

The florist : containing sixty plates of the most beautiful flowers regularly dispos'd in their succession of blowing. To which is added an accurate description of their colours, with instructions for drawing & painting them according to nature : being a new work intended for the use & amusement of gentlemen and ladies delighting in that art.

Contributors

Sayer, Robert, 1725-1794.

Publication/Creation

[London] : Sold by I. Smith, at Hogarth's Head, Cheapside, London, [1760?]

Persistent URL

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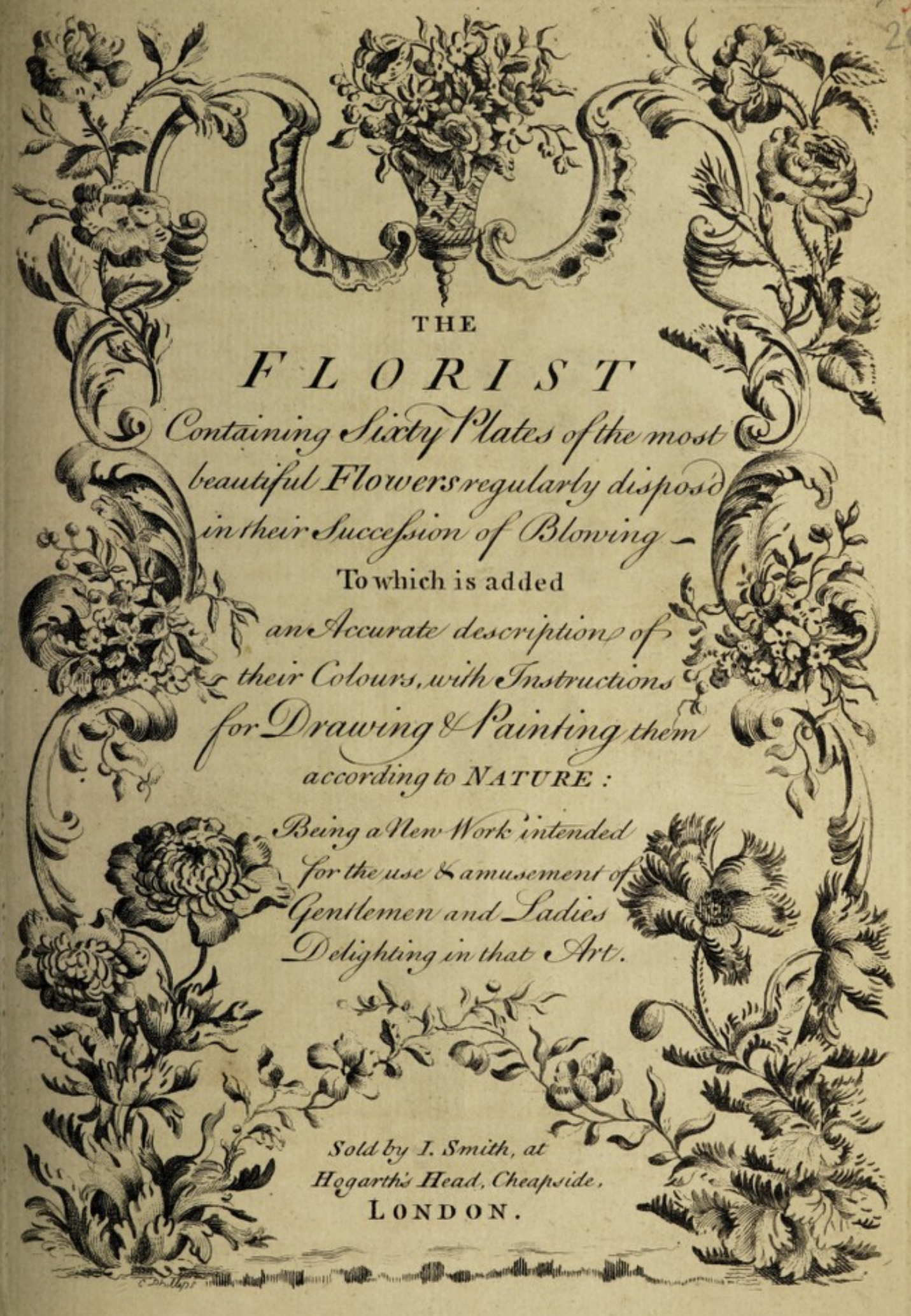
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Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>



THE
F L O R I S T

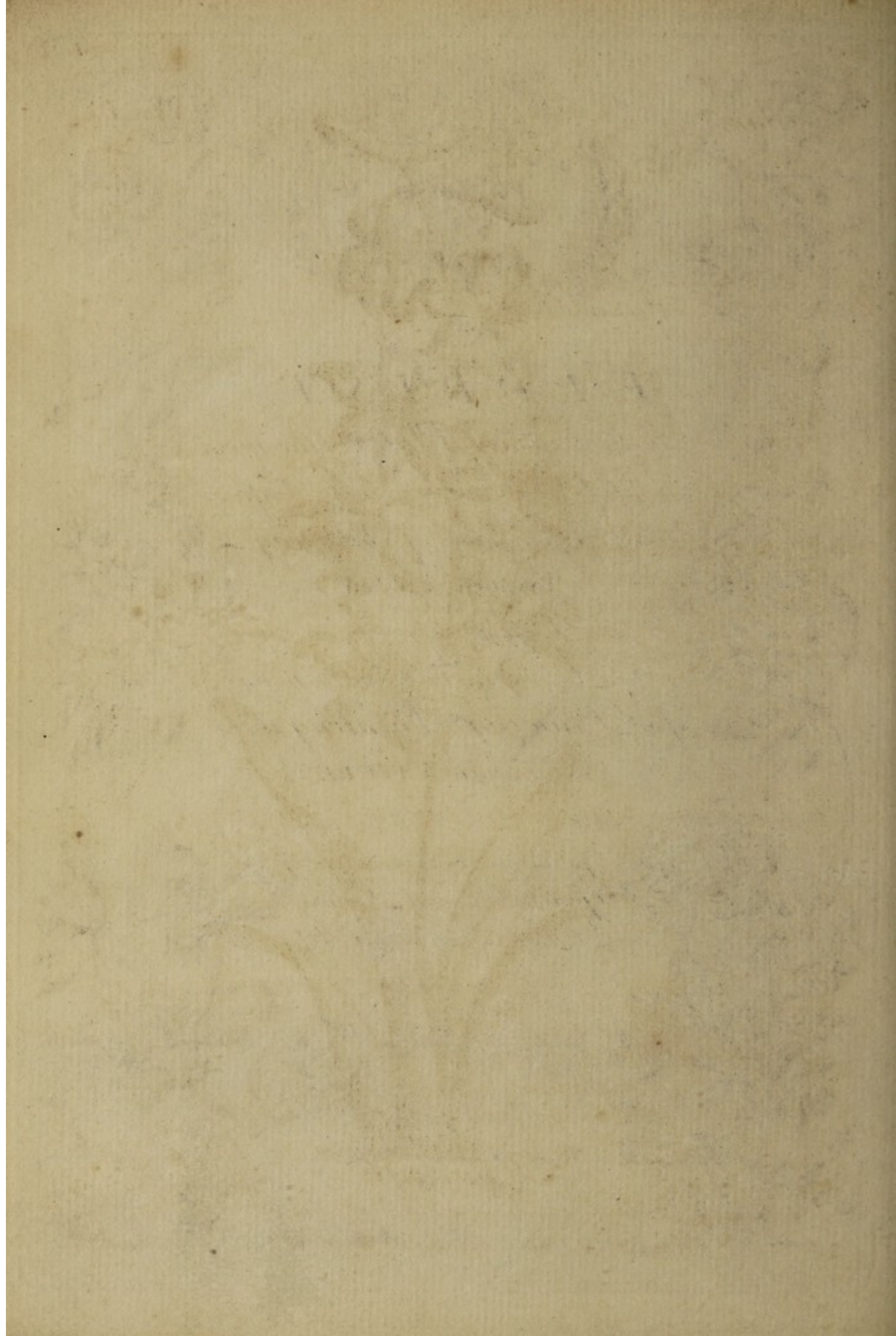
*Containing Sixty Plates of the most
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To which is added

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*Being a New Work intended
for the use & amusement of
Gentlemen and Ladies
Delighting in that Art.*

*Sold by J. Smith, at
Hogarth's Head, Cheapside,
LONDON.*



Jan. 79

Pl. 1



Hyacinth



Jan^{ry}

Pl. 2



Cyclamen -

17

17



Chrysanthemum

Jan. 7th

Pl. 3



Crowfoot



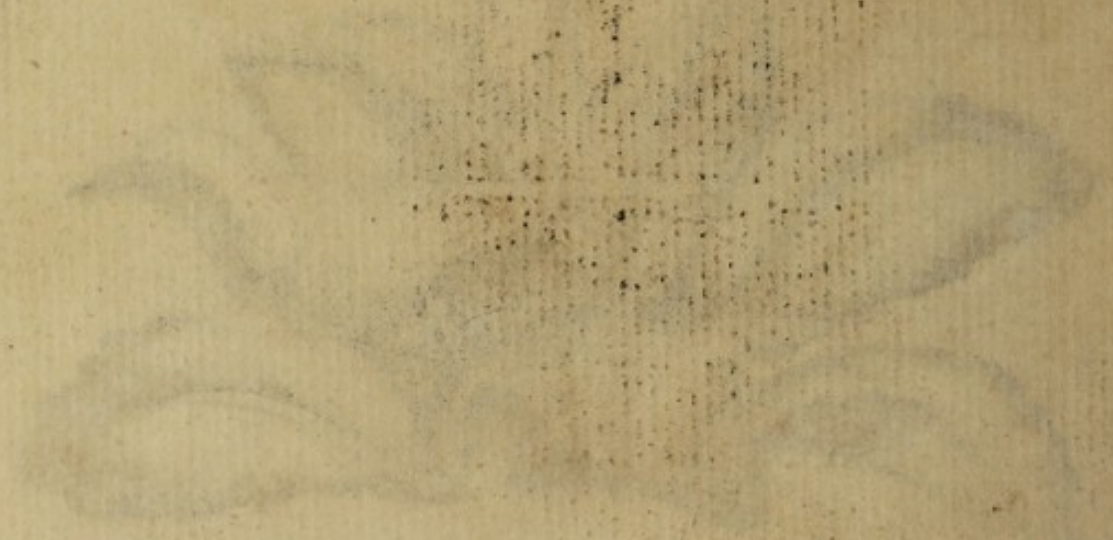
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Jan. 7

Pl. 4



Hen & Chicken Daisy



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Jan. 7

Pl. 5



Colchicum



Feb^{ry}

Pl. 6.



Crocus



Feb. 7

Pl. 7



Snow Drop



Rosa

Feb. 7.

Pl. 8.



Double Hepatica.



Feb. 77

Pl. 9



Double Violet

1110

1111



Peonies

Feb. 17

Pl. 10



Pasque Flower

W. H.

1842



March

Pl. 11



Single Anemone



March.

Pl. 12.



Mezereum.

1791

1791



Quercus pedunculata

March

Pl. 13.



Double Daffodill

112



Grasses. Mitchell's paper.

March.

Pl. 14.



Double Almond Blossom.



March

Pl. 15



Almond Blossom



April

Pl. 16



Crown Imperial



April

Pl. 17



Auricula

119



April.

Pl. 18



Daffodil.



April

PL. 19



Fritillary -



April.

Pl. 20



Double Hyacinth



May

Pl. 21



Anemones

12



Phaseolus vulgaris

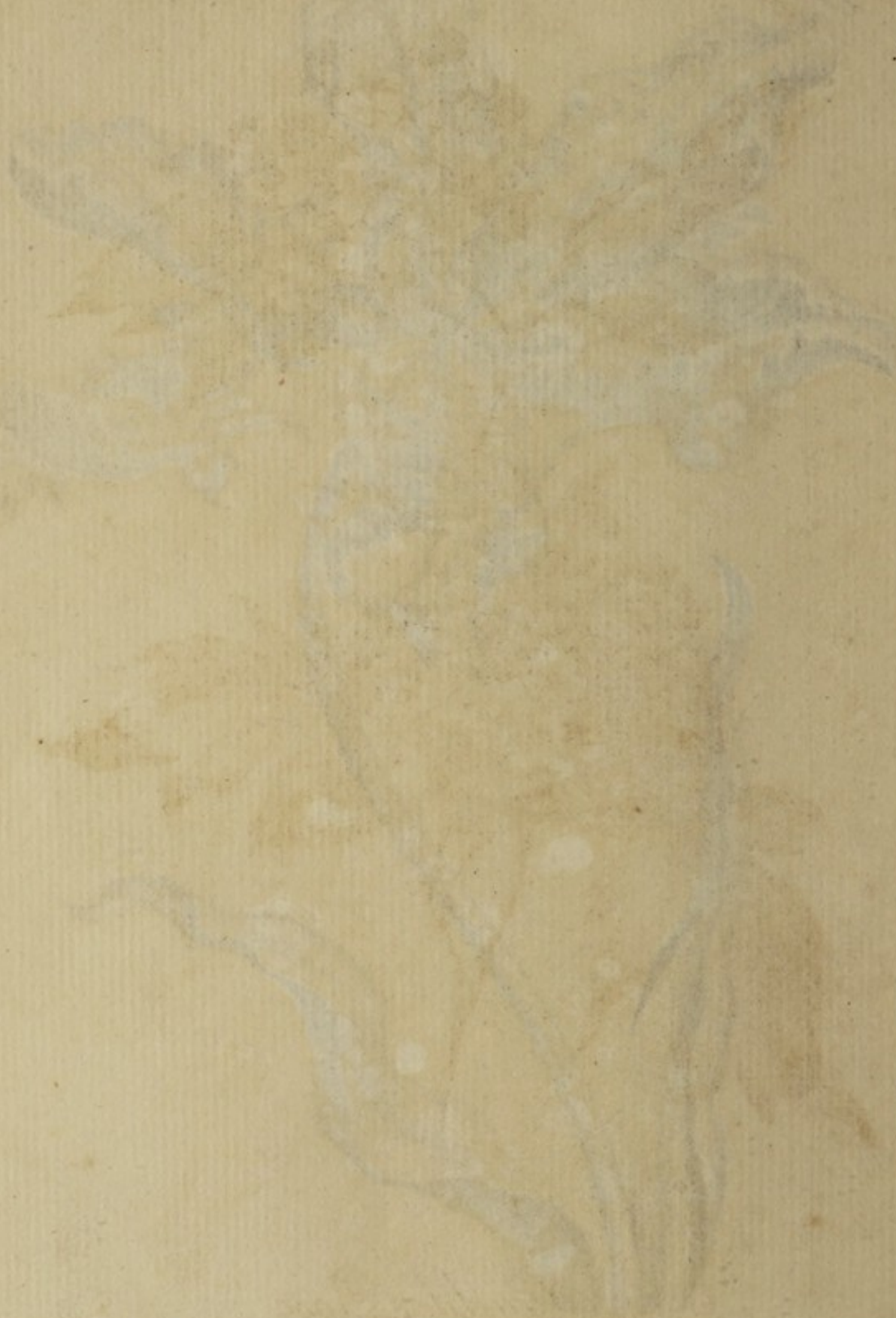
May

Pl. 22



Parrot Tulip

1877



Dragon

May

Pl. 25



Guelder-Rose

J.



May

Pl. 24



Single

Jonquil

Doubles

1871

1871



Large Peony - Pencil - 1871

May

Pl. 25.



Tulip



June

Pl. 26



Rose



June

Pl. 27



Ranuncula

100. 1/2

100. 1/2



June

Pl. 28



Iris

13
14



Handwritten signature or text, possibly 'C. M. ...'

June

Pl 29



Piony



June.

Pl. 30



Narcissus

PL. 28

July

Pl 31



Carnation

1913

1913



Quercus

July

Pl. 32.



Geranium

1844

1844



July

Pl. 33



Martagon



July

Pl. 34.



Poppy

A. Smith Sculp.



July

Pl. 35



Gladiolus.

36. 14



August

Pl 36



Sun Flower

1911



August

Pl. 37



Lilly



Aug. 17th

Pl. 38.



Double Stock

1719

1719



[Faint, illegible text]

Aug.th

Pl. 39.



African

1837



Chenopodium

Augst

Pl:40



Double Larkspur.

14 11

14 11



Dr. M. M. M. M.

Sep.^r

Pl. 41



Hollyhock

125
1891



Chelidonium

Sep.^r

Pl. 42



Passion Flower

1817

1817



Sept.^r

Pl:43



Pomegranate Blossom



Sep.

Pl. 44.



Honeysuckle

19

Sept.

Pl: 45



Double China Aster.

Wm

101

101



Octob.^r

Pl:46



Guernsey Lily

1871



Oct.

Pl. 47



Nasturtium

1788



Handwritten text, possibly a signature or name, located at the bottom center of the page.

Octob.

Pl. 48



Heart's Ease



Octob.^r

Pl. 49



Convolvulus

1150

1150



Chamaecrista

Octob.^r

Pl. 50.



Athaea Fruticosa.

PL. 181



Althaea rosea

Nov.

Pl. 51.



French Marigold.

Pl. 31

1841



Stachys palustris

Nov.

Pl. 52



Persicaria.

1823



Nov.

Pl 53.



Sychnidæa.



Handwritten text, possibly a signature or name, located at the bottom of the illustration.

Nov!

Pl. 54.



Double Nasturtian.





S^t. John's Wort.

111



Phlox paniculata



Polianthus



Dec.^r

Pl:57.



Wall Flower.

1849



1849

Not a likeness

Dec^r

Pl. 58.



Aconite.

1879



Chenopodium

Dec.

Pl. 59.



Laurelstina P.





Hellebore



Melastoma



I N T R O D U C T I O N.

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

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

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



COLOURING

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

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

The principal COLOURS *used in* FLOWER-PAINTING.

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

Carmine

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

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

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

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

The other Colours must be ground fine on a Stone, with Gum-Water proportion'd to their Quality.


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

Gum-Arabic is what is used : 'Tis necessary to chuse the clearest it being very essential to the Beauty of the Colours.

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

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

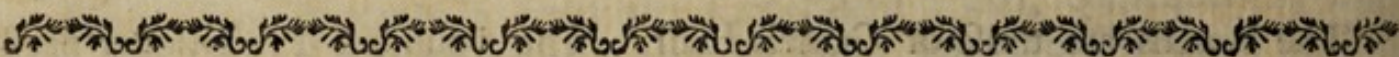
N. B. Ladies and Gentlemen may be supply'd with the aforementioned Colours, and all others, carefully prepar'd : Also all Materials for Drawing and Painting, at the most reasonable Rates, by the Publisher of this Work.



INSTRUCTIONS

F O R

COLOURING.



1. H Y A C I N T H.

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

2. C Y C L A M E N.

*Flower
Blow* **T**HIS Flower is a purplish Red. Its Stalk is Redish at the Bottom, and Whitish upwards. The Leaves are a deep Green on the Upper-Side, and a redish Purple underneath.

3. D O U B L E C R O W F O O T.

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

4. HEN and CHICKEN DAISEY.

THE principal Flower is variegated with White and Red; the Little Ones, which surround it, nearly all White; the Stalks a pale Green, ting'd with Red at the Bottom; the Leaves a pleasant Green.

5. COLCHICUM.

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

6. CROCUS.

THE *Crocus* is either Yellow, very tenderly stripp'd with Purple in the Middle of each *Petal*; or pale Purple, stripp'd with a deeper Tinct of the same Colour: For the Colouring of which we refer the Practitioner to the Flowers of the same Colour elsewhere treated of. The Leaves are a dark Green, with a White Vein up the Middle of each. The Film, which surrounds them at the Bottom, is a pale whitish Brown.

7. SNOW-DROP.

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

8. DOUBLE HYPATICA.

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

9. DOUBLE VIOLET.

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

10. PASQUE FLOWER.

THE Flower is a rich bluish Purple: the Stalk a whitish Green, but Purplish at the Base: the Leaves a pale whitish Green; their Foot-Stalks Redish.

11. SINGLE ANEMONE.

SOME *Anemone's* are Purple, others Scarlet, and others are pale straw Colour, stripp'd or spotted with Crimson. The Purple Ones are to be painted with a Mixture of *Prussian* Blue and Carmine, finishing the strongest Parts with Indico. The Scarlet Ones are to be done according to the Directions given for the Scarlet *Martagon*, in Page 71. The Variegated Ones are to be first cover'd with a thin Wash of Gamboge, shading with Bistre. For the Crimson Stripes or Spots, a Lay of Carmine, shading with the same Colour; for the dark Parts Indico. The Leaves may be done as those of the *Guelder Rose*. The Stalk is Brown.

12. MEZERION.

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

13. DOUBLE DAFFODIL.

THE Large Outer *Petals* are a pale Yellow; the Inner Ones deeper; and the Small Ones, partly underneath the Large Ones, Orange Colour. The Stalk and Leaves are to be done as the *Jonquil*, in Page 68.

14. DOUBLE ALMOND BLOSSOM.

THE Flower is somewhat deeper then the Single One; the other Parts are to be colour'd exactly the same.

15. ALMOND BLOSSOM.

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

16. C R O W N I M P E R I A L.

THIS Flower is a rich Orange-Colour; began with a Lay of Gamboge, and on that another of Red-Lead, shadowing with Carmine. The Leaves, which in a very singular Manner crown the Flower, are to be done as directed for the Leaves of the *Guelder Rose*, in Page 68. The Stalk is ting'd with Brown.

17. A U R I C U L A.

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

18. D A F F O D I L.

THIS Flower, with its Stalk and Leaves, are to be painted in the same Manner as the *Fonquil*, describ'd in Page 68.

19. F R I T I L L A R Y.

ADULL redish Purple is for the Ground Colour of this Flower, and check'd with a deeper Colour, or sometimes with a dusky Yellow. The Stalks and Leaves are a blue Green.

20. D O U B L E H Y A C I N T H.

THIS Flower, with its Stalk and Leaves, are to be colour'd in the same Manner as the Single One, describ'd in Page 64.

21. A N E M O N E.

OF these Flowers, especially the Double Ones, there is such a Variety, and the Colours on them so diversify'd, that we can only mention the richest Sorts, and leave the Practitioner to the Study of Nature, that inexhaustible Fund of Improvement. The large *Petals* are White, striped or clouded with

with Carmine. The small *Pétals* are done with a pale Straw Colour, shaded with neat Lines of Carmine, or Green made with Indico and *French Berries*, according to Fancy. The Stalk is Brown, by a Mixture of Carmine and Sap-Green, shaded with Indico and Carmine. The Leaves Sap-Green, and finish'd with *French Berries* and Indico.

22. PARROT TULIP.

THIS Flower differs in Shape greatly from the other Tulips, being jagg'd at the Edges; and, from the Back of each Petal, appear Parts much resembling the Beak of a Bird; from whence its Name. *Shaw Coulter - green*
Painted with a Bright Crimson, very Beautifully -

23. GUELDER ROSE.

THIS Flower is White; to be painted in the same Manner as the White *Lilly*, making the dark Side pretty strong, in order to give Roundness to the Cluster. The Leaves are to be done with Sap-Green, shading with Indico and *French Berries*. The Stem is a blackish Brown, being woody; to be done with Bistre, shadowing with *Indian Ink*.

24. JONQUIL, DOUBLE and SINGLE.

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

25. TULIP.

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

26. ROSE.

THE Rose is, and very justly, the Favourite of the Painters; seldom left out in any Composition, where it can be admitted. Esteem'd for its natural Tenderness of Colour, and Boldness of Shape, it furnishes Matter for
 the

the most masterly Pencil. Our common Method of Colouring this Flower, is to begin with a Lay of thin Carmine; and to Shadow it, by using the Carmine in Degrees thicker, and consequently darker. This Manner, by its gay Appearance at first, courts the Eye, but is evidently erroneous; for notwithstanding the finest Colours we can use are but Dirt, when compar'd with the natural Gaiety of the Tints on Flowers, yet the Colouring the Rose with Carmine only, gives it a disagreeable and unnatural Glare: To prevent which it is here recommended, after the first or lightest Carmine is laid on, to soften it with a faint Wash of *Prussian* Blue, then proceed with pure Carmine; and, to give Power to the darkest Parts of the Flower and Roundness to its Appearance, add a little Indico. If one is represented so much blown as to shew the Buttons in the Middle, they are first to be laid with Gamboge and shadow'd with Gall-Stone. The Stalks are brownish, done with Sap-Green and a little Carmine; adding Indico for the Shades, on the dark Side. The Upper-Sides of the Leaves are done with Sap-Green, shadow'd with *French* Berries and Indico mix'd together, to make a dark Green. The Barks, or Under-Sides, are a dullish Green, made with White, Indico and a little Sap-Green. It is not pleasing in Nature, but to make some of the Leaves a yellowish Brown, as if withering, gives a natural and pleasant Air in Painting; which is to be done with a Mixture of Gamboge, Sap-Green, and Carmine.

27. R A N U N C U L A.

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

28. I R I S.

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

29. P I O N Y.

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

30. D O U B L E W H I T E N A R C I S S U S :

WHITE Flowers vary in their Shades, notwithstanding their Ground Colour is alike. In some the dark Parts appear blueish, in others a little brownish, others again have a greenish Tinge in the Shades. This Flower is to be done by leaving the Paper for the White, beginning the first or palest Shade with a Mixture of *Indian Ink*, Indico, and a very little Sap-Green, proceeding with the same Colour, using it thicker for the darkest Shades. The Bottom of each *Petal* is faintly tinged with Green ; and, in the Centre of the Flower, a small Edge of Carmine surrounds a Tuft of small *Petals*. The Stalk and Leaves are a blue Green, made with *Prussian Blue* and Sap-Green : shading with the same Colour, and deepen'd with Indico. The Scabbard, at the Bottom of the Flower, is a pale Brown, colour'd with Bistre and Yellow mixed together.

31. C A R N A T I O N.

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

32. G E R A N I U M.

THIS Flower is to be colour'd in the same Manner as the *Almond Blossom*, describ'd in Page 66, only somewhat deeper. The Leaves are a pleasant Green, with an Edge of pale Straw Colour, as represented in the Engraving. The Stalk is Green, tinged with Brown towards the Bottom.

33. M A R T A G O N.

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

34. P O P P Y.

THE Instructions given for the *Carnation*, in *Page* 70, are all that are requisite for this Flower; only observing that it is diversify'd by different Colours on the Edges of the *Petals*, not stripp'd or clouded as that Flower.

35. G L A D I O L U S.

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

36. S U N - F L O W E R.

THE *Petals* of this noble, though common Flower, are a fine Yellow, painted in the same Manner as the yellow Part of the *Jonquil*, described in *Page* 68. The Centre is a strong reddish Brown, made with Yellow, Carmine and Indico; using more Carmine and Indico for the deepest Shades. The Leaves and Stalk are a pleasant Green; done with Sap-Green, shadow'd with the same Colour, and deepen'd with Indico and *French* Berries.

37. L I L L Y.

LILLIES are either White, or Orange Colour. The White Ones are done by leaving the Paper for the lightest Parts; and shadowing with a Mixture of *Indian* Ink, Indico, and a very little Sap-Green; keeping (as has been

before recommended for the other Flowers) a proper Gradation of the Shades. The Buttons are Orange Colour, and the Style a pale Green. The Leaves and Stalk are a bluish Green, with a Mixture of Sap-Green and *Prussian* Blue, finishing with Indico. The Orange-colour'd Ones are done in the same Manner as the *Nasturtion*, in *Page 74*, spotting the Inside of each *Petal* with Indico towards its Base. The Buds, while young, are Green, turning to the Orange as they ripen, which makes a pleasing Variety in the Colouring.

38. DOUBLE STOCK.

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

39. AFRICAN.

AFRICANS are either Yellow or Orange Colour. The Yellow Ones are to be done according to the Directions in *Page 68*, for the Yellow Part of the *Jonquil*, either pale or deeper at Discretion: And the Orange Colour Ones, as the *Crown Imperial*, *Page 67*. The Stalk and Leaves are a pleasant Green.

40. LARKSPUR.

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

41. HOLYHOCK.

HHLYHOCKS vary, from the palest Rose Colours to the deepest Crimson. Some are White, which, in a Composition, afford an agreeable Contrast to the other Flowers, by their beautiful Shape; but if represented singly, 'tis easily imagined, any of the other Colours are the most interesting: For which the Method laid down in *Page 68*, for Painting the Rose, will answer; using the same Colours deeper, according to Fancy, preserving a proportionable Shade of Colour, that the deep Shades may not appear too suddenly dark to drown the effect of the pale Colours. The Stalk and Leaves are a pale Green, to be done with Sap-Green mix'd with White, for the pale Colours; the same Colour, only less White, for the next Shade, and adding a little Indico for the darkest Shades.

PASSION

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

43. POMEGRANATE BLOSSOM.

THE Whole of this Flower, with its Cup, is a rich Scarlet; to be begun with Red-Lead, and finishing with Carmine. The Stalk and Leaves are a pleasant Green.

44. HONEY-SUCKLE.

THE Outside of this Flower is begun with a Lay of Carmine mix'd with a little Lake, adding Indico for the dark Shades. Some Flowers, in the same Cluster, are more purplish than others; which may be done at Discretion, to make a Variety of Colour, by adding *Prussian Blue* to the Carmine. The Insides of the *Petals*, which are shewn by their splitting and curling back at the Ends, are some White; others, Straw Colour. The White to be shadow'd with *Indian Ink*, mix'd with a very little Sap-Green; the Straw Colour with a very pale Lay of Gamboge, shadow'd with Bistre. The Style and Buttons, seen at the Ends of the Flower, are a faint Green. The Stalks are a purplish Brown, with Carmine and a little Sap-Green. The Leaves Sap-Green, shadow'd with *French Berries* and Indico.

DOUBLE

45. DOUBLE CHINA ASTER.

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

46. GUERNSEY LILLY.

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

47. NASTURTIAN.

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

48. HEART'S - EASE.

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

49. CONVOLVULUS.

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

50. ALTHÆA FRUTEX.

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

51. FRENCH MARYGOLD.

THIS Flower is Yellow, stripp'd with a deep Red: Sometimes the Whole is Red, and only ting'd with Yellow. The Stalk is ting'd with Brown. The Leaves a pale dullish Green.

52. PERSICARIA.

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

53. LYCHNIDEA.

THE Flower are a very pale Red, a little inclining to Purple. The Stalk is Green, stain'd with a redish Brown. The Leaves a pleasant Green.

54. DOUBLE NASTURTIAN.

THE Directions for Colouring the Single One in *Page 74*, will fully answer for this Flower; only observing that the Lines on the two large *Petals* in that, are obliterated in this Double One.

55. ST. JOHN'S WORT.

THE Whole of the Flower is a fine Yellow. The Stalk is ting'd with a purplish Red. The Leaves are a bluish Green.

56. POLIANTHOS.

THIS beautiful Flower, little inferior to the *Auricula*, is greatly vary'd in its Colour. The principal Colour is a pale or deep Crimson; likewise Purple in its several Degrees of Colour, edg'd generally with White or Yellow. The Centre or tubular Part, is Yellow. The Crimson is first laid with a pale Carmine, finishing with Indico and Carmine. The Yellow with Gamboge, shadowing with Gall-Stone; and the darkest Parts with Bistre. The white Edge must be neatly drawn with Flake White; if Yellow, to be wash'd with pale Gamboge upon the White; observing where the Flower is in the Shade, to mix a little Bistre with the White for its Edge. The upper Sides of the Leaves are a pleasant Green; to be colour'd with Sap-Green, and finishing with a Mixture of Yellow Berries and Indico, making them appear rough, by sudden Dashes of a deep Colour, as express'd in the Print. The under Sides are a dull whitish Green; to be done with the Colours described in *Page 68*, for the *Rose* Leaves. The Stalk is brown, with a Mixture of Sap-Green and Carmine.

57. WALL-FLOWER.

THE Common Ones are Yellow; a richer Sort, call'd The *Bloody Wall*, Yellow, stain'd with Crimson very deep on the Under-Side of the *Petals*, and faintly vein'd on the upper. The Cup of the Flower is a purplish Brown. The Stalk and Leaves a bluish Green.

58. ACONITE.

THE Flower is Yellow, surrounded by Leaves of a strong Green. The Stalk is Whitish, ting'd with Brown near the Flower.

59. LAURELSTINA.

THE Flower, when open, is White; but while in Bud, only shewing the Under-side of the *Petals*, is a redish Brown. The Stalk is also a redish Brown. The Leaves a pleasant Green.

60. HELLEBORE, or CHRISTMAS ROSE.

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

F I N I S.