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REVISED AND EDITED BY THE REV. J. G. WOOD.

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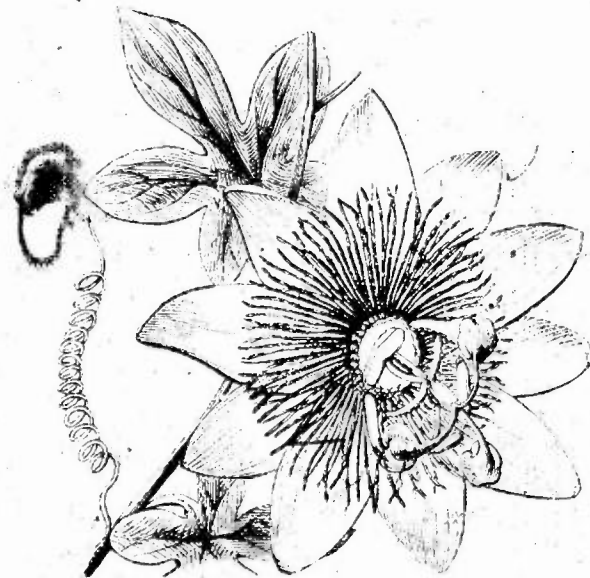
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THE HAND-BOOK

TO

PAPER-FLOWER MAKING.

ILLUSTRATED.



By Mrs. J. H. MINTORN.

LONDON

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SECOND EDITION.

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PREFACE.

FREQUENT inquiries for a practical guide to the elegant art of imitating flowers in paper have induced me to publish the present little work on the subject. I trust that my Handbook, or Guide to Paper-Flower Making, will be found to supply that want, and render, as is my aim in writing it, more easy and popular the study of this interesting and beautiful branch of decorative art.

I have endeavoured to convey in as simple and nontechnical a manner as possible, the instructions necessary for each flower treated upon, thus enabling the reader to work out the directions given with greater ease and certainty of success.

Careful examination of the natural flower, combined with a thorough knowledge of the material to be used, and the tools necessary for its formation—are all that is wanted to

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enable a lady to copy with comparative ease most, if not all, the many favourites of the garden or conservatory.

I would, in conclusion, urge the reader to commence and proceed with the flowers in the order arranged in the book. This done, the natural flower should be taken as the only guide; for be it remembered that a *portrait* is the object desired, and that its greatest charm to a cultivated mind consists in its faithfulness.

CONTENTS.

	PAGE
PREFACE	v
GENERAL OBSERVATIONS	9
CRIMSON RHODODENDRON	15
WHITE CAMELLIA	17
CLOVE CARNATION	21
THE ROSE.	27
CINERARIA	33
DARK WALLFLOWER	34
PINK CABBAGE ROSE	35
DOUBLE PURPLE STOCK	37
WHITE JASMINE.	38
PINK FUCHSIA	41
PASSION FLOWER	47
WHITE GERANIUM	57
EXAMPLES IN GROUPING	59
LIST OF MATERIALS, TOOLS, ETC.	61

PAPER-FLOWER MAKING.

GENERAL OBSERVATIONS.

I WILL begin by saying a few words on the material to be used, and the tools and various aids employed.

Much of the success depends on the quality of the material, and the *form* of the pins, moulders, pincers, &c.

The paper should be carefully selected, reference being had principally to its colour and texture. As a rule, it cannot be too thin, and must be soft and strong. Avoid highly glazed papers, excepting when such a flower as the peony is to be copied. In passion-flower and fuchsia there is a thickness of texture only to be imitated by placing a sheet of thin wax between two sheets of paper. For many flowers, especially roses, a shaded paper is

used, so coloured as to allow of its being doubled, that a number of petals may be cut from it, leaving the dark shade in the part required. Many flowers will need painting, and for this purpose powder colour is employed, using it with a tinting brush, a separate one being kept for each tint. Many flowers, such as tulip, geranium, piccotee, &c., require a second or third shade of colour; for these moist or transparent colours are to be used,—violet, lake, carmine and sepia being most useful, but for a complete list of colours I refer the reader to last page. The moist colours must be applied with a sable brush. All the colours should be mixed with water, in some cases adding a little gum, for the purpose of more completely fixing the colour on the paper.

Avoid using the powdered colour too wet; it should resemble a thick paste on the palette. Sometimes I have used the colour dry, rubbing it on with the finger, but this only on rare occasions.

Several kinds of wire will be wanted, some flowers having soft and some stiff stems. In some—not many—a very light springing stem is necessary, as for poppy; fine soft wire for the

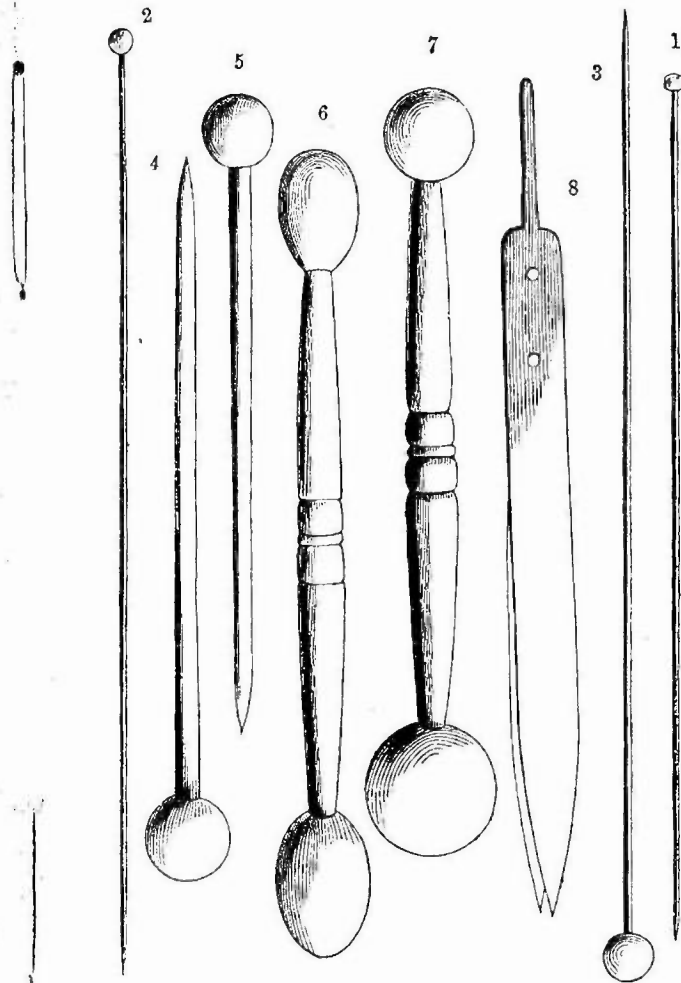


PLATE 1.

stems of fuchsias, &c. I am led to insist on particular attention being paid to the stems being imitated carefully, as I have seen so many otherwise good specimens spoiled by having stems hard-looking and unlike the natural flower.

Wire covered with cotton is generally used, also fine steel wire, for the tendrils of passion-flower, or for the light and graceful stem of the common field poppy.

Floss silk is useful; this must be fine, strong, and soft. It is used as a fastening to many of the petals, to nearly all the leaves, and when a joint of many stems is to be formed.

Black tying wire, for greater strength and larger work, is sometimes necessary.

Gum-water is used for fastening the work together; this must not be too thin.

The proper tools will be seen figured in Plate 1. These will be found the most useful, both as regards size and form; but practice alone will enable the learner to judge which is best suited, some finding a large, some a small tool the more effective.

The pincers are required to arrange the petals of a flower, as for a rose, clove, &c.

Scissors adapted to cutting the paper, having

a nipper-like contrivance at the bottom of the blades for cutting the wire.

As nearly all the leaves will require some painting, to give them a *warmer* or more natural tint than is to be found in those usually purchased, mix a small quantity of the proper colour; use it with a tinting-brush, and having carefully painted over the surface of the leaf, leave it to dry; then hold it to the fire, or should a glossy appearance be required, as in a camellia leaf, the polishing-brush must be used.

To obtain the pattern of a natural flower I proceed thus:—Select one or more petals, as the case may require. Take a geranium, for example. This has two sizes, so that one of the large, or painted petals, and one of the smaller, will be required. Place these on a sheet of thin cardboard, trace round the edge with a pencil; then cut out to drawing, allowing a little additional length for fixing them. Mark on each the number necessary for the flower.

In some cases petals are cut in a circle or star, as shown in clove, rhododendron, or passion-flower. This is done by getting one petal traced on paper, as above directed, then



PLATE 2.

cutting the required number for it, and so arranging them on the cardboard as to represent, as seen in the passion-flower, a star of five.

CRIMSON RHODODENDRON.

This most effective flower should be made thus:—Select about twelve petals as shown Fig. 1, Plate 4, gum the edge (A), draw over edge (B), let them dry, then gum the small bulb at base of pistil and stamens (called the “heart,” Fig. 3), pass the stem of this through the opening of petals at (c), draw down tightly, and let remain for a few minutes to dry, cover the stem with pale green paper, slightly bend the pistil and stamens that they may incline towards the centre petal of the flower, as shown in large plate; a piece of strong wire about nine inches long is required on which to mount the flowers and leaves; arrange three flowers on the top of this with their backs to each other, leaving the flower stalk about two inches in length, tie this with silk, roll a little stem paper round and then place on three scales, Fig. 2, cut from palest brown stem-

paper; other three flowers should be placed between those already fixed a little lower down. This order of arranging the flowers to be observed until the truss of flowers is complete. Cover the stem with brown stem-paper and arrange the leaves, beginning with the small ones in the same manner as directed for the flowers, only that each leaf should be a little lower down than the last; they will require colouring, and for this use burnt sienna and Prussian blue, applied with a tinting-brush, afterwards using the polishing brush; this will give them the gloss observable in the natural leaf. Many of the rhododendrons are made of plain coloured petals, but their beauty is much enhanced by spotting them; the process is simple, and the direction for one will do for all, only varying the colour used. I shall select the crimson with dark spots, as shown in large plate. Take in the hand a number of petals (from ten to twenty), and having mixed some carmine, take a tinting-brush and apply to the three uppermost petals, taking care that the colour becomes lighter towards the edge and deepening towards the centre. Now mix a little violet (moist) with carmine,

and mark the spots as desired; this must be done with a small sable brush. White rhododendrons spotted with yellow and brown, or lilac with green spots, make very striking varieties.

WHITE CAMELLIA.

For this flower use white tissue paper of medium thickness; no other paper will so nicely imitate the texture of this well-known flower.

Cut from a pattern, to be obtained as before directed (which may be purchased when the flower is out of season), the proper number of petals; place each set or size separately on the hand, deeply curl the edge with the same pin used for the rose, and then press down the centre with the steel stem, so as to give the deeply indented vein seen in the centre of each. The larger petal will require turning on the fingers previous to using the stem of the pin, so as to cause the edges to turn backwards. I will here remark that while I use the head of the pin on the edge or other part of a petal placed on the palm of the hand, I always place the petal on the fingers when the stem of the instrument is to be used.

The stem of cotton wire No. 2. On this roll some pale yellow wax ; make it about the size of a small plum stone, the three smallest petals so placed that the edge turns inwards and the points meet, leaving the base of each petal just touching the wire stem ; three of the next size must now be placed on between the preceding slightly raised. I have found that the most expeditious method of fixing the petals of this flower is to take a small piece of white wax, as large as the head of pin No. 2, used as a wafer, only without being wet. Place this at the bottom of each petal, it will then only require carrying to its place and firmly pressing with the finger or point of the ivory pin to make it adhere ; this is both quicker and more easily performed than with gum water. The three following sizes may be arranged in the same order, and each set standing higher up and spreading open as the petals increase in size ; all the remaining petals placed on in rows, gradually getting them to bend over, so that the last stand at right angles with the stalk ; the calyx cut from pale green stem-paper, thickened by the use of wax ; this requires the edges to be curled, so as to give a rounded appearance.



PLATE 3.

The edges should be shaded with brown, which may be applied with a small sable brush; a bud placed close to the flower, and some good dark leaves being added, we have one of the most perfect representations of nature to be obtained in paper.

CLOVE CARNATION.

This most effective flower is made as follows:—Cut from carmine paper, Fig. 7,* Plate 4, three sets, and take one of the tinting-brushes, and having mixed a small quantity of carmine and violet on the palette, use it thus:—place the finger of the left hand on the centre of the petal to hold it in its place, and colour with the brush from the centre towards the edge of each petal, in such a manner as to give a striped appearance; this done, take another brush and a deeper shade of the same colour, so that in fact three shades of colour will be visible. A small quantity of gum-water should be used in mixing this colour. Let them dry;

* The petal above mentioned should be cut about one-third larger than drawing.

then take the ivory pin, and with the point vein each petal, beginning at the outer edge and ending each line at the centre of the star or collection of petals ; pinch them in the centre with the finger, so as to give them the sharp, crisp look observable in natural flowers. Arrange the three sets of petals one over the other, but so that the set in the middle have their points in the spaces between the points of the other petals ; now take in the left hand the calyx, or seed-cup, and with the point of pin No. 3 pierce through close to the stem ; this done, pass the stem of the heart through the petals, and then through aperture of seed-vessel ; draw this tightly down, so as to bring some part of each petal inside the cup. The two stems should now be tied together with silk and covered with stem-paper. The petals will require arranging in their proper position with pincers. Leaves and buds, as shown in Plate 3, carnations, piccotees, and pinks, are all constructed on the same plan, only varying the colour of paper used, the colours to be used upon it, and the size of petals, pinks requiring a more deeply-fringed edge.

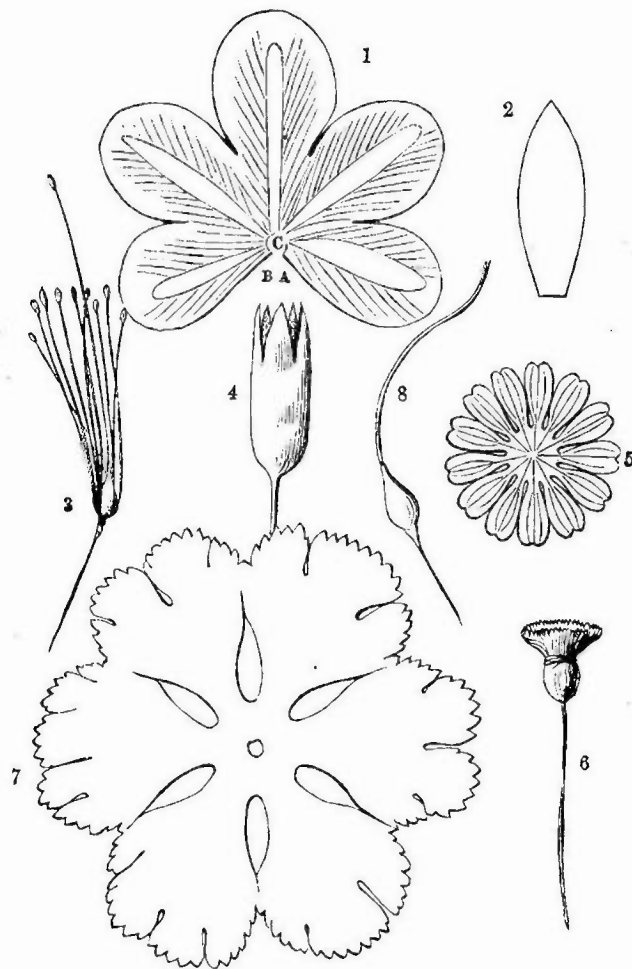


PLATE 4.

ROSE.

(Gloire de Dijon.)

Cut from pale yellow-shaded paper petals Nos. 1 and 2, and from shaded paper of a lighter shade, but having pink in the middle of the stripe, the remaining numbers, so placing the pattern on the paper, as to bring the pointed end of it to the darkest part of the paper, and so fold it as to allow of eight petals being cut at once. Sixteen of each size will be required. Cut off a proper length of the medium cotton wire; bend over the top of it several times, so as to make a head to it about the size of a pea; on this tie a few of the proper stamens, and round it roll a small quantity of pale green wax, so as to produce the form as shown Fig. 11, Plate 6. All the petals should be treated as follows, as a preparation for other moulding.

Take eight petals of a size, place them on the palm of the left hand, so that they can be held in their place by one of the fingers of the same hand, holding in the right hand pin No. 1, so that it may revolve easily round the edge of the petals, held, as described, in the other



PLATE 5.

hand. The object of this rolling of the edge is to overcome the hard or unnatural look of the paper, and is *essential* as a preparatory step to all other modelling. This done, turn the bunch of petals, press them in the centre with the finger, after which roll over all parts of it excepting the edge with the head of pin No. 2; this will leave the edge of the petals turned backwards, and this moulding must be continued until sufficient roundness has been obtained.

Separate the petals; this is best done from the points, so as not to disarrange the form already given to them.

Take five of the smallest petals, place each on the hand as before described separately, and with the head of pin No. 2, indent it deeply down its centre, *beginning at the top*, so as to curve the petal, that when placed on the foundation already prepared they will curl over and nearly conceal it.

These must be tied on with silk. To form the groups of petals as shown in Fig. 10, take two of the smallest, and three of the next size, the smallest place in front, the larger behind, and so arrange that each petal should be

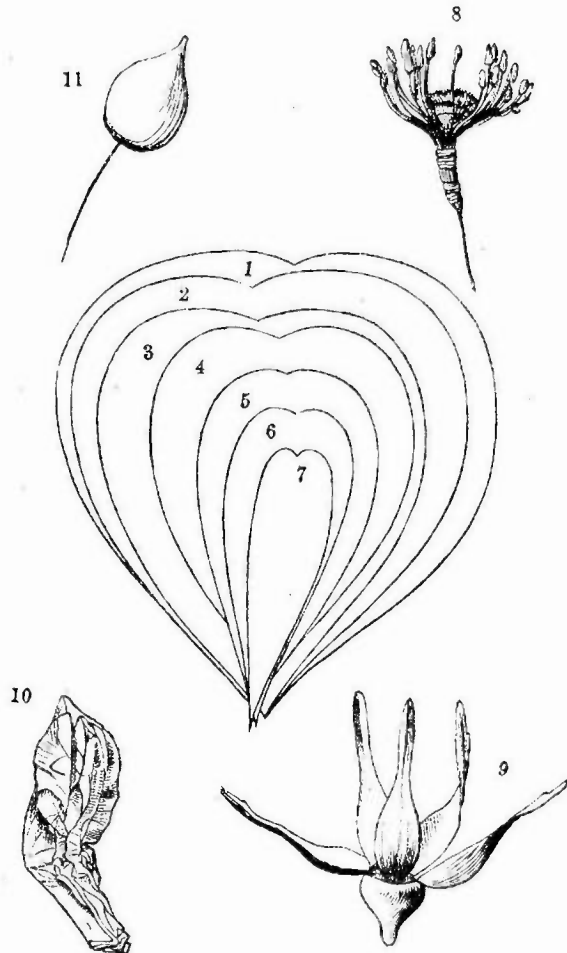


PLATE 6.

slightly elevated above the one in front of it; hold them together by the points, and then open the petals from the top, so as to be able to insert the end of a fine gum-brush; a mere spot of gum is all that is required, as much as possible in the centre of the petal, so as to leave the edges perfectly free.

Place this bunch of petals, as shown in Fig. 10, on the hand, as before directed, and round it in the same manner, only not to the same extent. Five or more of the bunches or nests of petals are required. Each should be placed in its proper position, and tied with floss silk. The two next sizes of petals must be treated in a similar manner, and placed on behind the bunches already fixed, so as, in fact, to give to the centre of the flower the appearance of being divided into five or more divisions.

Petals No. 3 require the same rounding as applied to the preceding, two or three being placed together, giving them a more open form; fix these round the petals already on. Elevate them, so as to produce the cup shape observable in nearly all good roses. As the petals become larger, I find the thumb more convenient than the finger; it more quickly

produces the roundness on which the beauty of a rose so much depends. The larger petals must be treated in a similar manner, only the edges require to turn back with more freedom and boldness, and the petals gradually receding, so that those placed on last will stand nearly at right angles with the stem, in some cases being even more bent backwards. Two or three of the last may be slightly shaded with green at the base, and carmine and burnt sienna at the edge, so as to give the faded appearance of the outer petals. Frequent reference should be made to the illustration of the flower or its parts as the work proceeds; the calyx (as shown Fig. 9) should then be passed up the stem, so as to fit close to the back of the flower, and the stem covered with pale green stem-paper.

Add a bud or two. These should appear close under the outer petals of the flower. The leaves start from the junction of these stems, being set round, each a little lower than the preceding. They should be coloured and polished as directed in General Observations, to give them the bold and waxy appearance seen in this most deservedly popular and beautiful rose.

CINERARIA.

Cut the required number of petals, as shown in Fig. 5, Plate 4.

Small brown centre made of worsted, the stem of fine cotton-wire; the outer rim of the worsted centre to be coloured with bright orange chrome to imitate the pollen. This made, pass it through the aperture in centre of petals, gum or tie with silk to its place; the calyx passed up the stem in the same manner. Cover the stem with lightish green stem-paper, and having made from seven to ten blossoms, arrange them on a piece of cotton-wire No. 2, about nine inches in length. Join the flowers on two or three together, allowing the flower stalk to be about two inches in length, and about the same distance between the junction of the flower and the large stalk a short distance below this; arrange the leaves much in the same style as for rhododendrons. There is a great variety of colour in this flower, but the form is the same; in all of them it is very pretty and successful, and will be found extremely useful in a bouquet.

There is in this flower a great variety of

colour; the form is nearly the same in all. They are all very pretty and effective in paper, and extremely useful in grouping.

DARK WALLFLOWER.

Pale orange paper is used, painted with a mixture of carmine and burnt sienna. So apply the colour as to leave some of the orange visible, and to give the other portion a streaky appearance. After this use a darker colour, made as above, with the addition of violet, used in the same way, taking care not to cover all the preceding colour. Should fine veining be required, use a small sable brush to finish with.

Curl with head of pin No. 1 each petal on the hand, and with the stem of same pin give the necessary crumpled appearance to the edge and down the centre of each.

The centre, or head, is made by rolling up four small slips of green stem-paper, giving them a pointed form with the scissors. Place them on, then tie on each petal separately; add the four sepals of calyx cut from dark brown stem-paper, the stem of a pale green colour, the buds made of wax or cotton-

wool, or fine wire, with one or two petals added, and finished with calyx, as for flower. Arrange three buds (small) on the top of a piece of wire No. 2, and then a little lower down three more; this order to be observed until all the buds and flowers are arranged, taking care that as the flowers are more expanded, the spaces between each will be increased. A great variety of these familiar and pleasing flowers may be made by merely changing the paper and the shade of colour; the double one, "cloth of gold," is a particularly handsome flower. The leaves must be set round the stem, as directed for rhododendron. I will finish my lesson by recommending wallflowers to be grouped by themselves; so they are very effective, but the colour is such as not to be suited to a mixture of other colours.

PINK CABBAGE ROSE.

Cut this from same pattern as used for "Gloire de Dijon," only a trifle shorter. Sixteen of each Nos. 7 and 6, Nos. 5 and 4 eight each, and twelve of all the others. The two

smallest to be cut from dark mottled shaded pink paper, and of a shade darker cut the two next sizes, Nos. 2 and 3, from plain pink tissue of a shade paler than the other petals, No. 1 from a paler shade of the first-mentioned paper. The centre as for Gloire de Dijon. Put together about five of each Nos. 7 and 6, making five branches. Fix them as directed, taking care that the dark petals incline towards the centre, and that each petal is slightly raised above the other; the two next sizes treated in the same way, and to be arranged at the back or partly between the bunches already on. The fifth size will require arranging in sets of two or three. With these petals the deep cupped appearance of the rose is to be obtained. The remaining petals will be put on much the same as in rose before described. For these petals I have frequently found it necessary to use the paper double. Great care must be taken to conceal this from view. In this, as in all roses, I find the ivory pin or pincers very useful in arranging the petals after the flower has been put together.

To make a bud, take wire of medium thickness, double over the end as before directed,

and roll round either wax or cotton-wool until the proper form is obtained; add a petal cut from dark pink paper and properly painted; then the calyx, the stems, buds, and leaves, arranged same as in the rose, except that they vary in form and colour.

DOUBLE PURPLE STOCK.

This charming flower is easily constructed, after having made the wallflower. The most effective is that made from paper called Groseille No. 2. The petals should be cut in a star as for cineraria, the smaller or centre petals being cut from pale green stem-paper. The larger petals will require a slight shade of green in the centre (Prussian blue and chrome No. 1). Roll a little wax or cotton-wool on the end of a piece of fine wire about the size of a bean. Curl the petals with pin No. 2, so as to give them rather a cupped appearance. Pass the wire through the smallest set, and bend the petals over the foundation described; after which add the other petals in their proper order, taking care that the petals of each star or set are so arranged that they may come between the

spaces of the preceding petals. The buds will be formed as for wallflowers, with the necessary alteration of form, and bearing in mind that the calyx is green, not brown. The arrangement of the buds, flowers, and leaves is in the same order as directed for wallflower, I have found that a mixture of white, groseille, and lilac makes a very effective and striking bouquet; as with wallflowers and many others, they look best alone.

WHITE JASMINE.

For this flower I should recommend the petal to be purchased, as they look better than those cut by scissors. Take a fine stem, and on the top fasten a bunch of bright yellow silk, about as large as a pin's head; then make a small tube, about half-an-inch in length, by rolling tissue paper tightly round the end of a small curling-pin; then slip it off, and let it dry, gum having been used to fasten the end. This done, pass the end of the wire through the centre of the petals, and then through the tube, having gummed the edge nearest the petal, so that when the heart is pulled through it will



PLATE 7.

fix the petal on top of tube ; add the calyx, and cover the stems. A few buds may be added. Groups of buds and blossoms in their natural order, the leaves of a very dark dull green, should be grouped below the flowers.

The Yellow Jasmine, a pretty variety, is made exactly the same as white, only that the petals must be round, not pointed, and the leaves of a brighter and more glossy green.

PINK FUCHSIA.

(Duchess of Lancaster.)

Place a sheet of pale yellow wax between two sheets of pale pink shaded paper. So arrange the pattern, Fig. 2, Plate 8, as to bring the points to the white, and the darker shade of colour to come to about the centre. Cut the four petals, Fig. 3, from deep cherry paper, made thick as above described. The sepals, Fig. 2, to be placed on the hand, and with the head of pin No. 2 gently roll from the points, so as to produce a number of faint lines, and also to unite the paper and wax firmly together, giving at the same time the proper trans-

parency and gloss. The petals require considerable working with the large pin, to give them the roundness necessary after they are formed. They will require shading with a mixture of carmine and "magenta," put on with a large tinting-brush, the colour being almost dry. The pistil made of a large white seed, which must be attached to a piece of fine cotton wire. About two inches from the edge of pistil roll round some wax or cotton-wool; then add eight stamens. These will not be as long as the pistil; they must be shaded with pink; top of pistil of a pale green colour. Stamens may have a small quantity of white pollen on them; and this being finished, fasten on with a small quantity of wax the four petals, and then tie them with silk. The neck of the flower can be made either of wax or wool, the former being the best. The four sepals having been properly bent, are now placed on, great care being taken in forming them perfectly on the neck before mentioned, which, if it is made of wax, can be done by rolling over each petal as it is placed on with stem of ivory pin; but should wool be used, the petals must be fastened on with gum. As this description is accompanied

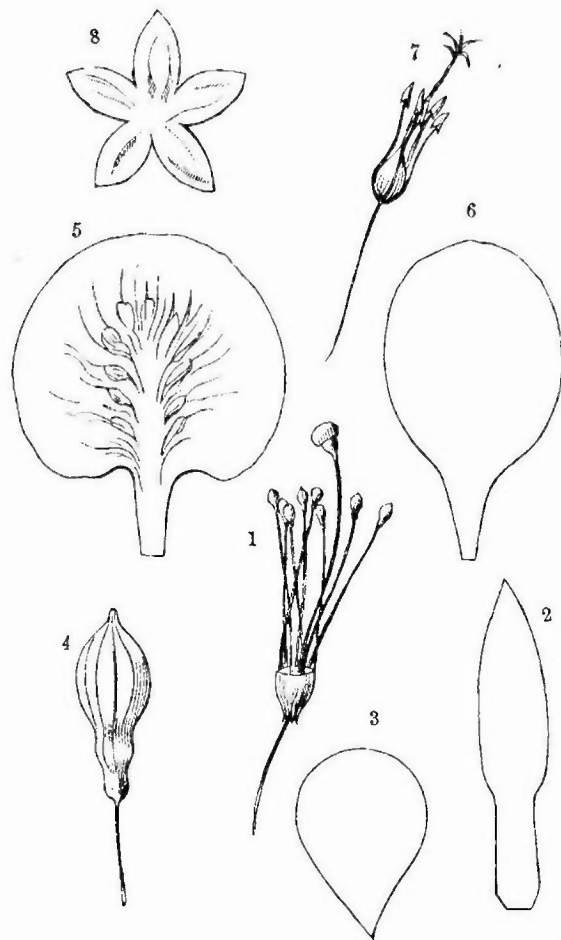


PLATE 8.

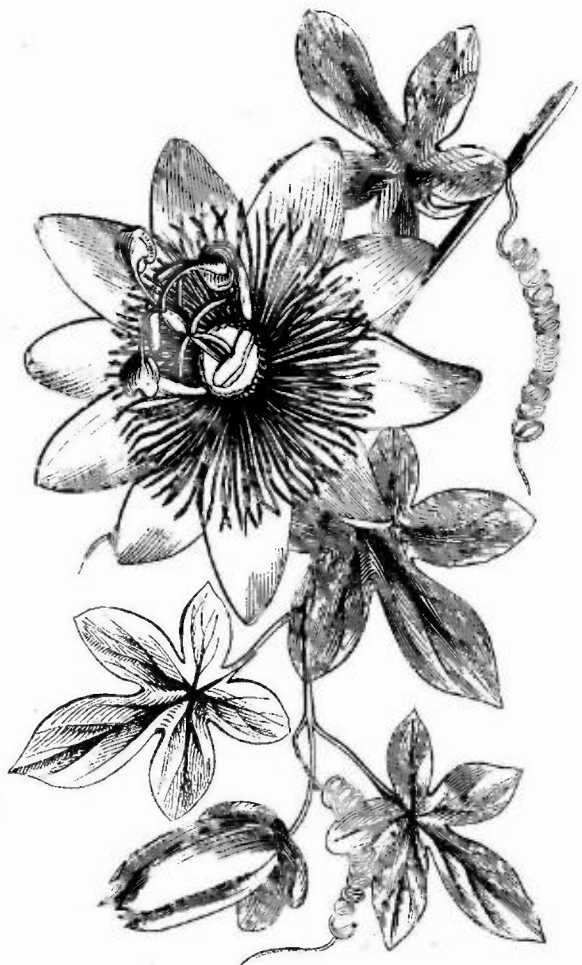


PLATE 9.

by so good a drawing of the flower, I shall refer the reader to it for all information as to the order in which the buds, flowers, and leaves are arranged. The red fuchsia or white may be made from same pattern, only varying colour of paper used; white stem-paper for the latter, and rose carmine for the former. The petals of the red fuchsia will require colouring with violet. Some red fuchsias have white petals, but they are not so effective as the more common purple.

PASSION FLOWER.

(*Passiflora Palmata.*)

This rather intricate flower will require careful study of the directions given. Commence with the horns of the pistil as shown Fig. 1, Plate 10. They are made by rolling with the finger some white wax on fine wire, something in the form of a nail; three are required, as shown in drawing. Having united them together by twisting the wires, prepare the pistil by taking for the stem the medium wire. Roll some pale green wax round the top, to form

head of pistil, Fig. 2; then cut from thick pale green wax the five anthers, Fig. 3, and of the same material the five stems for the same. These must have fine wire inserted in them for the purpose of giving them strength, and rendering more easy the joining to the anther. The anther will require moulding with the stem of pin No. 2, by pressing it along its length in the centre; they should be slightly curved as seen in drawing. These must then be joined to the pistil. Cut from a sheet of thick white wax doubled several times a small round, Fig. 5; pass the stem of pistil, as shown in drawing, through it; then indent the edge with the pin; colour with violet and carmine the horns before mentioned. The edge of each anther must be coloured with deep orange chrome, the edge also of the seed vessel with a pale reddish purple; some small spots of the same colour will be found on stem of pistil and also on the seed vessel. The rays or glory cut from thin cardboard. For this purpose take a pair of compasses having a pencil for one of the points, and with this mark out circles as shown Figs. 6, 7, 8, and 9. Cut round with a pair of scissors close to the

outer circle; then begin to cut them down as shown Fig. 10. Two of these circles will be required, and much of the beauty of the flower depends on the regularity with which this last operation is performed. A mixture of violet and carmine (the latter predominating) is used for painting the space between circles 8 and 9, and violet alone to paint from circle 7 outwards, taking care that the colour becomes lighter as it reaches the points, which should be almost white. This operation should be performed with a sable brush, and care be taken to give it rather a spotty appearance. The colouring finished, pass the stem of pistil through the aperture in centre of ray or glory. This will require fixing together with gum. Ten petals, five of each cut in one piece, Figs. 1 and 2,* Plate 11; these are best cut from white stem-paper, having thin white wax placed between them, and must be pressed in the hand that the wax and paper may be perfectly joined together. Petal No. 2 will require a slight shade of green; No. 1, a shade of pale lilac. Mould them round the edge with head of small pin, and from the top

* Cut one-third larger than drawing.

of each petal in a straight line to the centre of the set or star. Pierce in the centre with pin, and then pass the stem already mentioned through the opening. The second row of petals No. 2 should then be passed up the stem in the same manner, taking care that their points come between the points of No. 1. Three calices, Fig. 12, and which must be slightly rounded in form, must be added to complete the flower.

The bud requires five petals, as shown Fig. 13, and a foundation or centre as shown Fig. 11. They must be curled and placed on, tied with silk. Cut from green stem-paper, having wax between, as before directed, calyx and stem as for flower. Prepare three or four tendrils, by taking a piece of fine steel wire; cover it with a narrow strip of green stem-paper, and then twist round stem of ivory pin, so as to give the form shown in Fig. 14. The leaves will require colouring, and should afterwards be held to the fire. For the arrangement of the leaves, flower, and buds, I refer the reader to Plate 9.

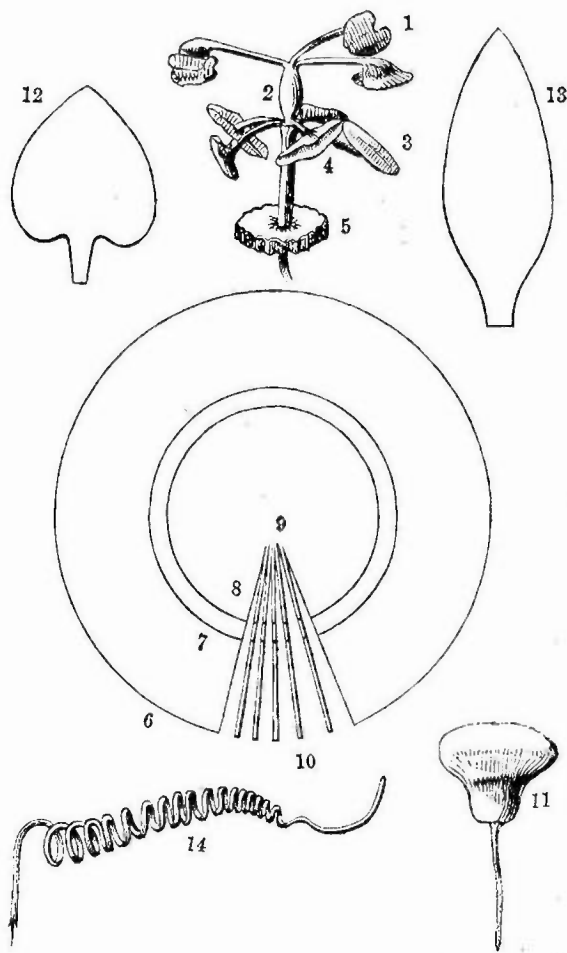


PLATE 10.

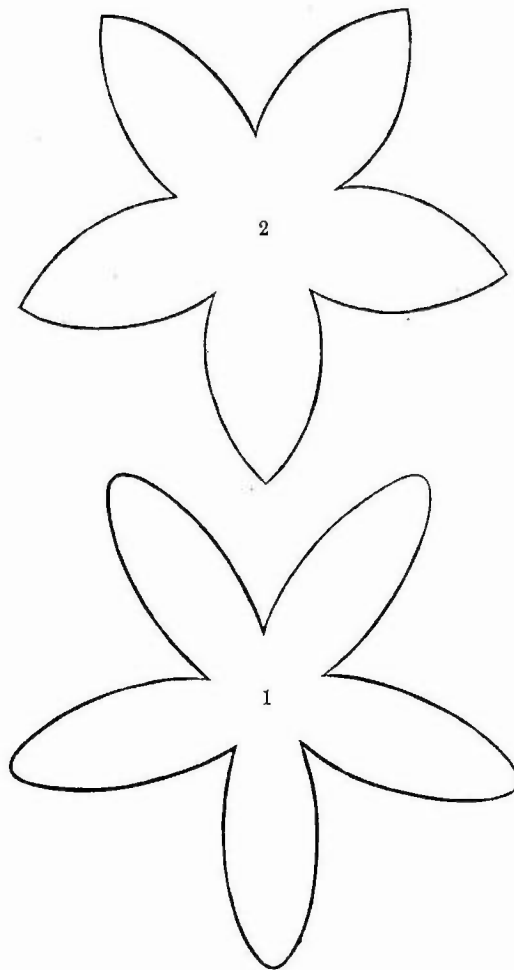


PLATE 11.

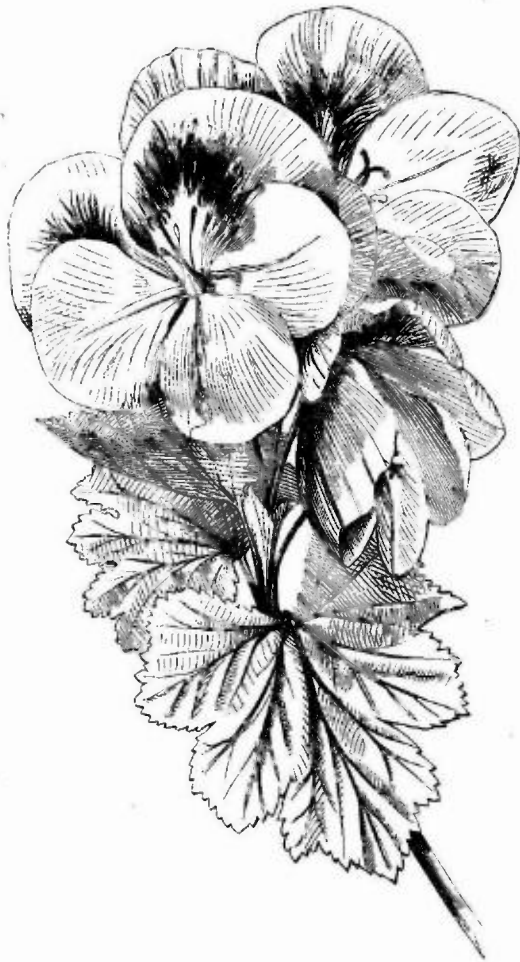


PLATE 12.

WHITE GERANIUM.

Cut from thick white tissue two large and three small petals, Figs. 5 and 6, Plate 8. Shade these lightly with green at the narrow ends; mix a little violet and lake on the palette, and with a fine sable brush paint the petals, as seen in drawing, the lighter shades and fine veins being painted first; the petals should be pressed with thumb of right hand, being held on the other hand. Having rounded the petal, turn it and vein it with the stem of a small pin; the heart formed as shown Fig. 7, to which the three smallest petals must be attached with gum; the two large or painted petals may then be added, the whole being tied on with silk. The calyx, Fig. 8, to be cut from pale green stem-paper made of the proper substance by folding together, or with wax. Pass the stem of the flower through the centre of this. After giving it the natural form it must be pushed close up to the flower. Cover the stalk with pale green stem-paper. Calices and stalks of this and many other flowers will be found covered with very fine hairs, to imitate which gum the part requiring

this appearance, take a pinch of down in the fingers, and let it gently fall on the part gummed; then shake off. This will distribute evenly the fine particles of down. Three to five flowers will be sufficient for a truss; a few leaves may be added.

I will conclude my instructions by giving a few hints on the arrangement or grouping of flowers. This is so much a matter of taste, and is so dependent on circumstances, as the position they are intended to occupy, or the object to be decorated, that I shall content myself with the following suggestions.

The lighter flowers, both of form and colour, should be so placed as to be at the top, excepting such flowers as passion-flower, fuchsia, &c., which are drooping or climbing plants.

Aim at simplicity in colouring rather than too great a mixture, which gives a confused look.

The foliage is used as a background; there should be no stint of this. The great fault observable in the arrangement of bouquets, whether natural or artificial, is, that they rarely have the leaves brought as prominently forward as they should be, consequently the bouquet loses both character and elegance.

Ferns, of which there is now so large and beautiful a collection, add very much to the elegance of the bouquet; but I shall best convey my meaning by giving a few examples in grouping, which I have always found successful.

No. 1.—*Roses.*

Gloire de Dijon, apricot.
Géant de Bataille, scarlet and purple.
Aimée Vibert, small white.
Pink cabbage.
Forget-me-not.
Maiden Hair Fern.

No. 2.

Rhododendron, crimson.
Red spotted do.
Deep pink do.
Pale do.
White do.
Some large ferns, and orange azaleas of various shades.

No. 3.

White camellias.
Red camellias.
Pale yellow azalea.
Pink fuchsia.
Deep blue cineraria.
Ribbon grass.

No. 4.

Passion-flower (various).
Fuchsias.
Thunbergia.
Hop.
Ivy Leaves.

No. 5.—*Stock*.

Deep red violet.
Pale lilac.
White.
Plenty of buds and leaves.

No. 6.—*Large Bouquet for Epergne*.

Peonies. Magnolia.
Red rhododendrons.
Azaleas. Roses.

Large ferns, &c., will be found suitable.
Passion-flowers.
Fuchsias, &c., to droop.

List of Materials, Tools, &c.

Moulding pins. (See Plate 1.)
Moulders.
Pincers.
Tinting brushes.
Scissors.
Three sizes of cotton wire.
Silk for tying.
Fine wire for tying.
Gum-water.

Colours in Powder.

Carmine.
Burnt sienna.
Prussian blue.
Ultramarine.
Chrome, 1, 2, 3.
White.
Magenta.
Violet.

Moist Colours.

Carmine.

Lake.

Violet.

The papers most used are :—

White Tissue.

Carmine.

Pinks (various).

Shaded for roses (various).

Stem-paper (green and brown).

Violet, 3 shades.

Yellows.

Scarlet for poppies, &c.

Hearts, petals, calices, and leaves of most flowers may be purchased. These are by no means *necessaries*, but will be useful when many flowers are required and time is an object.

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