which is the only difficulty in this style of painting, it will be advisable to do half the leaf at a time, and brush from the centre of the leaf to the notches, as the strongest colour is generally in the centre, and it gives the division of the leaf strongly. Where light veins are required, it will take some time to cut out the leaf with the pen-knife, so that the veins may be preserved in the tracing paper; but it must be observed, that the pattern once made, will give a hundred leaves, which can be applied to as many different drawings, without further trouble. The dark veins are best put in with a camel-hair pencil, after the light and shade are given.

If minute instructions for preparing patterns, and the mode of colouring every subject in this style of painting were given, it would greatly extend the work, without materially benefiting the student, especially such as have laid the only proper foundation for any

kind of drawing, by studying the art in its most simple and useful form; for though stenciling enables a person who cannot draw to produce the outline, and, in some cases, the colouring of a subject, it will always be hard and tasteless; while the same facility given to the student who has attained the power of drawing without it, will enable him to produce the most beautiful and difficult subjects with inconceivable elegance and rapidity.

If this work is required on silk, which is the case in poonah work, a ground for the flowers must be laid, with a strong solution of alum in water, mixed with a little gum arabic, otherwise the colours will spread under the stencil, however dry they may be applied.

Muslin requires a ground of isinglass size; it must be laid on very thinly, and need not extend beyond the outline of the flower, which can always be obtained by placing the muslin over the subject to be drawn, and tracing the outline with a black-lead pencil.

To render the instructions more clear, drawings of the patterns required for the production of the damask rose, in velvet painting, are added. No. 2. is the first pattern for the largest outside petals of the flower. The colour should be kept rather stronger at the edges than in the middle of the pattern: as there is so little colour used in the brush, this can easily be effected by brushing heavily from the sides, letting the weight be lighter as it approaches the centre. The same means must be used with the remaining patterns. The centre, No. 5. is the bright yellow. No. 6. is the middle tint of the stalk; the

light must be left by a dexterous management of the brush. No. 7. is the shade.

There is no difference in the material required for the patterns, either for velvet painting or oriental tinting; but, in the latter, to shew how the rotundity is produced in fruit, all the patterns required for two cherries are drawn. No. 2. is applied first; the brush is used round the circles, letting the centre be light. The effect of the first pattern (No. 2.) is shewn in No. 4.; the effect of the second (No. 3.) is shewn in No. 5. No. 6. is the part of the leaf in shade. Though there are two colours there is no necessity for two patterns, as the shades are put on with different brushes. No. 7. is part of the branch and the stalks of the fruit. No. 8. shews the size and form of the brushes required in this style of painting.

OIL PAINTING, FRUIT, FLOWERS, &c.

The student who can produce clear and correct drawings from nature, or from the various subjects contained in this work, in water colours, will find but little difficulty in painting in oil, if a judicious selection of colours, oil, &c. is made, as all the directions for drawing light and shade, and colouring, apply with few exceptions equally to oil as water colours.

The apparatus required for painting in oil is an easel, a rest, or as it is commonly called a maul stick, an earthen palette, and a glass slab and muller. Brushes of various kinds, hog's-hair brushes, camel-hair pencils, and a badger-hair softener.

The colours can be procured from any respectable colourman much better and cheaper than a person who is making a first essay in the art can prepare them himself.

They are usually ground in nut oil and tied up in bladders for use; but the flower painter requires so little of each sort that it will be better to purchase the following colours in powder, and keep them in separate phials, as they soon get dry in the bladders, and are then of no further use. The colours in powder are in most cases ground either in turpentine or water, and are suffered to get dry on the slab, and then scraped off and put into bottles for use. The colours required for flower painting are flake white, Indian red, vermilion, lake, carmine, yellow ochre, king's yellow, raw umber, burnt umber, burnt and raw sienna, smalt, prussian blue, ultramarine, vandyke brown, and black.

The vehicle used for rendering the colours liquid, and laying them on the canvass is turpentine and fine nut oil.

Among the colours enumerated above, there are some quite opaque, and others transparent. The opaque colours are flake white, vermilion, king's yellow, smalt and black. The rest are called transparent,

that is, colours, which, if used without others more opaque to give body or consistence to them, would merely tinge the object upon which they were laid, without hiding the markings beneath them. When any of the transparent colours are thus used, they are called glazing, and the subject is said to have a glare of colour put over it.

The larger flowers will be the best subjects for the student in oil painting to commence. The drawing should be made with a white crayon, formed by soaking pipe clay in a basin of water till it will roll into long crayons, about the thickness of a tobacco pipe. If the painter can procure pieces of broken plaster figures, they will answer the same purpose. It is much better to draw on the canvass with a white crayon, than with red chalk, as the white will agree with every colour, whereas the red chalk will soil the more delicate tints, and destroy them. The canvass must be properly strained, which will be best done by those that are used to the business. The best colour for the ground is a light grey drab.

The canvass must be placed properly on the easel, at a convenient height for the painter to reach while standing. It is advisable to paint standing rather than sitting, not only as it is less prejudicial to health, but because the effect of oil colours can be best judged of by receding a short distance from the subject, which could not be conveniently done by the student if he accustomed himself to sit while painting, nor could his touch be so bold and free. The drawing must be as particularly attended to in this style of painting as in water colours,

and it will be necessary to have a small piece of clean sponge at hand to remove any false line at pleasure.

Unlike the drawings upon paper, where the white is usually left for the ground, the flowers, fruit, or any other subject in oil, will require to have the back ground to represent some natural object. If the flowers are supposed to be placed in a china vase, standing near a window, the sky will form the back ground, which may be so managed that the grey shade of the clouds must tell against, or contrast with, the warm tints of the group of flowers, while blue or any other retiring tint may be heightened by the warmer tints of the back ground. The student will find that his mind will be as much occupied in forming the back ground happily, as any other part of the picture.

When the outline is correctly drawn, the student will have to prepare the palette with colours for painting the subject. He will first mix a little nut oil and turpentine together, in a small cup; then placing about as much flake white as he requires upon the palette, he must take a little of the oil and turpentine on the palette knife, and drop it on the white, mix and levigate with the knife, on the palette, till the whole is brought to a proper degree of consistence; then scrape the whole from the middle of the palette, and deposit the mass at a short distance from the thumb-hole. Observe that, as the transparent colours will all require white to give them body, it will be necessary to prepare a greater quantity of white than of the other colours. The next colour is yellow ochre. This must be prepared in the same way

as the white, and deposited next to it. The next will be a very little king's yellow; then follow the reds, commencing with Indian red, as that is a coarse colour, and will take up any remains of the yellow that may be left on the palette before the more delicate and expensive reds are applied; then follow vermilion, lake, or carmine, if any is used; after the reds, blues, then browns, and lastly black. The student will not require to be told that the whole of these colours are not wanted for every subject; but whatever may be required should be arranged on the palette in the same order, so that the different and opposing colours may be kept clean without the slightest mixture with each other.

The brushes used in oil painting have long handles, and it will be necessary to hold those that are required and the palette in one hand, as well as the rest stick for the arm. The masses of light and shade, both of the flowers and leaves, with the back ground, is all that can be painted in the first process, which is called the dead colouring. The work must then be suffered to dry.

At the second process all the roughness must be scraped off with the palette knife, before any fresh colour is applied; then a clean brush should be dipped in the oil and turpentine, and scumbled all over those parts of the picture that it is intended to paint on. The palette being prepared as before, proceed now to mark the more delicate colours, which will be found to bear out brilliantly. Having a ground to work upon, do not fear making them too glaring, as

they always sink a great deal in drying, independent of its being part of the third process to reduce any defect of this sort by glazing. Let the veinings of the leaves, and every part, be got up bold and strong, taking care to keep the colour of the flower in shade thin, and to load those in the strong lights with colours. Every part of the picture must be finished up with great boldness and effect, and then placed to dry, where no dust can hurt it. After it has stood a day or two, and it will generally require that time for the whole of the colours to get hard, the third and last process may take place. The painter will now carefully examine if any of the colours on the lights are too glaring; for instance, if the yellow in a tulip approaches to the orange, when it ought to have the delicate green yellow of the primrose. If this fault could only be remedied by applying an opaque yellow, the whole flower would have to be painted again, as that would, of course, cover all the light and shade, and whatever marking there may be upon it; but if a very thin tint of prussian blue, so thin that the blue is scarcely apparent, is glazed or scumbled over the offensive yellow, it will immediately reduce it to the proper tone of colour, without at all injuring the work. Again, if a red is too violent, it may be taken down with a glaze of lake. If a yellow is too cold, it may be heightened with a glaze of raw sienna. If the veinings of the leaves are too strong, they may be brought down by the same means. Every part of the picture must be advanced, or made to recede by heightening or glazing down till the whole is in harmony, and each part nicely balanced, or, as a painter would say, the breadth every where preserved.

No particular subject has been pointed out for imitation in oil, as that would have been a repetition of remarks made before, and would greatly have extended the limits of this work; nor must the student suppose that difficulties will not present themselves which no verbal instructions could prevent or explain. Practice, taste, and judgment will always be required on the part of the student; all that the master can do is to shew the general colours and mode of using them in producing certain objects, but he cannot point out the innumerable variations that may be made in them; with these the student can alone become acquainted by well-directed application.

GROUP OF FRUIT.

Some remarks on the groups of fruit and flowers will terminate the lessons on this department of the art. The student will perceive that they are formed of the subjects that have before engaged his attention, taken separately, with one or two others, to make the group complete. In drawing fruit or flowers, it will always be necessary first to consider the form of the picture. It has been before stated, that no group can look natural that forms any thing like a square or an oval. In most cases the fruit is piled one upon the other, and the lightest at the top, so that when seen in a mass it assumes the form of a pyramid rather

than any other figure: this is the case in the subject under consideration; and the student will find it necessary to sketch a faint outline of the whole group before he commences the drawing of any particular object. There is no necessity for re-stating the method of marking the distance of one object from another. Every thing in this group has been so disposed as to take away the appearance of artful arrangement; and though the flower painter will discover that the blue plum is so placed as to contrast with the brilliant yellow of the apricot, and the ruddy luscious red of the pear is heightened by coming in contact with the delicate cool blue green of the grapes, the unpractised eye will only see it as a beautiful selection of subjects lying naturally, and without order, and have no idea that the same objects, however beautiful in themselves, might be so placed that they would form any thing but a pleasing picture: it is the same with the breaks in the form of the group. The tendrils of the vine, the leaves, and other objects, are used to break the harshness of the outline, and prevent the eye from dwelling on the mechanical arrangement.

So much has already been written on colouring fruit, that little is left for observation at the present time. In the preceding directions nothing is inserted that can give the scholar an idea that there is any short cut to the attainment of his object; but it would be ungracious to close these lessons without stating that there are several ingenious methods practised by artists of the first reputation, that, with very little trouble add greatly to the beauty of their work, and give them the appearance of being produced with great labour; in the grapes,

for instance, in this group, there is a beautiful bloom upon them, as though they were just gathered. This appearance can only be seen in the original picture, as it is impossible to colour prints with this degree of perfection. This, if done with the point of the brush, would be more troublesome than stippling the human face on ivory, as many who have attempted it have found, but is produced in a moment by those that are acquainted with the method. The dark parts of the grapes are heightened by being varnished with thin gum water. When this is done in every part, and got quite dry, a little finely powdered smalt is put in a small muslin bag, and, by breathing on the drawing, the parts varnished with gum water will become damp: then, by shaking the smalt through the muslin upon it, the small particles of blue will adhere, and give the bloom with better effect than by the most laborious painting. The bloom upon plums, or any other fruit requiring it, can be produced by the same method. The surface of peaches, apricots, and other kinds of wall fruit, is soft and downy. This effect can be produced in water colours, by wetting the mass of colour with clean water, and brushing it with a dry camel-hair pencil; this will drag up the colour, and give the roughness required. Care has been used in the selection of this group, to make it a fit example for any kind of painting contained in this work.

GROUP OF FLOWERS.

This group is formed upon the principles laid down in the former lesson on this subject. The full-blown damask rose, in the centre, is contrasted with the delicate white rose. Art is used in the selection of the flowers that surround them. They are drawn more detached from the principal mass than they should be, in order to render them useful as separate subjects for oriental tinting or velvet painting.

HISTORICAL NOTICES.

Some extracts from the lives of the most eminent flower painters will give the students an idea of the methods they took to attain the just and honourable fame and profit they acquired. They are taken from Pilkington's Dictionary of Painters, and will be found eminently useful to every person desirous of copying the gems of nature.

One of the most celebrated flower painters that has been known was John Van Haysum, "his works excite as much surprise by their finishing, as they excite admiration by their truth." After giving some of the incidents of his life which are foreign to the present purpose, they proceed to state, "that he painted in so graceful a style that he received the most deserved applause from the most eminent judges of painting: even those who furnished him with flowers confessing there was somewhat in his colouring and penciling, that rendered every object more beautiful, if possible, than even nature itself. His pictures are finished with inconceivable truth, for he painted every thing after nature, and was so singularly exact as to watch even the hour of the day in which his model appeared in the greatest perfection." From having observed some of his works that were perfectly finished, some only half finished, and others only begun, the principles by which he conducted himself may, perhaps, be discoverable. His cloths were prepared with the greatest care, and primed with white, with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours, except the clear and transparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finished the forms, the lights, and shadows; and the reflections, which are all executed with precision and warmth, without dryness or negligence; the greatest truth, united with the greatest brilliancy, and a velvet softness on the surface of his objects are visible in every part of his compositions; and as to his touch, it looks like the pencil of nature. Whenever he represented flowers placed in vases, he always painted those vases

after some elegant model; and the bass-relief is as exquisitely finished as any of the other parts. Through the whole he shews a delicate composition, a fine harmony, and a most happy effect of light and shadows. Those pictures which he painted on a clear ground are preferred to others of his hand, as having greater lustre, and as they demanded more care and exactness in the finishing; yet there are some on a darkish ground, in which appear rather more force and harmony. It is observed of him, that, in the grouping of his flowers, he generally designed those which were brightest in the centre, and gradually decreased the force of his colour from the centre to the extremities. The birds' nests, and their eggs, the feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. Besides his merit as a flower painter, he also painted landscapes with great applause. They are well composed, and although he had never seen Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the leafing. The grounds are well broken, and disposed with taste and judgment; the figures are well designed, highly finished, and touched with a great deal of spirit; and through the whole composition the scene represents Italy in the trees, the clouds, and the skies. He was born at Amsterdam, 1682, and died aged sixty-seven.

Abraham Mignon, or Minjon, was born at Frankfort, in 1639, and became the pupil of James Murel, a flower painter, in that city, who

took Mignon into his own house, and instructed him in the art till he was seventeen years old. Murel had often observed an uncommon capacity in Mignon, and therefore he took him along with him to Holland, where he placed him as a disciple with David de Heim, whose manner he laboured to imitate, and ever afterwards adhered to it, only adding daily to his improvement by studying nature with a most exact and curious observation. When we consider the paintings of Mignon we are at a loss whether most to admire the freshness and beauty of his colouring, the truth in every part, the bloom of his objects, or the perfect resemblance of nature, visible in all his performances. He always shews a beautiful choice in those flowers, fruits, and insects of which his subjects are composed, and he groups them with uncommon elegance. His touch is exquisitely neat, though apparently easy and unlaboured. He died 1679, aged forty.

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