

A

0000202770



UC SOUTHERN REGIONAL LIBRARY FACILITY

INSTRUCTION
IN
ILLUMINATING
AND
MISSAL PAINTING
—
4TH EDITION

267

17/0

£1-5,

Mary. S. G. Hozier

Maudie Catter

Nov. 18th / 59.





ON ILLUMINATION.



ELEMENTARY INSTRUCTION IN
The Art of Illuminating and
Missal Painting on
Vellum,

A GUIDE TO MODERN ILLUMINATORS.

*With Illustrations (Printed in Gold and Colours) and Outlines
for Copying for the Student.*

BY D. LAURENT DE LARA,
(Illuminating Artist to the Queen.)

Fourth Edition,


CONSIDERABLY ENLARGED.

LONDON:
ACKERMANN AND CO. STRAND,
AND ALL BOOKSELLERS.

Price Six Shillings.

DEDICATED BY PERMISSION
TO LADY ANNA LOFTUS.

MADAM,

HE zeal which your Ladyship has evinced on every occasion to promote the interest of an *Art*, which at one time shed such a lustre on its votaries, that the relics which they have left behind inspire us with so much veneration, that I should deem it ungracious towards you, were I not to avail myself of the privilege you have granted me, of associating your distinguished name with these humble Pages, the object of which is still further to encourage a more extended cultivation of the “*Art of Illuminating* ;” permit me therefore humbly to dedicate this Edition to your Ladyship,

And have the honour to remain

Your Ladyship's grateful
and devoted Servant,

D. LAURENT DE LARA.

3, Torrington Square.

CONTENTS.

	Page
PREFACE	9
On Illumination	11
Advice to beginners	19
General Rules	20
On the arrangement of Colours	24
On Composition	28
On preparing the Vellum	35
On Tracing	37
On Colours	40
On Raised Gold Ornamentations	51
Conclusion	54
Appendix	61



PREFACE.



HE beautiful art of "Illuminating," which sprang up with the early dawn of Christianity, and attained its highest perfection in the fourteenth and fifteenth Centuries, owes its total extinction to that powerful instrument of modern civilization, the Printing Press. Whether it be the phlegmatic Dutch Cofter, or the German Necromancer Guttenberg, who was the first inventor of "movable type," I know not, but it is quite certain that the "printing process" struck a fatal and decisive blow to "illuminated painting," the relics of which at present are carefully hoarded up in our Museums and Public Libraries, and are at once the living and imperishable oracles of the bygone ages of romance and chivalry, and form the glorious monuments of known and unknown artists who created them! It is equally true as well as curious, that to another mode of printing (chro-

molithography) the present century is indebted for the partial revival of this beautiful art, since the many publications from the lithographic presses have engendered a corresponding taste with the public for its cultivation, which is daily increasing. In order to facilitate its further progress, I was induced in 1850, to publish my first edition of this little work, a thousand copies of which were speedily sold. Since that period upwards of three thousand pupils have been under my tuition, amongst whom I have to count some of the first nobility of the land. My professional engagements have hitherto prevented me from publishing a second edition, which, however much in request, I would not re-issue unless I was enabled to enlarge it to its present form. It has now assumed a state of completeness, which additional experience was only capable of effecting. And if in my endeavours to promote the still greater cultivation of this highly interesting and classical art, which has outlived so many ages, I shall be successful, my most sanguine hopes will be amply realized.

March, 1856.



ON ILLUMINATION.



THE necessity for an “Elementary Instruction Book,” to acquire the art of illuminating on vellum, for the use of those who are desirous of practising this beautiful and graceful accomplishment has become imperative; particularly since, to my knowledge, not a single artist (excepting myself) has presented himself to afford instruction to the many amateur artists, who from time to time have sprung up, and who are sadly at a loss for some aid in their endeavours to pursue a most beautiful accomplishment. Though specimens of illuminations have from time to time been published, from which the student may have derived some slight advantage,—if it were only a superficial insight into style and taste,—yet they are universally of too elaborate a character to be of much utility to the beginner; and in the attempt to copy such

specimens of Noel Humphreys, as are published in his "Illuminated Books of the Middle Ages," the pupil frequently must become embarrassed by the intricacy of the design; and not knowing any method *where* to commence or *how* to proceed, would in attempting such specimens, make such signal failures, that in despair he would throw his work aside, and for ever abandon an art, which simple and highly interesting in itself, would by him be considered at once as futile and impracticable.

The beauty of illuminated drawing consists chiefly, in the *nicety* of execution, elaborate ornamental detail, and the mathematical precision with which ornaments are frequently repeated throughout the same design. The arrangement of colours requires also much judgment and taste, whilst the knowledge to lay them on evenly and smoothly requires the practical instruction of the teacher, without whom it is almost impossible to overcome these difficulties, or acquire proficiency, particularly in the *raised gilding* and the nicety which is required in using the agate, with which the ornamentations are burnished in, on the matted gold or silver.

As an art, which originated at the remotest period of Christianity and which originally was practised by very limited artificial intelligence,

its first development was exceedingly simple, rude and grotesque. When the rolled papyrus manuscripts were superseded by the interleaved squares of parchment, in the form of our present books, the Scribes or Monks of the early Christian period were the first who were engaged on the writing of prayer books or missals, for the wealthier classes of people, who at that time were enabled to indulge in the luxury of a book; it is then we find the first germs of artificial ideas displayed, in the initial letters which began to be conspicuously large and ornamental, fanciful, and sometimes intricate and ingeniously contrived, in contradistinction of the older rolled manuscripts discovered in Herculaneum and Pompeii, in which no traces of ornamentations could be found. From this simple source of artificial development we may contrast the productions of a Giulio Clovio of a much later period and his unknown contemporaries, which have astonished the world by their productions, unequalled by anything that modern art could achieve. As I shall have occasion to speak of the progress of illuminating and ornamental art in a separate chapter (concisely to the limits and object of this little work), I merely hint here, at the commencement, that for modern purposes of illuminations, it would be highly pedantic to copy the earlier productions of missal painting, because

they are antique ; if in other respects they do not possess some artificial quality of graceful development both in outline and colouring, to which the modern artist with very good taste may give the preference.

The object of this little work is not so much to enter into any detailed history of the progress of ornamental art, and which becomes a separate and intricate study, than well to smooth down the difficult path of the beginner, to unravel for him apparent mysteries in the art, to give him examples of practical designs to imitate from, suitable to his skill ; to point out to him clearly and unmistakeably such rules as from my experience I have found absolutely necessary to adopt, and if studiously followed up will, in a great measure, assist his first efforts and enhance his ultimate success and proficiency.

That which is most remarkable in the mediæval vellum illuminations, which have been preserved in the various collections of Europe, is the brilliancy of their colours, tints unsurpassed by anything that our modern contrivance could equal, or our colour-box approach ; specimens which have stood the test of a thousand years' duration, are as fresh and as brilliant as if they came newly from the artist's hands. Such orange, and such greens, and purples, as if directly snatched and stolen from

the rainbow itself, or distilled from the prismatic rays of a benignant sun. The borders actually are studded with gems of colour which sparkle on the insects as if they were daguerretyped from nature, colours and all. Drapery, damask, armory, furs, and feathers, are all portrayed in such rich and gorgeous tints, that we may well doubt whether the secret of those colours has not died with those who used them centuries ago. Our water-colours were as brickdust at the side of them. In order somewhat to remedy the deficiency of our colours, as I found them, in comparison with what was desirable, I attempted to manufacture them on a new principle, in order to preserve all the brightness of the chief tints predominant in use of illuminations. I am happy to say, that after months of incessant labour, I have entirely succeeded in producing a set of colours suitable for Chromographic drawing, and I now beg to recommend my "Chromographic colour-box" for the use of illuminators; they are manufactured on a totally distinct principle from other water-colours, and are made to answer all the purposes of illuminated drawing, affording perfect facility on the one hand, in laying them on evenly and smoothly, and on the other, saving a great deal of time and labour, and enhancing much the general effect of the design, in the *brilliancy* of the tints; this refers more

particularly to the drawing on vellum, which from its greasy surface is apt to reject the *usual water-colours*, whilst those of the Chromographic box are found perfectly to answer the purpose. I beg also to recommend my "water gold-size," which in its application to the drawing can be raised considerably above its surface, assuming all the appearance of being embossed, and can be *immediately* gilded over, which greatly expedites the process over that of any other gold varnish.*

That persons having a knowledge of drawing can and will make better illuminators than those who have not, there can be no doubt; and that the more accomplished the artist, the better illuminator he will make is also obvious. Yet the art of illumination may be practised by persons who

* It is but justice to the Messrs. Ackermann and Co. to state that in order to promote the spreading of this beautiful art, of which they have always been the most zealous and generous encouragers, they have entirely succeeded in producing a "Chromographic colour-box," perfect in every respect, and as faultless as my own. Their large connections with the artistic world and with illuminators in particular, made them turn their attention to the manufacture of an entire set of "illuminating colours;" which for brilliancy and effect does not only answer every purpose of vellum painting, but may with equal advantage be used in every species of art, (flower painting in particular,) with the greatest possible advantage. I strongly recommend it to the notice of the public in conjunction with my own.

may be but indifferent artists in general design, and with a great deal of success, whilst others conversant with the highest principles of art have frequently been found to be but very indifferent illuminators. The reason of this is obvious; illuminating being for the most part a strictly mechanical art (though subject to artificial principles), any one gifted with natural abilities, taste, patience and perseverance, will by studiously following out some slight mechanical contrivance, easily attain the first principles primarily necessary to copy any given outline however intricate; not even excluding the human figure. The ornamental arabesque scroll from its primitive simplicity to the most elaborate finished foliage, interlaced initials, etc., are next given in due succession for the pupil to copy; by which means his hand is gradually trained to curval delineations, his hand and eye gets gradually educated, till at last all angular tendency in his ornamentations becomes entirely eradicated; once trained to that perfection, colouring and shading becomes comparatively trivial, and a little instruction with a trifling self practice will enable the uneducated artist to overcome almost every obstacle. The artist, on the other hand, relying on his capacity alone, and disregarding the contrivance given at his command, not unfrequently stumbles over the easiest parts, pettishly condemns all me-

chanical expedencies, the neglect of which destroys effects and uniformity, and finally he leaves off, disgusted with his ill success.

I would therefore recommend first of all to the pupil to provide himself with a box of Chromographic colours, which can be obtained at the author or at any of the author's agents, which also includes compasses, parallel rule, ruling-pen, bow-pen, agate, gold, etc., and other little but indispensable tools; without which the student would be at a loss to proceed: having procured these I would then place this book in his hand, and by following up the rules laid down here, he will find himself at least, enabled to make such progress that with the aid of one or two courses of instruction from a proper and experienced artist, he will completely overcome those difficulties which it would be vain to struggle against by himself. The manuscript room in the British Museum, to which on a proper recommendation access can be had, will finally give him an opportunity of studying the art more fully, and make him conversant with the immense store of mediæval treasures hoarded up there in endless variety and profusion.



ADVICE TO BEGINNERS.

BEGINNERS should not be too ambitious ; let them be therefore contented to copy first before attempting *original* designs,—it will give them experience and method. In the higher walks of art copying is always resorted to ; the painter has models, casts and drapery to guide him, Nature is his instructor ; and let him be ever so original, he still imitates nature, and since there are no ornamentations in nature to guide him, let him therefore be contented to copy firstly from those whose works are acceptable for their originality, their effect and their classical beauty. The more these are practised from, the more the pupil will derive perfection, and gradually will become an original artist himself.



GENERAL RULES.



IT is absolutely necessary to arrange a design on paper first of the intended subject on vellum; to perfect the sketch first, and then to make careful and correct tracings of the various parts, or the whole; to retrace them to the vellum with the red prepared paper (as faintly as consistent with being able to see it), which is accomplished by placing the same between the tracing and the vellum, and tracing over it rather briskly with a fine pointed HHH lead pencil, reversing the *same* tracing when the ornament or border forms the counterpart of the design, which secures a perfect facsimile reversed; and when completed to repair any part which may be defective with the same pencil, and to perfect the outline where it is uneven, or the scrollwork broken or ungraceful. The beauty of illuminations is always best developed

when the scrollwork runs gracefully smooth, not broken or angular, which gives it an awkward and unartificial appearance. In order to prepare the pupil I have given in the illustrations the arabesque scroll and curval lines to be drawn at the beginning in pencil only, and when *form* is thoroughly attained, let him perform it with a fine sable brush and diluted carmine, which will give proper practice to use the brush effectually. I have adopted the arabesque scroll as the principle of all ornamental design, and I would advise the novice to practise it continually, on the same principles that exercises and scales are recommended in music to train the hand. Referring back to the design.

When the sketch is complete (and which should always be as faint and delicate as possible), since it is no easy matter to erase from vellum by the usual mode of india rubber; the colouring may then commence, placing in the various compartments of the design the colours as previously arranged, somewhat in the following order, viz. firstly, all the blue throughout the drawing, or any portion of it intended for completion; then the vermilion, the orange, the purple, the green or yellow, and any other colour which may be in the design; then the gold forming the outlines of the ornamentations, and last of all, the shading of

the scrolls both gold or coloured, and also the shadings on the gold backgrounds; that being completed you put on white or gold scrollwork (arabesque) on the ultramarine, carmine damask on the vermilions and orange, Hooker's green or cobalt ornamentations on the emerald (see illustrations, Plate I.) After the whole being thus far finished, the raised gold may be introduced, finishing the matted or dead gold with burnished ornamentations, dots, scrolls, arabesques, or any other design. This should be the last process of all, since the atmosphere is somewhat apt to deaden its brilliancy, and therefore should be the concluding operation before the drawing is finally consigned to the frame or album. I must here also state that if the vellum is somewhat soiled whilst the drawing proceeds (which should be carefully avoided), it may be rubbed over with a piece of stale bread, which will perfectly cleanse it; but cannot be used *over* the *gold* with safety.

All straight lines, however short, should be drawn in with the ruling-pen, opening it wider or narrowing it, as the line is required to be thick or thin; if very thick, rule in *two* thin lines equally distant, and thus fill up the intermediate space with the brush. The circle or portion of a circle is drawn with the bow-pen, and any portion of a curve is drawn in by the aid of the wooden scroll,

which is fixed on the drawing in such a position, that its curve corresponds with the outline to be ruled. The nicety of the drawing depends entirely on the execution, and the carefulness with which the details are accomplished.





ON THE ARRANGEMENT OF COLOURS.



THE immense variety of styles adopted formerly in illuminations makes it somewhat difficult to classify them in this little volume, and I will therefore confine myself to those which are the most popular and the most admired. We have the transparent border, with a profusion of scrollwork, foliage, fruits, flowers and insects, relieved by three-foiled ornamentations in raised gold, and the blank spaces filled up with black filigree work, and which I perform simply with the lead pencil. The colours to be arranged in such borders may be as varied as possible, preferring rich and delicate tints, in the same profusion, in proportion as the design consists of small and numerous ornamentations. The contrast and variety can here not be too profuse, as long as a good contrast be observed. A predominance of too much blue, or red, or green,

becomes tiresome to the eye, and therefore, the more varied tints are introduced the better. Avoid above all, ugly colours. No olive greens or bad blues, but rich and decided tints; a deep orange, a bright red, a clear purple—against a soft pink, a delicate primrose, or a blushing carnation; a sky blue against a deep bronze, or chocolate brown; the gold between, and the silver, will divide the monotony of effects; sameness will be avoided, and yet unity preserved. The same rule does not apply to the solid border, where the ornamentation is formal and large, and conspicuously relieved by a background of solid gold or colour. A profusion of colours *then* would resemble the harlequin's coat of many shreds and patches. Simplicity *then*, to my mind, is its greatest merit and recommendation. I have seen the best effects produced by the simplest means, and by two or three colours only. Much depends on taste, everything on effect and sound judgment; and if in such class of design, the object must be attained by the quantity of colours, it proves the poverty of the artist's resources.

The partially solid and transparent border, which is a combination of the first mentioned, and consisting of square, or undulated solid bands, should in character and combination of colours be also alike; modified however by the consideration of

these solid spaces, on which the ornamentation should be simpler, and in good harmony against the colour of the background. These backgrounds are in various tints—the most common in use is gold; we have also the crimson, the ultramarine, the purple, and not unfrequently the black. On all these the taste of the illuminator is called in, to produce a good contrast in the arrangement of colours, and the less confused by quantity the better.

There is another style which I have adopted, and which scrupulous antiquarians would not designate as being strictly legitimate, in which the arrangements and a profusion of contrasting colours, is allowable and desirable. I published the class of design I allude to in the “Victoria Annual of 1844,” the originals of which are in Her Majesty’s possession—the chief attraction consists in the design of the initial letter, and the first word of the poem or subject, which is prominent at the head of the drawing enclosing the remaining text in a small narrow framework, surrounded more or less by elaborate scrolls, arabesques, medallions, etc., and avoiding always, known and accepted mediæval ornamentations from the old missals as much as possible, in order not to mix the different styles into one drawing. This style has found much favour with modern artists, firstly

on account of its graceful effect, the absence of conventional stiffness, and the rapidity with which a composition may be arranged. *Legitimists* do not like it from mere affectation; they would prefer crude, ugly, misshapen ornamentation, flat and unfinished, as long as they resembled an antiquated style. For the same reason do they object to green gold, or agate ornamentations; yet what can be more attractive, than the yellow and bright green gold in combination, and enriched by the artistic engravings of the agate? What more gorgeous to the eye than a display of graceful curves fantastically interwoven, enclosing highly-finished medallions, and thrown up by all the effects imagination and art can conjure up? Some of those specimens may be seen at my own gallery, amongst which a rich specimen of a chess table which figured at the Great Exhibition in '51, and which occupied me two years in painting. There are numerous other styles, and even modern art illuminations may be multiplied in an almost infinite variety; but the experience in these here alluded to, will give sufficient instruction and regulate a classical and perfect taste, under whatever circumstances afterwards the pupil will be called upon to exercise his skill.



ON COMPOSITION.

WHILST the student may profitably employ himself in attempting minor trifles—initials, copies of anything within his reach, or his own ideas, to acquire proficiency in the art, it is requisite to employ a master to direct his taste on the one hand, and to lead him on step by step to perfection on the other. It would be highly essential to him to study the ancient missals, so as to enable him to distinguish the progress the art has made in various countries and in different ages. It is a field for deep research and study, to note the different styles adopted at different epochs, from the crude development of art of the fifth and sixth centuries, to the refined and exquisite productions of the Italian and Flemish schools of the fourteenth century, and again down to the inferior and flimsy style of Louis Quatorze. It is from the study of

these, that our own ideas will be developed and improved, and that our modern notions of beauty and effect may be advantageously thrown in to produce original and classical productions, abandoning that which is absurd and meaningless, and substituting that which is rational, effective, and beautiful. The pedantic absurdity of retaining any class of ornamentation, solely because it was used in the early ages by our ancestral predecessors, because their notions of drawing and perspective were imperfect, is as reasonable, as to become a drunkard because our father unhappily happened to have been one before us; and whilst we may justly admire the ingenuity of their efforts in producing the historic records of their skill, we may at least elevate our taste in improving on that which plainly bears the stamp of their imperfections. In composing a drawing, the student should select the style of a certain period, to which throughout he should strictly adhere, as the adoption of different styles in the same drawing are both inconsistent and evinces bad taste; to mix up the Gothic with the Louis Quatorze, or the Elizabethan with the Italian style, would simply be absurd. The writing of the text, the initial letters, the ornaments, costume, armory, &c., all should partake of the corresponding period. Illustrations also should be introduced according to

the subject, and the ornamentations be also adapted to, and harmonizing with the subject. If, for instance, it was determined on to illuminate the Creed or Lord's Prayer, pictures might be introduced illustrative of the lives of the Saviour and the Apostles, historical and pictorial illustrations of the Christian creed, etc. If a secular subject from Milton, Shakespeare, or Byron, the same rule should be adopted. The lines on a skull from Byron might happily be illustrated with emblems of mortality; great liberty being allowed for embodying the imaginations of the poet with those of the painter, and it indeed affords ample opportunities and material for the exercise of the inventive powers of the illustrator, and evinces a decided stamp of reflective genius. Never attempt to illustrate a common-place subject, or defective and puerile poetry; it is not worth the pains of a single daub of colour.

In arranging a subject for illumination, I should first draw my attention to the initial letter at the head of the text. There are thousands of specimens in the British Museum, and many publications of alphabets (not much to boast of) are in existence, very useful for the beginner; these may be varied, or copied strictly at pleasure.* Colours

* I have prepared a variety of drawings of initial letters, classical borders both on vellum and cardboard, with accom-

may be changed, scrolls or foliage altered, taking care that alterations are judiciously made, and do *improve* the general effect; that being settled on, I would recommend next, to write the text in old English, or Church style, each line should be ruled in equi-distant, and the capitals left blank, to be painted in afterwards. Where a word at the end of a line is too short so as not to fill up close to the margin, let it be filled up with a small ornament instead, in some colour, in distinction of the writing; where a word is to be prominent, write it in gold, or red, or a different colour to the gene-

panying outlines of the same, very faintly lithographed, on superfine drawing-boards which may be purchased for a trifling expense at Ackermann's, Rowney, Dalton and White, Fuller's, etc. The illuminations may *be had also or on hire*, for the purpose of copying, on the same principle as other drawings. These are carefully and exquisitely executed under my directions and superintendence, by upwards of thirty ladies, whom I had the honour to instruct, and who now follow the art out as a lucrative profession. As the student will obtain better and more accurate ideas of copying from drawings than from *prints*, I have at the suggestion of many of my friends adopted this plan of supplying the amateur artist with an illuminated copy, and its *outline*, which he may *easily* fill up, according to his own taste, or strictly follow the original: should this be encouraged, the public in receiving its benefits will also confer a great boon on a worthy class of female artists who have been zealous and successful in a beautiful branch of female accomplishment.

ral body of the text ; when the writing is completed, I would arrange the border, one side of which may be double the width of the other, the bottom also wider than the top ; if pictures are to be introduced, sketch out a proper framework first, for their reception. These arrangements form the heads of the drawing ; scrollwork may then be introduced, beginning at some corner, or springing from the framework of the intended picture ; when that is nicely arranged, the same scroll might be repeated, upwards or sideways by tracings ; the intervening spaces, if too naked, can be filled up with flowers, taking care, that in the reduction of the size of the flowers, they each shall preserve a relative proportion to the other, equal to the scale to which they are reduced ; this is very essential. If any insects are introduced, this rule should always be observed. It would look very ridiculous that a butterfly, fluttering over a rose, should be as large or larger than the rose itself, or that a caterpillar should assume the size of a conger eel in proportion to the size of a heart's ease introduced in the same drawing ; one's natural judgment will suggest such faults as absurd, and they should be avoided. If the border is to remain transparent, lighter ornamentalions may be introduced to fill up the blanks ; and finally, all the white parts may be covered by thousands


of little dots, in colour and gold, taking care that in size and distance they are all alike; this last process can be effected either with the brush or fine steel pen, as best suited to the ability of the pupil; if it should be determined on to fill up the blanks with a solid background of gold, the spaces need not be filled up too profusely with small details, since the filling up of the gold would become tedious; if solid, a white line of equal distance may be preserved round every object in the border; these lines should be drawn round carefully first (not too wide), and afterwards filled up solid. This white edging forms a very soft and pleasing appearance in the drawing. If the gold is closely to fill up against the scroll or flowers, you may throw a strong shadow under it on the gold, by which means the ornaments will appear to stand out in bold relief, and be very effective, taking care that the shadows are properly thrown on, and always according to the strict rules of drawing. The solid part, instead of gold or silver, may also be made of a light tint, such as a pink, or light blue, or deep purple, or even black; if pink, shade it with the same, a little deeper; if blue, with the same; or if black, with the same more intense, to which some gum may be added, which will throw up the shadow more perfect; the solid parts may be scrolled over with close and fine orna-

mentations of permanent white or gold on the black background. As the varieties of effect are so very numerous, I think it best to leave the judgment of the pupil unfettered, to suggest the varieties himself, or to consult the various specimens in the manuscript room of the British Museum. A very effective mode of painting pictorial illustrations may also be resorted to, viz. to draw a subject for illustration or a group of figures, all in *one* colour, including the background, say blue, the outlines are given on the side where the light falls in gold; on the shaded side, with a deeper blue, the lights are gradually tinted over with gold, and the shadows shaded in with darker blue. This mode of introducing pictures was very prevalent in the Italian missals of the twelfth and thirteenth centuries, and I have seen them executed in every colour, with very good effect.





ON PREPARING THE VELLUM.


 HE vellum, which is the best Italian, and prepared from the kid, is of peculiarly fine and white texture, different from the parchment both in substance and quality. I import it myself, and previously prepare it for the artist, so that both sides are equally good to receive the drawing upon. Yet there is always a preferable side, which can easily be distinguished: it is in reality the inside of the skin, and has the smoothest appearance. The price varies, according to the size, from 10s. to 3*l.* the skin. Parchment of course is much cheaper, and English vellum may also be had, but it does not possess that beautiful and even quality as the Italian. To prepare it for drawing, it should be stretched on a board made of good deal; the vellum should be cut about the thickness of the board *larger* than the size, and sponged

with a perfectly clean sponge and water on the side only which is to lay against the board. When moderately soaked, it should be laid between a fresh mangled napkin for about five minutes, to let the vellum get an equal moisture ; the board is then placed on the top, and the two corresponding sides are tightly folded over, and resting it on the side, you begin to nail from the centre, with small gimp-pins till one side is completed, each pin to be about one inch and a half apart. You then do the same operation on the other side, previously *slightly* and *evenly*, stretching it with the hand, and then again fixing the pin from the centre till the second side be completed. You then again lay the board flat on the napkin, and fold the other two sides over as before, and complete the stretching of the vellum in a similar manner. Let it gradually dry, when it will lay perfectly smooth and unwrinkled : it is then ready to work upon.





ON TRACING.

IF a copy is to be made of any illumination, the easiest mode is by affixing a piece of French tracing paper on the back of the drawing and throwing it over the front ; begin with a fine pointed pencil, to draw an accurate outline of the whole, thin, pale and delicate. Above all things be *correct* ; do not trace *more* than is necessary for your object, and avoid details, which may easier be put in by the eye. *Too much* tracing often confuses. The *upper* and *inner* line of the hair, the eyebrows, the line of the nose, the upper line of each eyelid, the central line of the mouth, and the contour of the cheek and chin, is sufficient to give a correct tracing of a face ; if you trace more, in retracing it you will get confused. With ornamentations the same rule applies ; trace only as much as will secure your object. When your

tracing is complete, unfasten it, and attach it by two spots of gum *at the back* of the drawing or vellum; and placing the *red prepared* paper between it (with the prepared side towards the vellum), you trace over it with the same pencil, (using a little pressure), and you then obtain a fine, thin, delicate and faint red tracing on the vellum. In this operation in order to work cleanly, the following rules must be observed. You should use a fine *HHH* sharp pointed pencil, you should not press hard to make the retracing *too* red, nor should your pencil tracing in the first instance be otherwise than *light*; it becomes deeper when the pencil goes over it a second time, which avoids the necessity of lifting up the paper, to ascertain where you have or have not been over. A good, correct and delicate tracing makes it pleasurable to paint; a coarse deep red one gives the artist an infinite deal of trouble, and the drawing in this case will always look smeared and dirty, which with a little attention can easily be avoided. As the prepared red paper cannot always be easily obtained, it is much easier to prepare it yourself, which is done as follows: purchase at the chymist's a quarter of a pound of *red french chalk*, scrape some with a table knife on the thinnest *white* writing paper you may have handy, and with a piece of wadding rub it equally over the surface, taking care that

the other side is kept perfectly clean ; no greafe or water should be used in this operation, and if blacklead is used instead, you will of course obtain a pencil tracing if preferred.





ON COLOURS.



AS brightness and effect are essentials in misal painting, all the fault must not be laid at the door of the colour-box, but frequently to the unskilful manner in which they are used. It is astonishing the difference which is perceivable in the drawings of one artist and another. I have frequently had occasion to ask my pupil where she obtained that orange or this vermilion. "It is from your colour-box," would be the reply. And whilst in another instance I might find fault with a colour for being dingy and impure, she might have been heard to answer, that it was my own colour she had used. The fact therefore is quite clear, that one artist has better skill to use the colours than another; and it requires a certain experience and method to use them properly. From my own experience, therefore, will I give explanations how each colour

should be used, for what applies to one may be totally different in another. I shall therefore commence with—

The Ultramarine Blue,

WHICH is a vegetable colour of recent invention, and exclusively manufactured in Germany. The best and purest is prepared in France, and varies considerably in price and quality. It forms one of the most essential colours in illuminated painting, giving tone and life to the whole, and forming a strong contrast against any other bright colour; it should, however, not be too predominant, but judiciously introduced. I manufacture it without any component ingredient which tends to affect its brightness, or its brilliant depth. In combination with our *enamel white* it can be tempered to any shade, resembling the pure *ultramarine* in tint, but of a brighter and less greenish quality. It must be laid on very evenly, very rapidly, and after once being painted in and yet moist, a full brush must immediately be used, to let an additional quantity freely and fully drop in; when dry, it will be perfectly even and equally dispersed. The gold, the platina, or the *enamel white*, may form graceful ornamentations over it, as also a deep black, which forms a rich contrast against

the ultramarine ; particularly if a bright spot of orange or carnation, such as a dot, is introduced. The drawing of any ornamentation over it should be done very finely, and with the finest brush so as to look delicate, artistic, and studiously neat. The best mode of shading it is not with black, but with deep carmine and a little gum arabic in solution ; it forms an intense purple, and is more effective than black.

Vermilion.

THE vermilion which at all times is difficult to obtain very bright, requires to be laid on evenly and not *too* thin ; it should not be allowed to dry before the intended space be completed, otherwise you obtain a sharp edge. The brush should be moderately full, but if too full, will cause the colour to run towards one point, and form a dark spot. Once is sufficient to go over with the brush, if carmine ornamentations are intended to embellish it (as in illustration, Plate IV.) ; but when a bright red only is intended, it would be better to paint over twice, taking care each time to let the first wash dry first, before applying the colour a second time. Carmine should always be used to shade or ornament it, and if in some instances a deeper contrast is desirable, add a little burnt car-

mine to it, where the most intensity is required. Never use black to effect this object.

Emerald Green

REQUIRES nearly the same treatment as the vermilion, with a little more care in washing in a second time, since that colour is easily displaced by the second time going over it, and which gives it an uneven appearance. The beauty of illuminated drawing is greatly increased by the solid and even appearance of the colours. If used faintly, it may be shaded and ornamented with cobalt; if used intensely, Hooker's green may be more effective; mixed with a little cobalt it forms a bluish green, frequently introduced in drapery in the old missals. It is a useful and effective adjunct in scrollwork, but never use it for the painting of natural leaves; they look then as if cut out from bright green paper, instead of nature's variegated ornaments.

Cobalt Blue

Is used precisely as the emerald green. A thin and even wash is most essential in the first place, and gradually tinted up with the same tint; a good deal of patience and manipulation is neces-

fary to smooth this most difficult colour into obedience. Young beginners will find it most irksome to handle, but it forms an agreeable variety amidst the other blues. It looks well for skies in tiny landscapes, or water (mediæval water of course). White ornamentations are used over it, to hide any defects.

Purple

Is not a permanent colour, but being in combination with another it changes to a bluish tint; it is easily applied, very useful and rich in contrast with orange, silver, or light colours in general. This colour has been much esteemed as preferable to the made purple of carmine and cobalt; it can be used for backgrounds if intensely laid on, two or three times over: it has a very velvety appearance, and may be used with advantage in every shade, and modified with a little burnt carmine to suit the taste of the artist.

Orange Chrome

Is not so bright as the red lead, but is permanent, and will not turn black. I have preserved all its brightness that was possible to obtain, and have therefore entirely abandoned the more seductive red lead: it is used precisely as the vermilion.

King's Yellow

REQUIRES no particular treatment ; it is, however, not permanent though brightest : we place it in the box to be occasionally used for illuminations which are intended for a frame, where the exclusion of air protects it from changing. The gamboge can be used instead, and will, in combination with prussian blue, form beautiful greens for foliage.

Carmine plain and burnt

Is one of the most useful colours in illuminations ; its richness diluted or intense gives life and brilliancy to the surrounding colours. In combination with enamel white it makes a rich pink, with cobalt in addition it forms a soft lilac ; the burnt carmine produces a rich brown, and adds to the general effect. Carmine is so generally useful, so easily applied, that the artist soon will discover its inestimable value.

Hooker's Green

Is equally useful, brilliant, and easily applied. It adds intensity in the shading of all the greens. In combination with white a beautiful middle tint is obtained, and may be used for ornamentations, scrollwork, etc.

Burnt Sienna

Is used chiefly in shading gold or silver, intensified with lamp-black. It is used for figure drawing in the hair, eyebrows, etc. In combination with burnt carmine it forms a rich brown for backgrounds, and touches up in foliage to much advantage.

Lamp-black

FOR its intensity is preferable to indian ink, and is very effective for backgrounds. To add to its intensity you may mix a little gum arabic with it, when required as a shadow on the same colour.

Middle Tints,

OR opaque colours, which form so conspicuous a feature in the old missals, such as pink, salmon, gray, lilac, pale green, primrose or pale blue, are severally produced, by the addition of the enamel white with the following colours; carmine, vermilion, black, cobalt and carmine, Hooker's green, yellow and ultramarine, in such proportion as the tint requires to be high or faint; but care must be taken in laying these on evenly to preserve an

equal surface, and which is easily displaced by going over it a second time.

Enamel White

FORMS a distinguished feature in illuminating ; its utility for various objects is obvious ; a small dot, the size of a pin's point, tells on the blue, red, pink, or lilac with most delicate effect. It forms also a brightness on the gold and on colours, when judiciously applied (see Plate IV. in the illustration). The artist can extensively avail himself of it, and may modify its intensity as circumstances require. It forms a *hard enamel* over the gold size, which then may be painted over with the gold or silver from the shell, and when perfectly dry, may be burnished richly over with the agate, and forms a bright gold or silver raised ornament. It aids him also to repair any damage or imperfection which accidentally may occur, and its general utility will soon be discoverable, when the student begins to advance in the art.

Platina and Silver.

I HAVE adopted platina in preference to silver, since the former retains its colour permanently, whilst the silver generally discolours after two or

three weeks' exposure to the air. Those who prefer the more brilliant colour of the bright silver, can however use it, and by gently washing it over with a soft new brush dipped into spirits of wine, which when dry forms a varnish over it, excluding atmospheric air, preventing thereby effectually discoloration. Care should be taken that in the process the silver be not removed by the brush being *too* dry or too roughly used.

Green or Yellow Gold.

THE application of the green gold forms also a pleasing variety, amidst illuminations of yellow or matted gold, and gives a richness to the design, entirely unknown in the ancient missals, since its use at that period was not discovered. For this reason many of my orthodox pupils have objected to use it, "because they could not find it in the ancient manuscripts;" but whilst I would encourage the study and close imitation of the *style* of the ancient masters, as far as artificial principles are concerned, I cannot object to the introduction of any improvement in *EFFECT*, which modern art may suggest, merely on the ground that our productions should slavishly be imitative of the old originals. For this reason, I also always discourage the introduction of quaint and grotesque

figures, misshapen animals and monstrosities, imaginary flowers or fruits which never had existence; and which merely indicated a want of artiffical knowledge at the time, of the real beauties which are to be found in the productions of nature, the want of which knowledge taught them to supply us with the defective creations of their untutored imaginations. Of these, plenty of specimens are found in the earlier productions of the sixth and seventh centuries, and are gradually improved upon in the later productions. I prefer, therefore, the pleasing consistency of representing objects of accurate design, to those which at the present moment would incur the ridicule and just censure of the critic. Very little observation need be made in the use of either gold, silver, or platina, since it is applied easily from the shell with a paint-brush and clean water to the vellum, and can be ornamented or burnished with the agate at pleasure, or be painted over with blue, white, or red scroll-work. With respect to other colours, they may be used as occasion requires, and those acquainted with water-colour painting, can apply them to the painting of flowers, landscapes, miniatures, &c., in the same manner as on drawing-board. The delicacy of vellum being much better fitted for the purposes of painting than either ivory or paper, I need not add that the most pleasing and

the highest finished drawing may successfully be executed on it.

The Agate

Is used with a little practice, to great advantage, and is capable of producing beautiful effects on the shell gold. A large field of gold would look rather monotonous, the agate is therefore employed for engraving, as it were, little ornaments over it, of various designs, which appear in bright contrast to the dead gold. A steady hand is required to make the scrollwork run smoothly and free; a little dot, or a cluster of them, and a stalk producing little flowers, and indented rose-leaf or vine-leaf with its arteries, can also successfully be produced. It were best however to practise this on a small scale first, before progressing with the drawing in too great a hurry.





ON RAISED GOLD ORNAMEN- TATIONS.



THE raised gold ornaments, which form so brilliant a relief, amidst the gaiety and contrast of well arranged colours and matted gold, are subjects which require a great deal of practice; their use, therefore, should be sparingly at first, on account of the difficulty, and should always be introduced with great judgment, since a profusion of bright ornamentations distract the eye from the main subject, and becomes extremely vulgar, resembling much that ginger-bread appearance of the French class of tinsel and emptiness; whilst a moderate use of them, here and there, enriches the drawing, without their effect becoming tiresome and destructive to the general beauties of the drawing itself. They should therefore be limited to small raised dots, or three-foiled leaves only, a line to form a bright shadow on the dead gold, or the arteries on a leaf

of green gold. They may also form a circle round a gem of ruby or emerald, representing the setting or mounting of real gold, and such other trifles as the subject may require. Ackermann's gold size, for the purpose of producing these raised ornaments, is well calculated to effect this. The brown paste contained in the little vessel is used in a similar manner as a cake of water-colour, wetting it with a sable brush, till of sufficient consistency, and painting with it the desired ornament, and raising it by dropping freely sufficient paste on it, which by its own gravity, will be properly rounded off, and becomes, when properly set, fit to receive the gold leaf. It stands then raised on the vellum, and which may be increased *ad libitum*, by dropping more and more on it till sufficiently high. In ten or fifteen minutes at furthest, when sufficiently set, cut a piece of gold leaf (always a trifle larger than the object), and slightly breathing on it, with the warm breath previously, place the cut gold leaf on it, either with the point of a brush, or clean scissors, or a pair of steel tongs made for the purpose. The gold being placed on the top should receive the warm breath again, and immediately it will adhere firmly to the moistened matter: leave it there for about one hour, when it will be properly hardened; after which with a soft clean piece of wadding rub it over, and the superfluous parts will loosen easily,

while those intended to be gilded will remain. Should any part be imperfect, apply the paste again as before over the imperfect part, going through the same process till complete. This however will not occur when the pupil acquires sufficient experience of the material with which he has to work. Another mode of raised gilding, and one which in my opinion is more expeditious and less troublesome, is effected by my "Liquid Gold Cement," which is used in a similar manner as the "Enamel White," and is partly composed of the same material with some slight addition. You dip the brush in the bottle and use it rather thinly at first, whilst delineating the ornamentation, and afterwards drop on it (whilst wet) as much of the same as solid as the brush will thus hold, till sufficiently RAISED; in about half an hour being properly set, PAINT over it in either colour, gold or silver, and when quite dry and hard, let the same be burnished over GENTLY with the *crooked* agate, and the ornament will stand brightly out in the drawing; this mode I prefer much over the former. There is still another and better method, which I make use of in large and elaborate work, but which I only can communicate to my pupils personally, since it is too valuable a secret to part with, except to those who are somewhat advanced in the art.



CONCLUSION.

HAVING given a detailed explanation of the mechanical means to be employed, sufficient for the student to practise the “beautiful art of missal painting,” permit me to add a few words in conclusion, which I hope will not be thought superfluous, deeming it essential to be as explicit as possible in the treatment to be adopted: I have not left a single subject unnoticed, which requires the attention of the learner. The illustrations I have been enabled to give are merely explanatory, but sufficient to help the pupil, with some of the leading features observable in the illuminations of the middle ages. The limits of this little work would not permit me to furnish specimens of existing master-pieces, or with the varied excellences which have been handed down to us during a lapse of thirteen centuries. To have given, there-

fore, an isolated specimen or two, would have been of very little use, whilst it would have enhanced the price of the work materially, which was not intended to be an expensive, but a useful one. For the purposes of research, no other than the very originals ought to be consulted, which lie within the reach of every one to examine, at the British Museum. There is quite sufficient store to furnish the student with ample means of research, without the necessity of travelling on the continent, though, no doubt, a great many gems of art will be found in the Vatican, or the Royal Library at Paris. But in a collection so extensive as that in our own national Museum, or the libraries of Oxford or Cambridge, we can find sufficient to satisfy the most fastidious lover of art. It is essential the student should study the originals, and I have made it a practice to accompany my pupils at least half a dozen times to the manuscript rooms, during their course of instruction, for the purpose of calling the attention to what to him or her is essential to know, and to afford an opportunity of making such extracts of which they afterwards may usefully avail themselves. They then can note down the progress of art from age to age, and the gradual development of decorative improvement, progressive with the advancement of civilization; yet strange to say, though our own

age claims to have reached that, in an eminent degree, the decorative art, as indeed arts in general, have not progressed in the same proportion; how to account for this is, not that art has arrived at its climax of excellence, but that most of its followers of the present age have contented themselves by strictly admiring and copying the mediæval artist, instead of exerting their own powers to excel them.

The artist now merely toils to *live*, while formerly his ambition took a higher flight, for then he laboured for fame and for posterity. The artist, however, who does not solely paint for *gain*, and who from circumstances is happily freed from the trammels of poverty, should strive to excel his predecessors. There is much room for improvement; modern inventions have sprung up; mechanical improvements have advanced; new and interesting objects of natural productions have been brought within his reach, from the furthest limits of the habitable globe, to enrich the resources of his inventive powers, unknown to the antiquated monastic scribes, to whom we owe so much. Our advantages over them are obvious. Why then should we not excel them? Let it not be considered that this art is a mere mechanical amusement; a mere ingenious contrivance; a daub of colours and gold—showy, flimsy, and unmeaning.

Though much of that exists in our modern decorations, it is highly desirable that they should not partake of that character; a little taste, a little poetry, gracefulness, order, and some display of general knowledge, of artificial combinations and principles, cannot fail to make our productions more valued and valuable. Give a tinge of some originality,—display an attempt of your own inventive powers, based upon acknowledged principles of beauty and effect, and your productions will soon reach an eminence of which Art is yet capable! Though the age of romance and chivalry has gone by, and we live now, strictly speaking, in that of sober reality, our artificial productions may at least show that such things have been, and may happily awaken a dream of what life once was. The painter who delineates forms has nature for his guide; and however his conceptions may be lofty and original, and breathing all the poetry of the imagination, still he copies nature on his canvas. The illuminator is called upon to *create* combinations of endless variety, consisting of ornamental intricacies which he has seen, with those his imagination conjures up. The combination and contrast of colours, afford him ample means to exercise his taste; and the eye becomes instinctively capable of discerning that which is graceful and beautiful, and that which is not.

But his task is more severe than that of the painter, inasmuch as the constant demand for new ideas and effects, is a continual drain upon his inventive powers; the more these are exercised the more original his productions, and the more likelihood there is of his excelling the mediæval artists.

It is only within the last fifteen years that the art of illuminating has been newly revived; it has slumbered for nearly two centuries in total oblivion. I do not remember ever having seen an old missal in my younger days, so little was it considered of importance to the artist; yet what a store of information may be obtained from them! What illustrations do they furnish of the progress of the human mind and civilization! What light do they throw on the manners, customs, and morals of bygone ages! What links do they form in the gap of historical events, which otherwise would have been left in darkness for ever! There is scarcely a page, but on which you may trace some interesting event connected with the history of the period, its arts, its husbandry, its revels, its glories, or its shame!

The application of lithography for purposes of coloured printing or chromo-lithography in the last fifteen years, has done much, if not all, to awaken the attention of the artist and the lovers of art to the treasures mouldering in our libraries

and museums ; by its aid we have been enabled to obtain copies and specimens of illuminated printing, almost perfect facsimiles of the originals. It has stimulated the artist to pursue a new track for his operations ; it has infused a corresponding taste in the public mind for ornamental improvement, which has manifested itself in every branch of manufacture. The interior decorations of the House of Lords afford a striking proof. Fifty years ago, when pigtailed and cocked hats were the fashion, such a gorgeous display of ornamental grandeur would not and *could* not have been suggested. The glorious Alhambra at the Crystal Palace, produced under the skilful direction of Owen Jones, was *previously* published from the chromo-lithographic press by the same artist, and to whom the lovers of art are much indebted. The same improvement is visible in every branch of industry, where design forms its chief attraction, from the productions of our looms, the *atelier* of the silversmith and the chaser, down to the humblest utensil in daily use. This improvement in taste is owing to the rapid strides which chromolithography has made in showering forth its thousands of publications in ornamental printing. It was matured and ripened, by the royal suggestion of the Industrial Exposition of '51, and finally consummated by Sir Joseph Paxton's grand accom-

plished scheme of his palace at Sydenham, comprising as it does the artistic wealth and glories of all ages and countries, and which only requires to be made accessible on the Lord's day, to the labouring millions, deprived by incessant toil during the week, to enjoy its benefits, and the access to which will surely lead to their mental and moral elevation, the extinction of crime and intemperance, and finally the triumph of eternal truth over narrow-minded and selfish bigotry: this once accomplished I am prone to hope, that in a few years hence, by all these sound influences over the arts, we shall still further rescue them from the degenerate state in which they slumbered during the last century.



1.



2.



3.

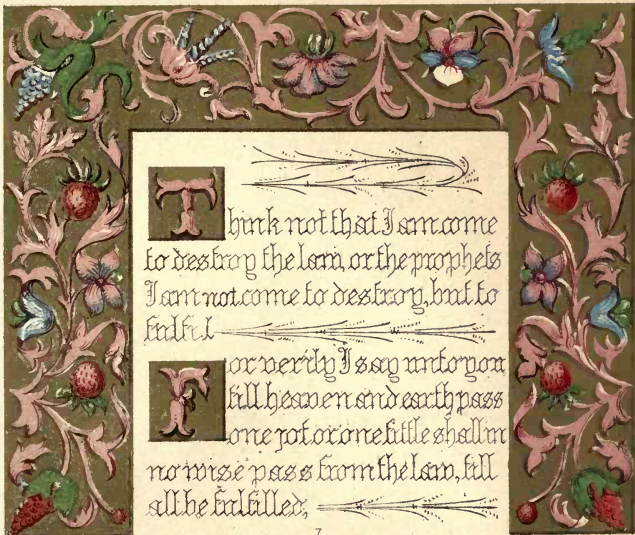


4.

6.



5.



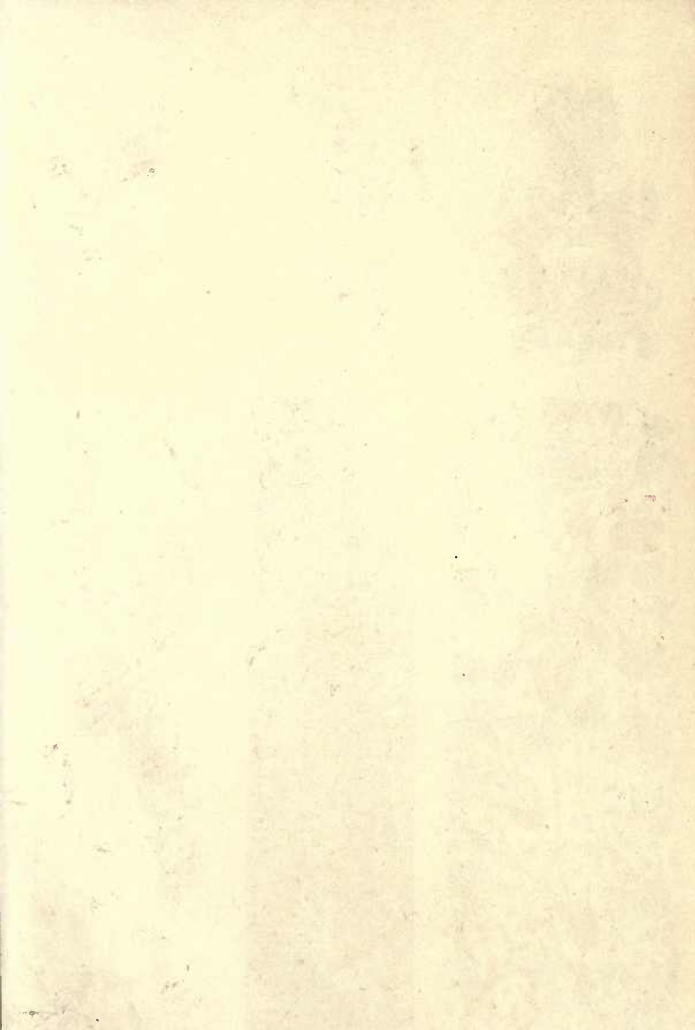
1.



2.



3.



1.



2.



1.



3.



4.



5.







APPENDIX.

PLATE I.

No. 1,



THIN border very frequently used in illuminations by the Italians; consisting of small blue and pink leaves, tipped with white against a black background.

No. 2,

Are specimens of various flowers, ornamentations, foliage, the arabesque scroll, etc. which are to be met with in the ancient manuscripts. To give anything like a variety would fill a volume; to classify them would also be an endless task, since any contrivance to do so would be fruitless: my object being to give an insight to some of the leading features observable in the illuminations: these are sufficient for the beginner. To acquire an accurate idea, I must refer the student to the British Museum. I have given, at the end of the volume, outlines of every illustration, which the student can fill up with colours according to the original, or he may vary them at pleasure; yet in preference he should endeavour to sketch them himself, since it is desirable that he should acquire proficiency in these trifles, they generally forming small details

to go over the solid parts, or intended to fill up blanks. They universally require to be well executed.

No. 3,

Are portions of solid colours over which the scrollwork or ornaments are applied, either in white, gold, or colours, as illustrated here; the one in red being called *damask-work*, the patterns of which can be varied in endless variety. Over the gold, engravings with the agate are highly effective.

No. 4,

Represents a portion of a scroll in a solid colour, over which, after being properly shaded, fine threads of gold or white are drawn. At the beginning I have left the mere outline, to illustrate the method in which it should be drawn, viz. outlining it in the intended colour with the brush over the pencil-tracing, and afterwards filling it up in solid. In making these or similar scrolls, care should be taken that they are gracefully drawn, and be made to run *freely* through the design.

No. 5,

Illustrates fragments of curves with leaves or ornaments which must be ruled in with the *ruling-pen*, by the aid of the wooden scroll, the scroll being placed on the pencil-tracing, where a section of its curve corresponds with the intended design.

No. 6,

Are two straight lines ruled parallel and closely together, so as to show a white thread between.

PLATE II.

FIG. 1,

Is the half of an illuminated page, with a solid background of gold, and scrollwork and flowers, leaving a narrow white edge round the scrollwork, which gives it a pleasing effect; the writing in the interior is the style which is usually adopted to that class of design, and should be practised by the student.

FIG. 2,

Are specimens of little capitals which are introduced in the body of the Text; they generally ought to agree in character with the general features of the border.

FIG. 3,

Is an initial letter from a beautiful Italian manuscript in the Soane collection; the interior in the original is filled up with the miniature of a saint. I have introduced the light scroll on a gold background, as more suited to the capacity of young beginners.

PLATE III.

FIG. 1,

Is an ornament of foliage, consisting of two similar halves joined together; by reversing the tracing (after one half has been drawn) you can repeat the same ornament as often as required.

FIG. 2,

Is a group of some flowers and ornaments usually applied in filling up the borders of an illumination.

FIGS. 3, 4, AND 5,

Are different specimens of bordering, transparent and solid, usually enclosing the writing, which is placed in the centre.

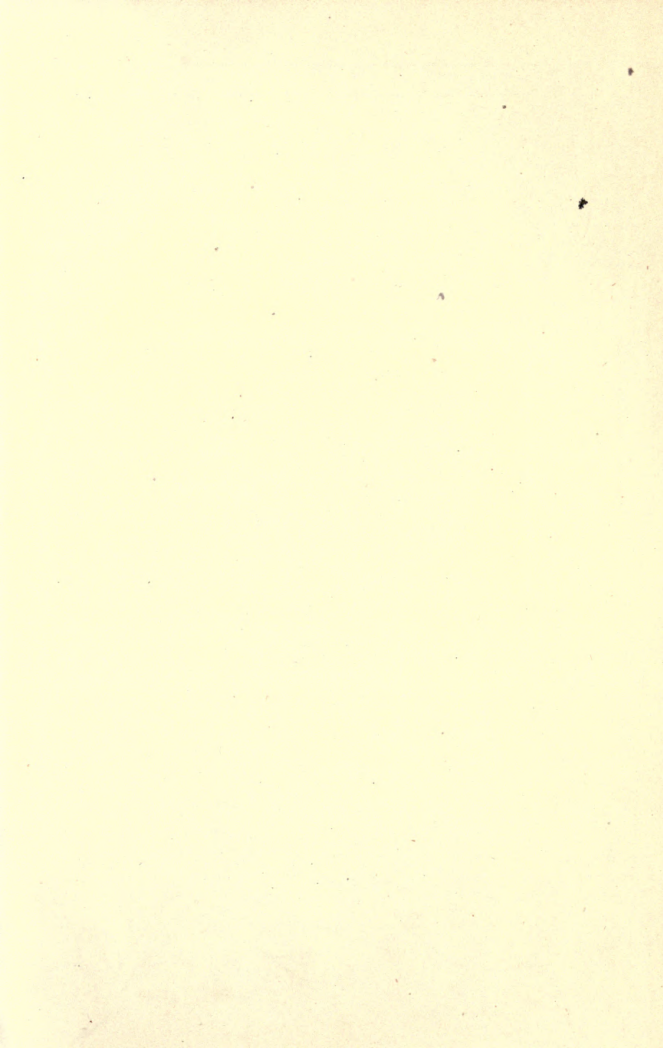
PLATE IV,

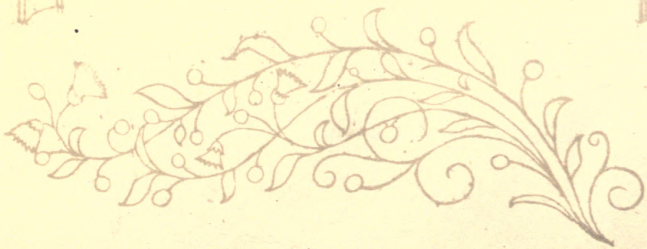
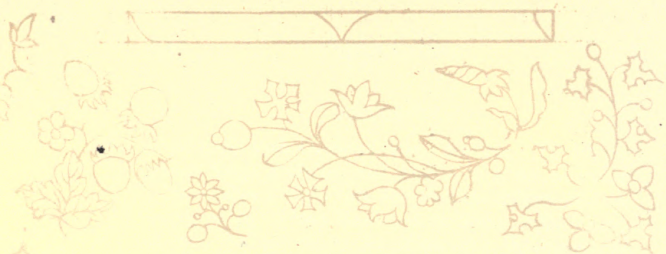
Is the initial letter O, copied from a woodcut. Though the general design is effective and pleasing, it is not accurately drawn; when it might have been, had the designer used the tracing paper. I have illuminated the same to make it more effective, but have shown the defects as in the original, to show what in modern illuminations should be avoided.

THE REMAINING PLATES

Are printed outlines of the former, which the student can fill up for practice.

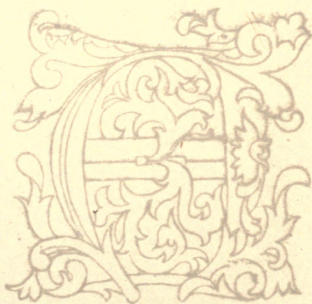
THE END.



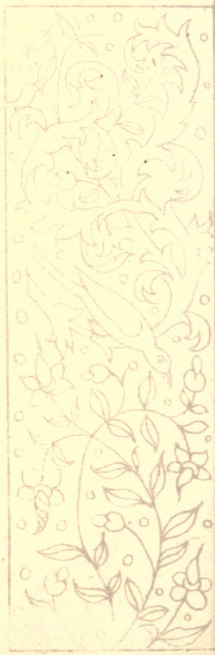
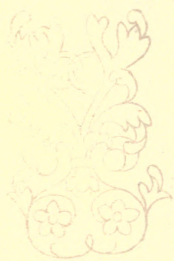


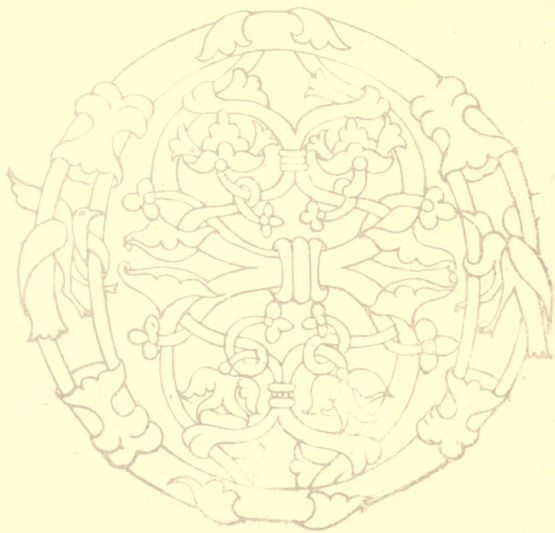


Q O A S R D









SHORTLY WILL BE PUBLISHED.

A TREATISE

ON THE

ART OF ILLUMINATING

AND

MISSAL PAINTING.

(A SEQUEL TO THE AUTHOR'S "ELEMENTARY
INSTRUCTION ON ILLUMINATING.")

WITH AN INTRODUCTION TO

CHROMO-LITHOGRAPHY.

ILLUSTRATED BY A SERIES OF SPECIMENS FROM ILLUMINATED M.S.S.
OF VARIOUS PERIODS, ACCOMPANIED BY A SET OF OUTLINES
TO BE ILLUMINATED BY THE STUDENT.

By D. LAURENT DE LARA.

(Illuminating Artist to the Queen.)

1858.

ILLUMINATING ART SOCIETY.

(ESTABLISHED 1858.)

For promoting and encouraging the **MEDIEVAL STYLE OF ILLUMINATING**, ON **VELLUM**, adaptable for Modern purposes, either Sacred or Secular, by *Annual Exhibitions*, and by publishing one or more Subjects yearly from the Chromo-Lithographic Press, for distribution among its Members.

Annual Subscriptions £2 2s.,

(Or £1 1s. if the Number of Members shall exceed Five Hundred.)

The following distinguished Ladies have consented to enrol their Names as Members and Patronesses:—

LAURA, COUNTESS OF ANTRIM.

VISCOUNTESS DUNGARVAN.

VISCOUNTESS COMBERMERE.

VISCOUNTESS FORBES.

LADY NAAS.

LADY A. DE ROTHSCHILD.

BARONESS DE ROTHSCHILD.

LADIES A. AND K. LOFTUS.

LADY SARAH SPENCER.

LADIES K. AND L. HAMILTON.

LADY FRANCES HARCOURT.

LADY HELEN MAC'DONNELL.

LADY LOUISA BOYLE.

MRS. WILKINSON.

MRS. CHAUNCY.

MISS VAUGHAN.

MISS S. MOSTYN OWEN.

MISS DE ROTHSCHILD.

MISS LAURA LANE FOX.

THE HON. MISS MONTAGUE, &c., &c.

Detailed Prospectuses may be had at

D. LAURENT DE LARA'S,

Manager,

3, Torrington Square, Russell Square.

The following "ILLUMINATIONS" are to be had on *hire* at the Gallery of Arts, 3, Torrington Square.

Subscriptions Annually	-	-	£5 5 0
Half-yearly	-	-	3 0 0
Quarterly	-	-	1 11 6

A splendid assortment of "VELLUM ILLUMINATIONS" are constantly kept on Stock, for Sale, or hire to copy from, a pencil outline of each being published at 6d. or 1s. each.

THE ILLUMINATED CHESS BOARD.
THOMPSON'S SEASONS (Three Subjects).
THE LORD'S PRAYER.
THE CREED (Three Subjects.)
POESY.
DAVID WITH THE HEAD OF GOLIATH.
DAVID IN PRAYER.
THE ADORATION OF THE MAGI.
THE 67th. PSALM—"Deus misereatur."
The 82nd do.—"Deus Stetit."
The 1st do.—"Beatus vir qui non abiit"
The 3rd do.—"Domini, quid multiplicati."
St. Luke 29th.—Nune Dignitis.
SONNET—"It is all a dream."
Initials A. B. C. D. I. O.

The proverbs alphabetically arranged in outlines, in course of publication.

Partially Illuminated Pencil outlines on Superfine 4to. Royal Drawing boards, 2s. each.

Subscriptions to be paid in advance by Post Office Order to De Laurent de Lara.

"ILLUMINATING COLOUR BOX."

LAURENT DE LARA'S ILLUMINATING COLOURS have acquired a celebrity for the brilliancy of their tints, *equal to those manufactured in Paris*. For the purposes of Vellum or Miniature Painting they are unrivalled, and even for Flower Painting they impart the living *brilliancy* of the flower garden. The Illuminating materials are complete with every requisite.

In Boxes, at £1 5s., £1 11s. 6d., and £2 2s.

To be had wholesale of the Manufacturer, 3, Torrington Square ; ACKERMANN & Co., 106, Strand ; and of all Town and Country Booksellers.

An assortment of Prepared Italian Vellum, ready mounted,
3s. 6d., 6s., and 8s. Each.

Whole Skins, from 7s. 6d. to £3 3s. Each.

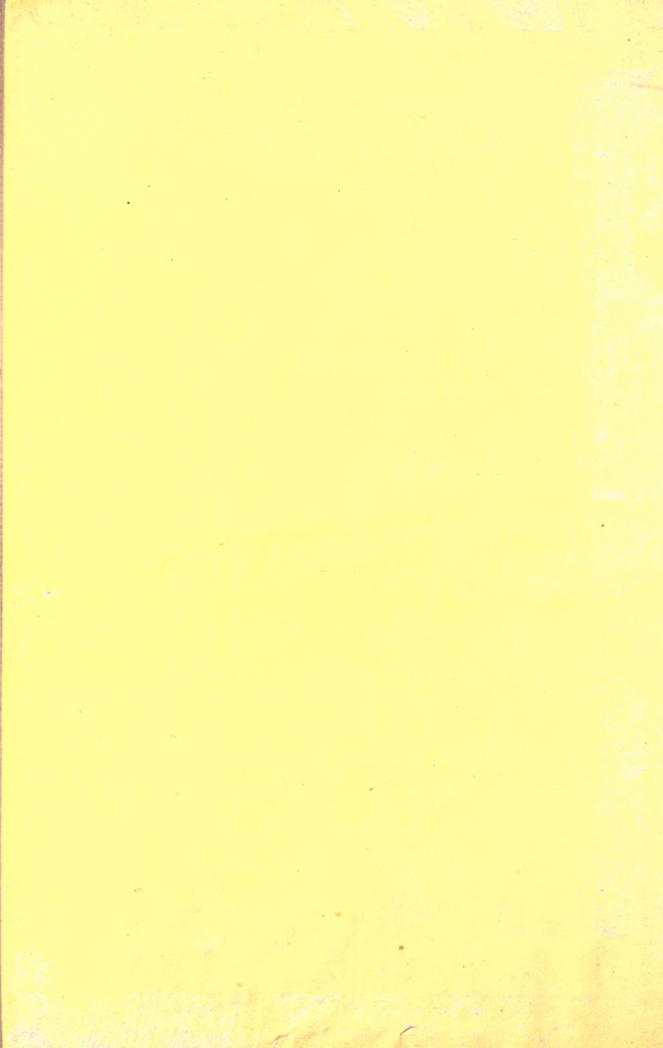
Real *French* Tracing Paper, at 1s. 6d. the Sheet, or 24s. the Quire.

Mathematical Instruments, 21s., or 31s. 6d. the Case.

* * * Instruction in the "*Art of Illuminating*" by Corresponding or Personal Lessons, the course £3 3s. 0d. *with employment afterwards if desired.*

M 6

S/V





3 1158 00790 6851

UC SOUTHERN REGIONAL LIBRARY FACILITY



A 000 020 277 0

