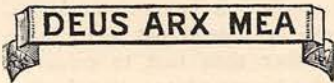
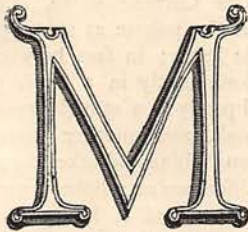


ON ILLUMINATING AN ALBUM.



MOST households now reckon a family album among their Penates, a photograph-book being one of the common objects of every drawing-room table. With the introduction of cartes-de-visite there appeared a kind of cheap (and nasty) album, capable of accommodating only one portrait to every page, which, when received from the shop new and empty, allowed the brass fastenings to shut with a gratifying click, and then when the

photos were put in, positively refused to shut at all. Such books as these now usually form the last resting-place for faded (mis)representations of the elderly relations of the family, taken in days when ladies were ballooned out with crinolines, and the artist's ambition was to show as little face and as much costume and background as he could squeeze into the card.

But very different is the massive album which the Oxford undergraduate sends down to his fair cousin on her birthday, solidly bound, and giving room for four cartes on each of its smooth, well-tinted sheets, having blank pages for unmounted photos here and there, and at intervals separate compartments for cabinets.

Gifted with this handsome present, and with that *penchant* for pencil and brush of which few girls are destitute—till they get married—the wish of the recipient will probably be to embellish it in a varied and elegant way, befitting the reception of her friends'

portraits, coupled perhaps with a doubt "how to begin," and a fear of smudges and ultimate failure. Be ours the office of mentor.

Before setting to work there must be bought or borrowed a box of *moist* water-colours, one or two penny and halfpenny brushes (which often have as good a point as the best sable or camel's-hair), some thin tracing-paper, a drawing-board and T-square, a few gold-shells, a box of mathematical instruments, and an etching-pen.

In the fly-leaf may stand the owner's monogram. This page being of thin paper, it will be advisable to do the monogram on a sheet of hard white drawing-paper, which can afterwards be glued to it. Let A, B, C, D, Fig. 1, be the sheet of paper pinned to the drawing-board, and I, J, K, L the size of the fly-leaf; find the centre of A D at E, and of A B at F, and draw short lines with the T-square and a sharp pencil at F, H, E, G. The object to be aimed at is to paint a monogram true and equal as to outline, in the exact centre of the page, without showing any ruled pencil-lines or rubbings-out. Take a piece of tracing-paper (Q, R, S, T) the same size as the drawing-sheet, double it so that the corner Q meets T, and make the crease P, N; then fold R upon Q, making the crease M, O. Suppose we begin with something quite simple, a plain A. Draw the letter first of all on a spare piece of paper;

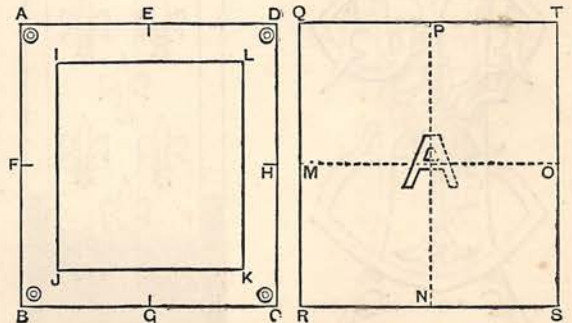


FIG. 1.

FIG. 1 A.

lay the tracing-paper over the drawing, and trace off *half*, as shown in dark line. Now fold Q upon T, and trace the second half (in dotted line) from the outline of the first; open the paper, and an exactly equal A is the result. Now turn the tracing-paper over, and on the back trace the letter with a *soft* pencil, following the outline carefully. Turn it over again on the right side, lay it upon the drawing-paper so that the creases P, M, exactly coincide with E, F, pin the paper near the margin to keep it in place, and trace over the outline once more with the hard pencil; remove the tracing-paper, and the A will be faintly visible in the centre of the page. Now take the etching-pen, put some lamp-black on it with the brush, and lightly ink in the outline. When the ink is dry, take a bit of crumb of stale bread, rubbing it gently over the design to remove the soft pencil-marks, and then the outline is complete, whether it be our simple A or some elaborate pattern.

"What a deal of trouble just to get an outline! I'm quite sure that I could do it much more easily than that, by measuring the paper and ruling a few lines, and drawing the monogram directly on to the page without any tracing-paper at all!" you may exclaim. That plan you can, if it please you, adopt; only do not be disappointed if, when showing your work to your cousin on his return from Alma Mater, and looking out in an innocent diffident way for a pretty speech from him upon your skill, he should cynically whisper to himself, "Seems to have used the india-rubber and penknife more than her paint-brush!"

In designing a monogram care should be taken that an imaginary line drawn down the centre of it passes through the middle of each letter; also that the letters are legible, pretty, and twine in and out in such a way that if they were cut out in cardboard one letter would

keep the other in place. This is not difficult if the letters, like the H, S, T in Fig. 4, are naturally equilateral. But supposing we wish to initial "Cassell's Family Magazine," C F M—here the letter F is naturally *not* equilateral, and therefore to make the imaginary centre-line cut it in half the top part of the shaft must be twisted backwards,

as is seen in Fig. 3. The outline being finished, next comes the colouring. Have plenty of colour in the brush, and put it on fairly wet; and do not paint light tints with dirty water. Transparent colours, such as French blue or lake, have a brighter appearance than

earth colours, and each of them can be much improved by being liberally mixed with Chinese white, mixing enough in the palette at starting for the whole letter; in fact, between a design done partly in a fresh pale blue, and partly in a strawberry-and-cream pink, and another done in plain French blue and lake, there is all the difference of a light summery muslin dress and a heavy winter serge. Where the light naturally falls (as where part of one letter bends over another) it is more workman-

like—in order to make it "stand out"—to leave a patch uncoloured, rather than first to colour it and then to daub it with Chinese white. For shading a body-colour, the plain colour (without any white mixed with it) will be found dark enough; but to



FIG. 2.

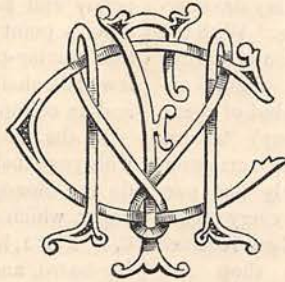


FIG. 3.

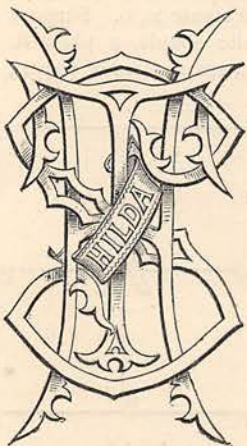


FIG. 4.

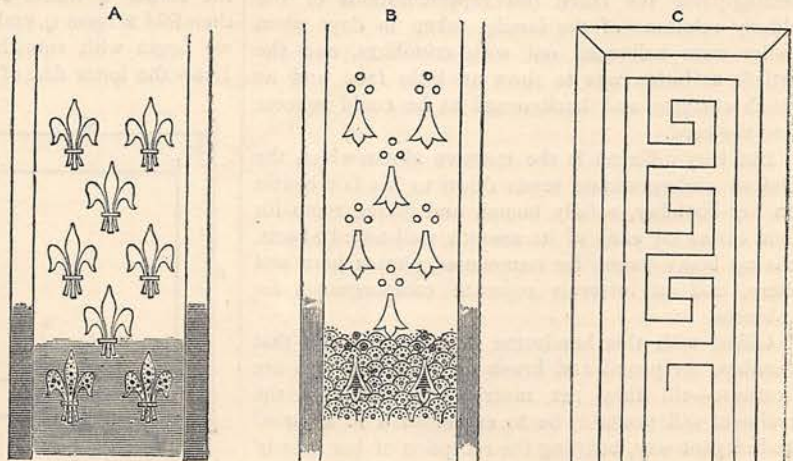
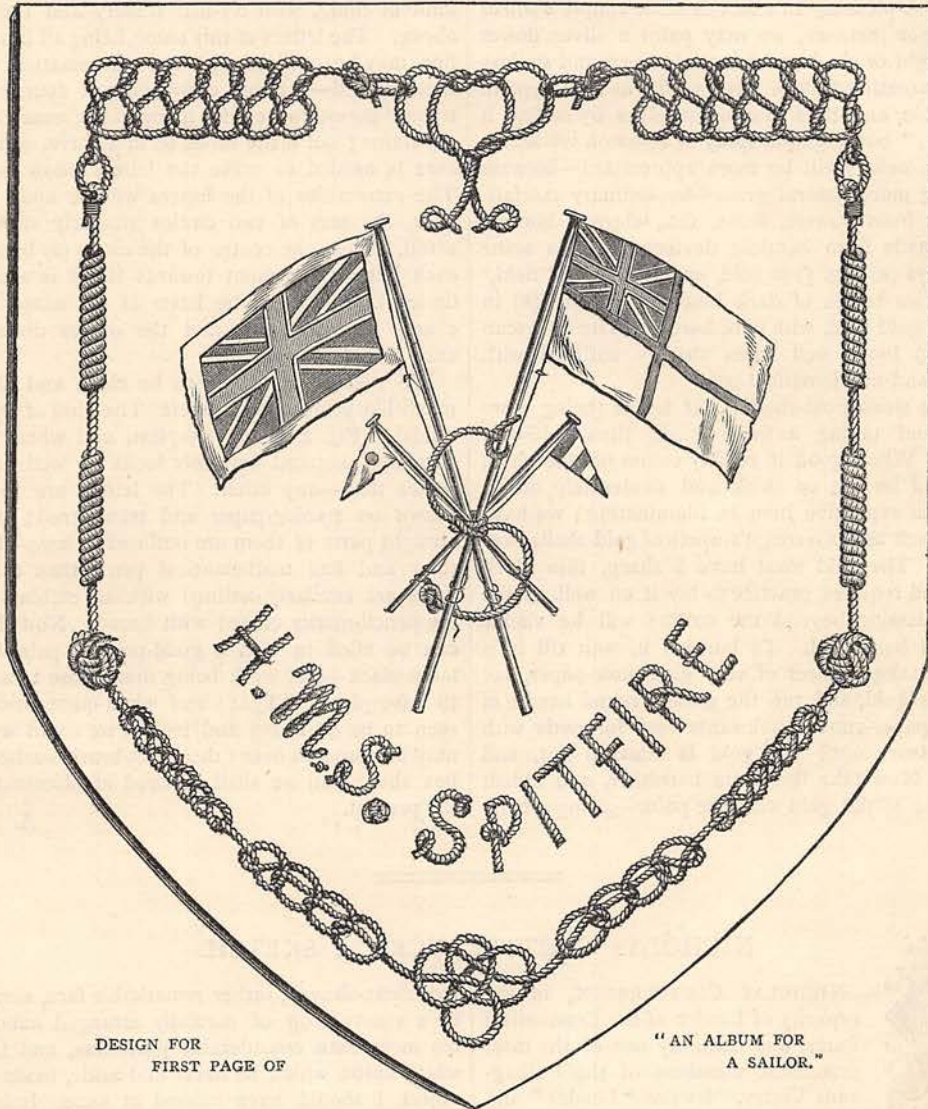


FIG. 5.

make any bit of shadow darker, a little melted gum-arabic painted over the part as a varnish will bring out the shade.

And, while on the subject, a monogram done in worsted-work, as a banner-screen or music-stool cover, forms, when well done, a pleasing, uncommon, and inexpensive wedding present. Draw the monogram

afterwards. Next fill in the shading with graduated tints of wool, and when that is done ground the whole design with brown or some colour not interfering with the colours of the letters. Lastly, work the vacant places (where the light falls) with white "filoselle," which is left over till last, because otherwise it might get soiled. But this is strictly an "aside," for



DESIGN FOR  
FIRST PAGE OF

"AN ALBUM FOR  
A SAILOR."

FIG. 6.

full size (letters, say, twelve inches long) on paper, with a line down the centre as a guide; paint them in the colours of the wools to be used, shading them where necessary. Next pin the canvas (without stretching it) over the design, and mark on it in ink first the centre-line, then the design, and then the shading. Now count off the stitches from either side of the centre-line to the corresponding extremities of one letter, to be sure the canvas has not got strained, and then work that letter, and the others, with the wool, leaving the spots of light and shadow until

worsted-work comes not properly within the province of illumination.

Or if we wish to do a device in the opening page of a book belonging to some one in the Navy, anything connected with flags and ropes may be substituted for a monogram. Fig. 6 shows a shield, with two flags and two small pennants in the centre connected by a "clove-hitch," the ends of the knot forming the initial letter (S) of the vessel. The name is also below in letters of rope, and, as a border, are various practical knots, familiar to every sailor. But

in drawing any knots be sure they are real ones, and are drawn *correctly*; otherwise a midshipmite some day beholding may expose the draughtsman's ignorance.

So many charming designs for borders round the photographs may readily be met with on Christmas cards, china cups, curtains, in the fashion journals, &c., that little need be said on that subject, except that nothing extravagant or what is called "æsthetic" will have so pleasing an effect as some simple *natural* device. For instance, we may paint a silver flower without light or shade, with straight stem and sunless leaves, emanating from a vase as flat as an Egyptian hieroglyphic, and then amuse ourselves by calling it "high art;" but a simple spray of common ivy-leaves or apple-blossoms will be more appreciated—because containing more natural grace—by ordinary mortals. But apart from flowers, ferns, &c., elegant borders may be made from heraldic devices, such as some fleurs-de-lys (A, Fig. 5) in gold, on a light blue "field," between two bands of dark blue; or ermine (B) in blue, on a gold field, with pink border. The Etruscan pattern (C) looks well when sharply outlined with T-square and mathematical pen.

For fine work gold-shell is far better (being more delicate and taking a finer polish) than gold-dust and size. When good it readily comes off the shell, and should be put on thick and moderately moist. This is the expensive item in illuminating; we have used as much as a sovereign's-worth of gold-shells over one text. The gold must have a sharp, thin black outline, and requires practice to lay it on well, as the slightest passing beyond the outline will be visible when it is burnished. To burnish it, wait till it is quite dry, take a sheet of very glazy note-paper, lay it over the gold, and rub the smooth round handle of an ivory paper-cutter backwards and forwards with great pressure until the gold is smooth, flat, and brilliant. Now take the agate burnisher, and indent the surface of the gold with the point—giving a twist

to the burnisher in doing so—in rows of beads, or any other pattern that may suggest itself. The gold will not come off in the operation, but will be surprisingly improved in effect.

Above the cabinet-photos there will be room for a scroll, with the name of the portrait, ornamented perhaps with some floral device, and surmounted by the crest or shield. The heading to this paper shows the kind of thing, with ivy-leaf tracery and the coronet above. The letters of this name, being all in a straight line, may be outlined with the mathematical pen, and then painted—a rough copy being of course made in tracing-paper, to get the name in the exact centre of the frame; but if the scroll be in a curve, as in Fig. 2, care is needed to make the letters follow the curve. The extremities of the letters will be upon the lines A, B, the arcs of two circles similarly sized to the scroll. Then the centre of the circle (B) being found, each letter must point towards it, as is seen by the dotted lines, the centre letter of the name being of course perpendicular, and the others diverging on each side therefrom.

We wish the lettering to be clean and sharp—as much like printing as possible. The kind of type called "solid" (Fig. 2) is the simplest, and when well and carefully executed certainly looks as well as—if not better than—any other. The letters are to be first drawn on tracing-paper and transferred; then the straight parts of them are outlined in lamp-black with ruler and fine mathematical pen; then the curved parts are similarly outlined with an etching-pen, and the pencil-marks erased with bread. Now the letters can be filled in with a good-pointed paint-brush in lamp-black—this work being done close to a window, to have plenty of light; and when quite finished, and seen to be as sharp and true as we could wish, they may be gummed over; the paint-brush washed, paint-box shut; and we shall be tired of illuminating—for the present.

A. H. M.



### NICHOLAS CLUTTERBUCK: A SKETCH.

MR. NICHOLAS CLUTTERBUCK, in the capacity of Leader of the Economical Party, was certainly one of the most prominent members of the Pullingham Vestry. I write "Leader" and "Economical Party" with big letters, not because I am addicted in a general way to the vicious practice of scattering my capitals broadcast over the page, but because I wish to give my readers some idea of the vast importance attached by the aforesaid Mr. Nicholas Clutterbuck to his position. He was an energetic man in his ordinary character of thriving tradesman, but as Vestryman his assiduity knew no bounds. I never remember attending a meeting from which he was absent; and he certainly could not have stayed away without my noticing the fact, for his

red, clean-shaven, rather remarkable face, surmounted by a scanty crop of carefully arranged auburn hair, his more than considerable portliness, and the large white apron which he never laid aside, made him an object I should have missed at once. Indeed, the meetings would have seemed more natural without a chairman than without Clutterbuck's be-aproned figure in his accustomed seat. The two tables in the Vestry-room were placed so as to form a T—the chairman sitting in the centre of the smaller one, with Clutterbuck directly opposite, at the end of the longer, where he invariably sat, leaning a little back in his chair, and surrounded by his supporters. These consisted almost without exception of fellow-tradesmen, so much so that the other table got dubbed the Gentlemen's Table, to distinguish it from that round which the Economical Party clustered. There was