Easy Lessons in Drawing and Painting.

CONDUCTED BY LIDA AND M. J. CLARKSON.

THE ART OF ILLUMINATION (Continued).

COLORS are emblematical, and this subject should be duly considered by the illuminator. The artists of the Middle Ages always used them in accordance with their peculiar signification.

Red, blue and yellow, the primary colors, when united in ecclesiastical decoration, were emblems of the Trinity, red signifying Love, blue Truth and Constancy, and yellow or gold, Glory. White was typical of Light, and violet of Humility and Suffering. Blue the emblem of Love and Constancy, and when sprinkled with gold signified Heaven. This is not, strictly speaking, an ecclesiastical color, yet as symbolical of Truth and Heaven, is considered a beautiful significant ground for an illuminated text.

Green has been used as the emblem of Eternal Spring, Hope, Immortality and Conquest. Gold or yellow, the type of Glory or Victory, also symbolizes the Goodness of God, and should be used on texts only for the names of Deity.

It should be borne in mind that a dingy yellow is significant of Deceit or Hypocrisy, and should therefore be avoided.

Black, although symbolical of Grief or Misery, is not so when combined with colors. Purple signifies Royalty and Love, as well as Passion and Suffering. It is the color appropriate to martyrs, as well as to kings. Violet signifies Sorrow and Constancy.

As to floral emblems and forms these also have their signficance, as well as colors. The snowdrop and marigold are emblems of Purity and Truth, the violet and lily of Modesty, the pansy of Remembrance and Charity. The holly, ivy, laurel and mistletoe, are Christian emblems; wheat, barley, corn and grapes are harvest emblems, and symbols of Prosperity. The olive branch, of Peace and Harmony; the pomegranate, Immortality; the cardinal flower, Distinction; red clover, Industry; white daisy, Innocence; the elm and nasturtium, Patriotism; forget-me-not, True Love; golden rod, Encouragement; hepatica, Confidence; grape myrtle, Eloquence; laurel, Glory; wild magnolia, Perseverance; the oak, Hospitality. Oats and reeds symbolize Music — why, we cannot say, but as they do, it is an appropriate design for the illumination of a music portfolio. The orange blossom, Innocence and Chastity; the passion flower, Religious Fervor; the poppy, Consolation of Sleep; the rose, Beauty; moss rose, Superior Merit; sweet briar rose, Sympathy; wild rose, Simplicity; star of Bethlehem, Reconciliation — a good motto for estranged lovers, or friends who would send a peace offering; sunflower, Pride. The lily is a declaration of Love; the verbena, Sensibility; and the wall-flower, Fidelity. So we might go on and on, indefinitely, with these typical symbols, but we think we have given enough to suggest a large number of designs, and as we are constantly being interrogated as to suitable mottoes, etc., for society emblems, educational or literary clubs, and ecclesiastical designs, we feel sure the foregoing hints will prove acceptable to a large number of our readers.

In coloring a text or design, various proportions of color may be tried, as an experiment, before the actual work is begun. It is a good plan to keep on hand an assortment of colored papers, which can be cut out and placed in different parts of the design, so that effects can be noted. Brilliancy is not to be obtained so much by color, as by contrast; as for instance, a light color set off on a dark ground. It is also had by gradation of tone.

In a little work we have upon illumination, we find this description of what gradation of tint will do. Suppose an over-curling leaf should be painted in pure orange, with the gentlest possible after-touch of vermilion towards the corner under the curl, when dry, a firm line (not wash) of carmine, passed

within the outline on the shaded side only of the leaf, gives to the whole the look of a bright scarlet surface, but with an indescribable, superadded charm, that no merely flat color can possess.

Or again, a scarlet berry, pure orange, as before, for the first painting, while still rather damp drop into this, near but not close to the edge farthest from the light, the smallest possible bit of vermilion. When quite dry finish with a minute globule of white, just where the light is supposed to fall, and the berry will appear glossy.

Do not suppose from this that flat color is always undesirable; on the contrary, there are portions of the design in which it is altogether necessary. A dead ground, for instance — that is to say, a ground not at all glossy or polished — for such use the color quite thick and strong, and lay so as to give the surface a smooth, enameled appearance. Spottiness or unevenness should be carefully avoided. Sometimes with a pen a fine hair line of black may outline the whole text. This is a delicate operation, and requires skill to accomplish successfully; but when well

EXAMPLES OF MODERN ILLUMINATION.

done, gives a most pleasing effect, throwing the dull colors out in a very strong manner.

Some cautions should be observed as to coloring. In laying a ground, for instance, always consider what is to come upon it, or near it, and never have a prominent color repeated in close proximity, nor too much white in relief.

You can get many hints as to methods of good coloring, if you can have access to good examples, as suggested in our first lesson, and yet it is better not to depend too much on any one set of rules.

The mediæval illuminations were not hampered by any fixed rules, as you will see by examining their manuscripts. Do not place different washes of color one over another, but get sufficient body and strength of tone at once, so as not to be compelled to lay two coats.

The paper, or vellum, should be treated exactly as in water color painting — that is, dampened before beginning work; and many of the directions as to the use of water colors, in our previous lessons, will be found useful in this branch of work.

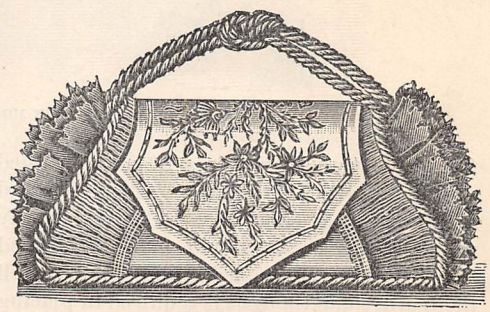
GILDING leather is done in this way: — It is first moistened with a sponge, then stretched and tacked on a board. When dry it receives a coat of thick isinglass solution, then one of white of egg that has been beaten and allowed to settle. Upon this is laid lightly with a brush sheets of silver foil, which are then pressed down with a wad of cotton wool. When this is dry, it is painted over with yellow leather varnish, which gives it a beautiful golden appearance. A varnish for bronze boots and slippers is made by dissolving aniline red in shellac or other varnish.

CANE CHAIRS, painted in colors to harmonize with the furniture of the room, are quite popular. The arm chairs have velvet or plush cushions on back and seats. The rockers are ornamented with bows of bright ribbons.

A NOVEL AND PRETTY PENWIPER.

THE foundation of this penwiper is made of card-board, four inches long by two and three-quarters inches wide, and bound round the edge with black silk braid. On this is sewn a square of stiffened muslin, four inches in diameter, rounded towards the center, so that it only measures two and one-half inches there. It is covered outside with baby-blue satin, on which is sewn a saddle-shaped piece of fine white chamois (flannel will answer), which may be painted or embroidered with colored silks.

Trace the designs upon the chamois, and work the flowers in Kensington or satin stitch, with red, blue, and pink silks, the tendrils and foliage with olive silk, in satin and overcast stitch. Then turn down the blue satin, and sew round the edge a double line of gold thread with overcast stitches of blue silk. A white silk fringe is sewn on under the embroidery. A thick cord of blue and gold is sewn round the foundation, and continued, to form the handles. The ends are then filled up with loose-plaited ruchings



A NOVEL AND PRETTY PENWIPER.

of black cloth, cut round the edge in small vandykes. Similar cloth is then sewn on underneath the card-board foundation.