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Groups of Flowers,

DRAWN AND ACCURATELY COLOURED AFTER NATURE,

WITH

FULL DIRECTIONS FOR THE YOUNG ARTIST;

DESIGNED AS A COMPANION

TO THE

TREATISE ON FLOWER PAINTING.

BY GEORGE BROOKSHAW, ESQ.

AUTHOR OF THE POMONA BRITANNICA, TREATISE ON FLOWER PAINTING, &c.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER-RROW; AND JOHN LEPARD,
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BY AUGUSTUS APPELGATH AND HENRY MITTON, 24, NELSON-SQUARE, GREAT SURREY-STREET.

1817.

ADVERTISEMENT.

IN the Supplement to my Treatise on Flower Painting, I promised to give some studies of groups of Flowers in a style of higher finishing: the following Six Plates are of that description, and have been drawn with a view to lead the young artist onward in a progressive line of improvement. I must here observe, that I purpose continuing, in works similar to the present, a series of instructions for painting Flowers, Fruit, Birds, and other interesting subjects; and as the whole will be taken from Nature, and executed in an elegant taste, I cannot avoid indulging the hope, that those who honour my undertaking by using it as their guide, will acquire a natural, free, and graceful manner of Drawing.

I may perhaps be accused of too great a partiality for my favourite art, but I frequently wish that Drawing were always made an essential part of education, there being so many situations in life in which the use of the pencil is not only a pleasing, but an useful accomplishment. To Ladies, Flower Painting is peculiarly appropriate:—it is an easy introduction to general painting, and does not require a previous knowledge of perspective:—it may be attained without the expense of a Master, a few

elementary instructions, and good copies being sufficient; and when the learner has made a little progress, nature itself presents a boundless variety of copies. To the science of Botany it is a most valuable assistant. Ladies who have reared a fine specimen of a favourite plant, by being enabled to copy it, convert a fleeting and transitory pleasure into a permanent source of satisfaction.

But the advantage of learning to draw Flowers, and other simple natural objects, in a graceful and easy style, is far greater than may at first sight be imagined; it improves and enlarges the mind, by leading it to observe the various beauties of Nature that are scattered over every sprig, stem, flower, or leaf: it materially tends to chasten and correct the taste. Sir Joshua Reynolds, that great master of elegance, strongly recommends historical painters to study and paint from groups of Flowers, as objects the best calculated to form a free and graceful manner of composing.

It is, however, of the greatest importance for the young student to avoid copying from ill-designed or badly coloured patterns: this observation is rendered necessary from the numbers of drawings which are continually presented to the eye, of groups of Flowers gaudily coloured, but apparently all pressed together, and without either grace or correctness in the design and manner of grouping: indeed I am sorry to add, there are few others to be obtained, even at our best repositories of the elegancies of art, which, with all their excellence in other subjects, do not appear to have been equally successful in this: but the inevitable consequence of drawing from

such patterns, is the contracting a bad taste and manner, which both discourages the genius, and cramps the progress of the learner.

How far the following groups are free from these defects, the artist's eye must determine. I could wish to have done better, but must candidly profess, I have done my best in attempting to unite freedom, grace, a picturesque effect, with an adherence to the modesty and simple elegance of nature.

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THE MOSS ROSE.

THIS Plate represents a group of Moss Rose Buds, with a variety of leaves in different stages of maturity. Before you begin to copy this, look at it well, and observe the ease and freedom of the whole, the diversity of the colours of the different leaves, their contrast, and the manner in which they relieve each other. The three leaves behind the stems are backs of the leaves; these serve to throw the Buds forward, and, by being paler, give force to the green leaves on the left; these, you will observe, are much lighter than those on the right with holes in them, which you will frequently find in older leaves. You must observe that there is always a light and a dark side to every object; and the light is usually represented as coming in on the left side; if the light leaves were placed where the dark ones are, and the dark ones where the light ones are, the effect would be bad, although the leaves themselves should be exactly the same colour as they are; and in order to give effect to the three front leaves, it is necessary to give them great strength of colour: in all cases the front object must always have the strongest lights and shades,—this is a particular point never to be forgotten. I recommend the same mode of proceeding in sketching and colouring this Plate, as I have done before, by putting the first and second tints in all over, or a third in the darkest parts; and then proceed by what is called heightening, or touching the dark parts still darker and darker, till you have produced an effect similar to your pattern; but although you should perceive a great difference between your own drawing and your pattern, that must not discourage you in the least, for you must observe, there was a time when I could not do it so well as yours is now, and I never had the benefit of such patterns to copy from, or any instructions whatever: therefore you have every thing to expect from practice.

The great and principal object to aim at at present, is to work up your drawing so as to produce the effect,—the general tone of colouring: endeavour to acquire that, and by practice you cannot possibly avoid improving; I have observed before, that all the small veins or fibres on the leaves are done the last; they give a finish and add much to the beauty of your leaves, if done neatly.

I must observe, in mossing the Rose Buds, you must lay in a solid green under the moss; but be careful not to make this laying in green too dark, as the darkest tints are put in the mossing: you must draw a stroke proportionably broad for every bit at the top of the buds which is mossed; and likewise draw all the stems with plain strokes or lines, before you begin to do the mossing: when you have prepared it so far, get a very fine hair pencil, and try with a light yellow green to imitate your pattern by very small irregular touches: try first on the sallad green part, then upon the edges of the smaller part at the tops of the buds, and down the stems; by doing this over the edges of those bits at the tops of the buds, the edge of your laying in stroke of green will be obliterated and lost, which you must endeavour to do, and not let any line or edge be seen; after you have done this with a yellow green tint, take a tint of raw terra de siena, and put a great number of very small fibre touches of that tint, and let those be seen on the outsides; then repeat the same with a dark warm green tint, in doing which you must intermix them, and avoid making any solid part. To give it the force of your pattern it will be necessary to add a fourth tint still darker, in which you must add to a dark green a little burnt terra de siena, and if you do not find this make it dark enough, add a little umber to the last: but you must not expect to do this well without pains and practice; it is a singular difficulty which will not occur again.





THE ANEMONE.

THIS Plate contains a group of single Anemones. The upper purple one on the left has at least six different tints or degrees of shade: to begin this, the very lightest tint must be put in first, and that should be as near the shade of the pattern as possible, for if you begin too light or too dark you will create a difficulty throughout: for your flower, when finished, will be altogether too light or too dark, or else you will not be able to give the proper tints and preserve the same gradation of light and shade; after you have put in all the tints of shade complete, you must get a fine long hair pencil and draw all the fine fibres; these, you may perceive, are to be done with clear lake worked pretty strong; after they are done, then put in the seeds with Indian ink and lake.

In the upper side flower and that on the left, and the back flower, there are delicate tints of the shadow for white mentioned in the tints in the Treatise; these must be put in first, beginning with the lightest, as that in the inside of the flower on the left. Shadows of white flowers are not always of exactly the same tint; the shadows of a White Rose, White Martagon, and these White Anemones, are all different from each other; there is a degree of warmth in these which may be given with the least tinge of lake or vermillion added to Indian ink: the darker touches must be the same, but a degree stronger; then begin to put in the pink tints as soft as you can, at least the first and second. This flower is generally marked in a stripy manner, therefore when you have put in the first and second tints, put in the darkest tints with a fine pointed pencil with quick touches drawn downwards; by drawing these strokes downwards and quick they lose themselves and appear soft, which will not be the

case if not done quick : it is of great importance to acquire this ; you must be careful not to have your pencil too wet.

Nature gives us these flowers in a beautiful variety of colours : the first one is of quite a different tint or colour from the last ; this must be laid in with vermillion, the next tint must be vermillion with the least tinge of lake mixt, and every darker tint must be vermillion and lake till you come to the darkest touches, which must be done with strong lake alone ; then with a fine hair pencil put in the fine fibres, after which put in a tender tint of shade under the seeds in the upper side, and put in the seeds with a deep purple, and shade them with black, Indian ink, and a little lake. The other side flower is a different tint from the last ; this must be laid in very strong with vermillion, the second tint with vermillion and lake, and the last tint deep lake ; all the green leaves, buds, and stems, must be so familiar to the learner, as not to require any particular directions.





THE CHINA ASTER.

THIS Plate represents a group of China Asters, which will be found so easy to colour after they are sketched, that very few instructions are required to enable the student to do them. I must, however, recommend a very correct sketch to be made: observing that the leaves have their proper turns, it will be also advisable to mark in the petals with a fine pencil, with lake for the pink flower, and purple for the purple flower; then with a pencil that will spread at the point, put in each petal with one broad stroke if possible. As all the different tints are the effect of light and shade, you must heighten the dark parts with deeper tints; and observe, the more tints you can introduce, the richer your drawing will appear.





THE RANUNCULUS.

IN drawing these beautiful flowers, it is of importance to sketch the outlines correct, with very faint black lead lines; then placing a piece of clean paper over the lower part of your sketch to preserve it, begin the upper flower by putting in the straw colour tint round the centre, with a faint wash of gamboge, which must be carefully softened into the white; after which, with the thinnest wash of lake in a good sized pencil, go all round the outer part of the flower, and soften it into the white; then with a little stronger tint darken round the right side; after this, begin with a fine pointed pencil to put in the edges of the leaves with a strong tint of lake: when you have formed all the leaves, put in the broader touches with a short thick pencil that will spread flat at the point; these you must do very quick, with but very little colour in your pencil. After this, you must touch the edges with a fine tint of darker lake; this will make it look more finished, and give effect: you must then touch in the little shadows under the second row of leaves with lake, and terra de siena; and after that, put in the purple in the eye, which will complete this flower.

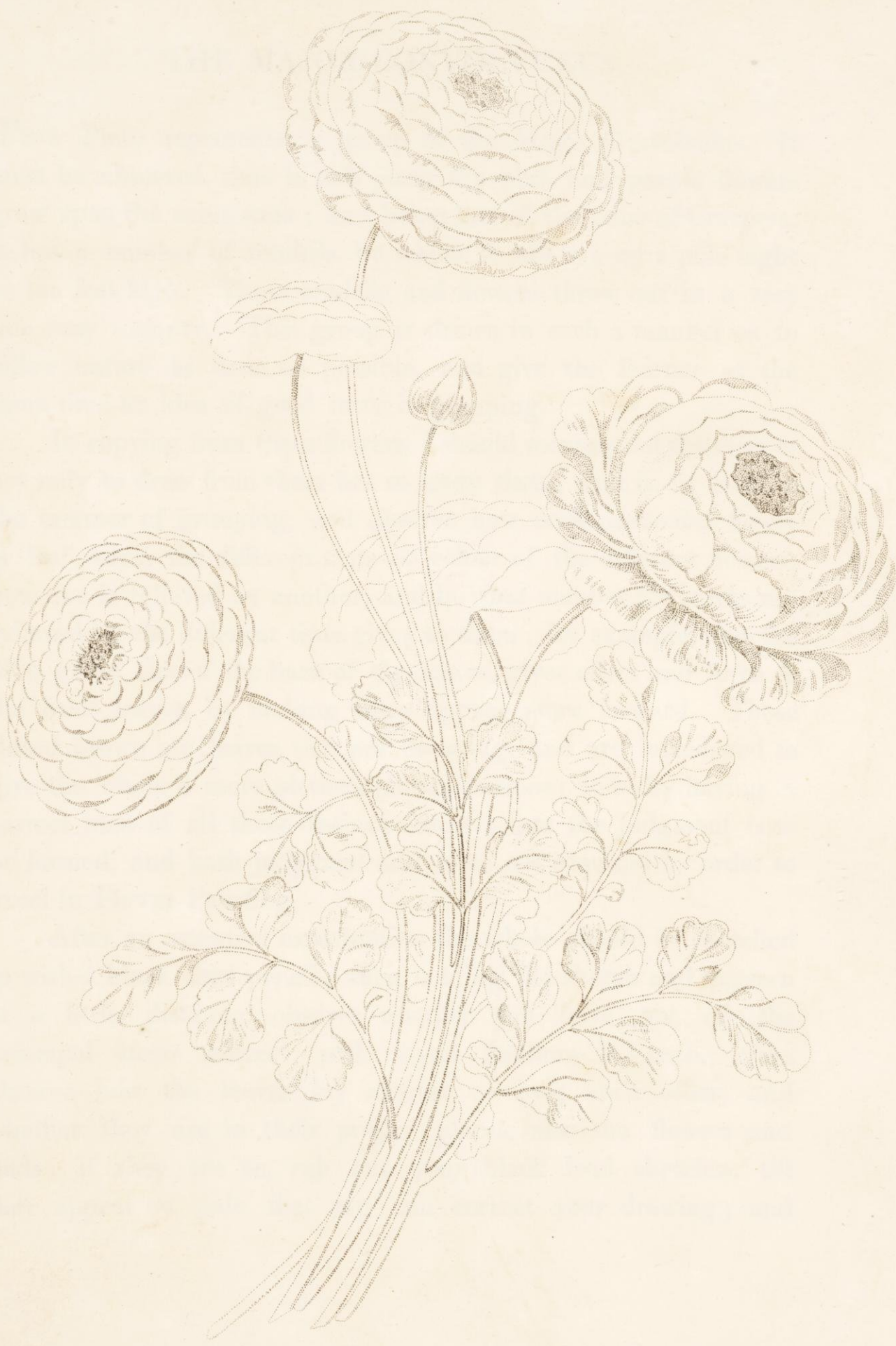
The yellow flower on the left will require the same mode of proceeding, only that you must wash in the yellow tint all over: you may do this with the middle tint of yellow, then instantly with another pencil sufficiently wet with clean water only, wash off the yellow where it is the lightest, by which means you will have the lightest and second tints of yellow softened into each other; then go round the outside of the flower with a stronger tint of yellow, with a broad pencil: after which, add a little raw terra de siena to the yellow, and darken all the dark side as strong

as it is in your pattern : then begin to put in all the edges of the leaves tenderly, with a fine pointed pencil.

I have before observed, the shadows of all white flowers are not exactly alike : there is a greenish tinge in the shadow of the back flower ; this tint must be made with umber and blue, and a little yellow oker : there should be a very faint wash of this tint all over this flower to throw it back ;—what has been said as to the manner of doing the other two flowers, will be sufficient to direct you how to do this.

The red flower will admit of all the leaves being marked pretty strong with your black lead pencil ; and it will be better to put them in so ; then wash over the flower with a strong tint of vermillion and lake ; after which put in the shadow tints carefully and soft ; the very darkest tint you may put in with very strong lake, and a little blue mixt with it : in this state it will be very different from the colour of your flower, and to bring it to the colour, you must get a large pencil that will spread well ; mix up some lake pretty strong, and glaze it all over with lake as quick as you possibly can, otherwise you will be in danger of washing up the former tint, and mixing them together : when you have done this, if you see it necessary, you may put in a few touches here and there of dark shade.





THE MAJOR CONVULVULUS.

THIS Plate represents a group of the Major Convolvulus. It must be observed, that in this plant the pink and purple flowers grow upon the same stem ; and being one of the tribe of Creepers, it has a number of tendrils by which it will run up a pole eight or ten feet high. These tendrils and flowers throw out in a very free easy manner. This group is drawn in such a manner as to follow nature as near as possible, and give the learner at the same time an idea of good taste in grouping.

In copying from these flowers, I should recommend the learner not only to draw from them but to study them, that is, to look at the manner of grouping, and observe how each particular flower or leaf turns, the different tints or colour of the different flowers, how one is relieved by another, and in what manner the leaves are relieved by the different tints given to them ; for example, how the blue green tint of the back of the leaves, gives effect and force to the front leaves, by making them appear more forward. Those tinted brown are leaves that are decaying, and are introduced to give the whole a more picturesque appearance ; it is by having a correct idea of all these distinct features that the judgment is to be formed, and both judgment and taste are required in order to excel in Flower Painting.

After an attentive examination the whole should be sketched in with a black lead pencil ; then holding the sketch and pattern at a little distance, observe whether you have got all the principal stems correct, with equal freedom in each ; then observe how the leaves lay against or over each other, and whether they are in their proper places, also the flowers and buds : if they are so, rub out your black lead sketches, till they appear so pale that you can correct your drawing ; and

in correcting it, it is not necessary to be so particular as to have every leaf exactly the same as your pattern : it is of far more importance to preserve the general character of the whole. After some practice you will be better able to preserve these minuter parts ; you must first acquire freedom, boldness, and effect, then minuteness and a good method of softening, after which you will, with practice only, acquire high finishing.

Now, as to the method of colouring your sketch, I should recommend you to put in the first and second tints of all the parts, see the general effect of it, and observe whether there is any striking error, such as any part being too strong or too faint : if you find you have got a pretty uniform appearance, you may then proceed to a more finished state, by heightening all the parts with one or two more dark tints. By this time your drawing will begin to assume a more general similitude to your pattern, and you must now proceed carefully to touch in all the darkest parts till you have brought your drawing up as near as you possibly can to your pattern.

I shall here take the opportunity of attempting to render the idea of high finishing familiar to the learner. In most of the former Plates in the Treatise and Supplement, the flowers were put in with three tints only : now, to make these flowers more highly finished, I will make use of a tint between the first and second, and another between the second and third, making together five tints, which will cause the gradation from the darker to the light parts to appear more gradual and soft ; suppose again another tint to be put in between each of these, we shall then have nine tints, and the delicacy and softness of the shading much improved, as may be observed in miniature painting, the delicate effect of which is produced by the number of tints which imperceptibly soften down the dark colours into the lights.





THE DOG ROSE.

I HAVE reserved this for the last Plate, not particularly on account of its difficulty, but because the number of leaves, buds, and minute parts, render it a longer task, and require some pains to sketch accurately.

This flower affords an excellent lesson in the art of softening: and I can assure the student, when this is well attained, there is scarcely any difficulty which practice alone will not overcome. I cannot suppose that you can be at any loss in mixing the various tints, &c. after what has been said, especially as in my Treatise on Flower Painting such ample directions have been given.





