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PAINTED TAPESTRY

AND ITS APPLICATION TO
INTERIOR DECORATION



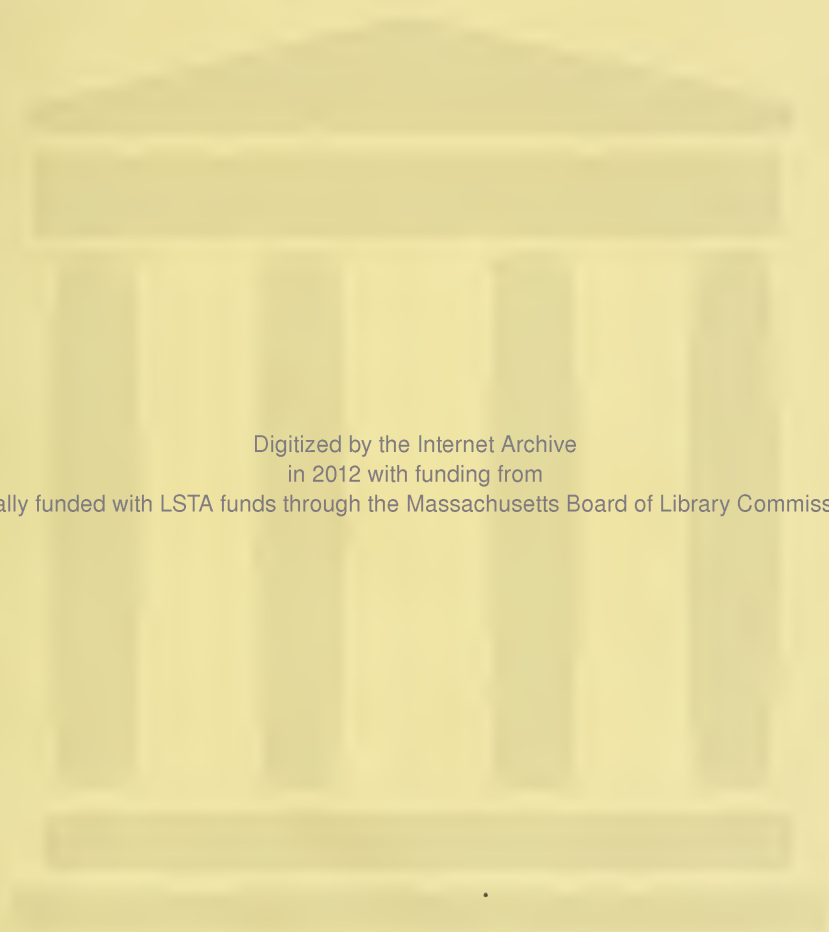
JULIEN GODON.



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PAINED TAPESTRY

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AND PARLIAMENT STREET

PAINTED TAPESTRY

AND ITS APPLICATION TO

INTERIOR DECORATION

Practical Lessons

IN

TAPESTRY PAINTING WITH LIQUID COLOUR

BY

JULIEN GODON

TRANSLATED BY B. BUCKNALL, ARCHITECT



LONDON

LECHERTIER, BARBE, AND CO.

60 REGENT STREET

1879

TRANSLATOR'S NOTE.

AMONG the various means that have been employed for the decoration of interior wall surfaces there are none more pleasing or richer in effect than the woven tapestries so commonly used in former times for the embellishment of apartments and churches. Clothing the bare walls, these hangings present an aspect of warmth and comfort, while their soft blended tones engage the eye and soothe the mind. Woven by hand, the very exigencies of their fabrication assist in giving them an artistic character, and prevent mechanical reproductions such as those which render our modern wall papers so commonplace.

In a climate like ours, whose moist atmosphere is so unfavourable to the durability of mural painting, this means of decoration has special advantages;—the non-conducting material of the tapestry hinders the condensation of vapour, through which every process of wall-painting soon becomes soiled and faded, while the hangings can be rolled up and put by when the apartment is not in use.

There is, however, one serious obstacle to the general

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use of woven tapestries, which is, their enormous cost, rendering them unattainable by any but the most wealthy.

A very admirable substitute for woven tapestry has been invented, called 'Painted Tapestry,' consisting of canvas manufactured for the purpose, and painted with 'liquid' colours. By this means, the flexible character and pleasing effects of actual tapestry are obtained at a cost that allows of their general adoption.

The canvas employed for this painted tapestry is woven in imitation of the various fabrics of the old tapestry cloths. Having no 'body,' the colours penetrate into the material of the canvas, as would a stain or dye. The canvas thus preserves its 'grain' and its pliancy, and the design has every appearance of having been woven with coloured threads.

The process of painting on the canvas with these liquid colours is simple, and can be easily learned by any one possessing a previous knowledge of drawing in colours; and as the painting can only be executed by the artist's own hands, it will have all the merits of original work.

Painted tapestry may either be hung against the wall in the manner of ancient tapestries, or stretched on wood frames, or fastened on the wall with some adhesive substance. In either case this mode of decoration has undoubted advantages, in point of duration, over any process of wall painting now practised.

To those who are as yet unacquainted with painted

tapestry, no higher recommendation can be desired than the fact of its being employed by the distinguished French architect, Monsieur Viollet-le-Duc, for wall decorations in his beautiful buildings. Coloured illustrations of some of the simpler of these are given in his charming book, 'How to Build a House,' (page 251) where the following description occurs in reply to Paul's observation concerning them:—

'I never saw any hangings like this painted canvas before; they look very well; one might fancy they were tapestry.'

'Yes; I cannot imagine why these kinds of hangings, which were formerly much used, should have been abandoned, for it is clear that everybody could not have Flemish or Gobelin tapestry, any more than Cordova leather. Those things were very costly; whereas painted canvas hangings do not cost much more than wall papers, and less than upholstery hangings, chintz excepted. But it would scarcely do to hang a drawing-room or a dining-room with chintz; it does not look sufficiently substantial, though it may be well enough for a bed-room. In the principal apartments, hangings should have a velvety, warm, substantial effect.'

'And are these of painted canvas substantial?'

'In appearance certainly, and in reality also; in proof of which you may see at Rheims some dating from the fifteenth century, and which are perfectly well preserved. . . . The cost of the material is trifling, and the value of the hangings depends on the artist's work. The cloths can be rolled up and sent anywhere at small expense. On the spot

they are fastened on thin frames called tapestry strainers. Thus there is a space between the wall and the hanging, which is necessary in the country, where sized papers always spoil; and this is so much the more convenient as if the rooms are not warmed in winter, and if damp is feared, the cloths can be taken down, rolled up and put in a dry place, to be replaced in the spring, as we do with tapestry.'

'I thought when I opened the drawing-room door that it was tapestry.'

'The coarse texture of the cloth does in fact resemble the tapestry stitch, and the painting has the flat tone of the wall. On the whole the painted tapestries of our house scarcely cost more than the high-priced papers that are made now-a-days, and they last longer, to say nothing of our being sure not to see our own patterns on everybody's walls.'

'Very true; often on going into a drawing-room I have recognised a paper which I had seen elsewhere.'

Painted tapestry is being largely employed by French architects and decorators for the adornment of interiors, and its great advantages cannot fail to be soon duly appreciated by ourselves.

BENJAMIN BUCKNALL.

ALGIERS: *January* 1879.

P R E F A C E.

PAINTING, properly so called, held only a secondary place among the arts of ancient times. 'Decorative Painting, regarded as the complement of Architecture, was co-extensive with the latter.' 'The further we go back into Antiquity,' says M. Viollet le Duc, 'the more intimate do we find the alliance between Architecture and Painting. All the buildings of India, Asia Minor, Egypt and Greece were covered with painting within and without. The Architecture of the Dorians, that of Attica, of Magna Græcia and of Etruria was painted.'

In the present day the employment of decorative painting has received a considerable impulse. Now, especially, the progress of the Arts, the refinement of taste, the caprices of fashion, the demands of luxury, but above all the habituation to elegant comfort that has been prevalent throughout society, have made the decorative painter an indispensable auxiliary in the embellishment of modern buildings.

Public buildings, such as *Churches, Palaces, Theatres, Châteaux, Mansions, Hotels*, etc., are not considered finished

until they have received an artistic completion at the hands of the decorative painter, which supplies a kind of final consecration to the architect's work.

As every step in advance leads to another, a novel branch of æsthetic industry has made its appearance as an effective auxiliary in the extension of this form of art. We refer to the use of decorative painting on canvas for ceilings and wall spaces of rooms.

It was in 1861, at the first *Exposition de l'union Centrale des Beaux Arts appliqués à l'Industrie*, that this novel appliance was brought into notice. It had been invented some time before by M. Binant, one of the original founders of the *Union Centrale des Beaux Arts*.

The following year in London, at the Great Exhibition of 1862, these hangings again attracted attention on account of their large dimensions without seams; and the widths of 20 ft. and 26 ft. there exhibited, and for which prizes were awarded, assured the adoption of this novel appliance for decorative painting.

The Art Journals of the time, *Le Moniteur des Arts*, *Le Propagateur Illustré*, *Le Journal-Manuel de Peinture*, *Le Conseiller des Artistes*, etc., called public attention to the revolution which must result from this new branch of artistic industry.

Results have justified their predictions.¹ Consequently,

¹ In the second part of this work will be found a notice of the principal

since the dates referred to, how many paintings have been executed in the atelier, with comparative ease, and with the advantage of having the materials all at hand ; in how many important decorative works have these hangings been used, besides the large paintings of the New Opera, the interiors of the Churches of St. Augustin and La Trinité, the Hôtel de la Légion d'Honneur, etc. ; how many works have been sent to distant places, ready finished,—thus obviating the necessity for a method of painting on the spot on scaffoldings—nearly always inconvenient and often dangerous.

In the domain of progress all things exert a reciprocal influence, and innovations apparently the most trifling have often a most important bearing both on art and manufacture. The influence of a particular invention on the customary processes of any branch of productive industry cannot therefore be ignored. Decorative industry forms no exception ; the impetus once given, it will follow the progressive movement of the age.

Through what phase in the æsthetic life of the nation are we now passing ? Never, to all appearance, has the taste for works of art been so general. When have Exhibitions been so much in vogue as now ? The number of visitors, as also that of the objects sent for exhibition, is yearly increasing. The productions of painters and sculptors create a warm interest, and receive well deserved praise on the

advantages offered by these hangings, both as regards decorative art and architecture, and an enumeration of the many works in which they have been employed.

part of the visitors. The number of buyers increases, and prices are rising.

A further proof of the æsthetic tendencies of the time is the multiplication of expensive works treating on special branches of art, and which are so largely read. The idea of bringing examples of ancient as well as contemporary art within the reach of the public is a happy one, and has afforded the originators the double satisfaction of a well merited success and legitimate profit.

It need not be feared, as some have suggested, that imagination will be dulled and finally paralysed by the facilities thus afforded for procuring ideas. The mind of the true artist will only be roused and stimulated to invention by the treasures thus put within his reach. On the other hand he who has not the priceless gift of inspiration, will at least derive from them the means of rendering his works tolerable. He does not run the risk of losing his power of origination if he does not possess it, or if it is too feeble to hinder him from interpreting ill the ideas of others.

We learn from the official reports published on the occasion of the Industrial Exhibition of 1828, that we had become dependent on foreigners for numerous productions of an artistic character, such as paper-hangings, chintzes, costly furniture, and in fact for most of the new designs which constitute the 'fashion.'

Now, however, the contrary is the case; instead of having to borrow anything from without in matters of taste, it is we

who supply the foreigner. Paris has become the centre of a host of skilful artists who furnish designs, not only for our own looms but for those of other countries.

In decorative art our neighbours have for a long while been indebted to our designers and ornament makers. This dependence, however, is becoming irksome to them, and we must not ignore the fact that the founding of Schools of Art and other national institutions with a similar object is tending to render them more independent. One of the most definite results of International Exhibitions is that they have enabled us clearly to appreciate—in fact through ocular demonstration—our distance behind or in advance of rival nations in the various branches of art and manufacture.

It has become almost a patriotic duty for the wealthy classes to encourage our artists by taking an interest in their works, but especially by acquiring the cultivation necessary for appreciating with discernment, knowledge and taste those novel productions which receive from the public so little intelligent criticism. The best incentive to a sincere artist is the certainty of being criticised by real connoisseurs and enlightened amateurs.

It would be well if we could see restored that numerous body of intelligent critics to whom in former times our decorative arts owed nearly as much as to the very skilful artists who produced them. The race of real amateurs is sadly diminished in number; it now forms only a minority too feeble to offer any serious counterpoise to the mass of

the opulent or well-to-do public which, without having taken the trouble to form or educate its taste, buys, orders and assumes to direct or influence the artist and the workman.

We are too apt to forget the good service which a few persons of refined taste, whose opinions are in the long run sure to influence those of the public, might render to the art of a country. But men cannot become enlightened critics or distinguished amateurs without some practical acquaintance with the subject, for it is always difficult to form a well-founded judgment in any branch of art when we are entirely ignorant of all those practical methods which constitute what may be called its technical grammar.

Should they devote themselves to sculpture or painting properly so called? If they have perseverance, leisure, ability, and natural genius—that is, if they combine in themselves the conditions and faculties which make great artists—without doubt we should urge them to become sculptors or painters. But how many years would be required to produce anything even tolerable in either department!

In the imitation of tapestry, by painting on a particular kind of canvas, and with special colours, we have however a branch of pictorial art which does not present such serious difficulties, but affords lively enjoyment to the amateur at an early stage of his progress, because he very soon acquires the power of producing original or at least meritorious work.

In the *Exposition* of last year, so successfully organised by the *Union Centrale des Beaux Arts appliqués à l'Industrie*, in the palace of the Champs Elysées, there were exhibited many of these painted tapestries which obtained the well-deserved admiration of all.

Here again manufacture has aided art, and tissues have been produced by M. Binant, who, taking the initiative in this effort also, has succeeded in producing specimens characteristic of various epochs, in the style of which any subject, or copy of a piece of tapestry may be rendered so as to realise all the effect of ancient needle-work. Harmonising with the æsthetical movement above referred to, these painted tapestries will naturally find their place in interior decoration, whether in panels, curtains or wall-hangings, and accommodate themselves to the taste which has lately arisen for this kind of painting, and which has spread so rapidly among amateurs and artists.

But if we would thoroughly understand the various kinds of ancient tapestries and the worth of our manufactured materials, we must know how to distinguish the various modes of fabrication; a point we shall endeavour to make clear. We shall then describe the principal historical pieces existing in our churches and museums, and shall conclude with some general reflections on the influence which this revival of a pictorial art of former times is calculated to exert on modern decoration.

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PAINTED TAPESTRY.

PART I.

NOTES HISTORICAL AND TECHNICAL ON TAPESTRY—
REMARKABLE TAPESTRIES—ANCIENT PAINTINGS ON
CANVAS.

NOTES HISTORICAL AND TECHNICAL ON TAPESTRY.

‘We possess no examples of woven tapestry of earlier date than the fourteenth century,’ says M. Darcel, in his interesting essay recently published in the ‘Gazette des Beaux Arts’ in reference to the Exposition de l’Union Centrale, ‘but as the unity of Art in the Middle Ages enables us to trace backwards from the known to the unknown, we may be certain that, like mural paintings, the most ancient hangings were only enlarged miniatures.’

The art of producing tissues in imitation of paintings by the combination of threads of various colours has existed from the earliest times.¹ The description given in the Book of Exodus of the hangings which embellished the interior of the Tabernacle prove this. Certain of these stuffs, embroidered in silk, wool, and gold thread with the needle, were called *opus plumarii* (product of the workman) because they

¹ Larousse, *Dictionnaire du XIX^{me} Siècle*.

came out of the workshop of the weaver who made them by combining, with the help of numerous shuttles, wools and silks of divers colours.

At Babylon, also, the temples of the gods and the palaces of the kings were decorated with storied hangings.

According to Apollonius, the Babylonian women excelled in the making of these sumptuous fabrics. Philostratus informs us that in the palace of the Assyrian kings were to be seen tapestries woven with gold and silver, which portrayed the Greek fables of Andromeda, Orpheus, &c. The famous *tapestries* which in the time of Metellus Scipio were sold for 800,000 sesterces and which later on were bought by Nero to cover his festal couches, for the exorbitant sum of 2,000,000 sesterces (about 16,400*l.*) were of Babylonian origin. On some of the Egyptian monuments may be seen portrayed looms and shuttles which are closely analogous to those which have been since employed in manufacturing tapestry. The Medes, the Persians, the Phœnicians, and many other Eastern nations, were celebrated in ancient times for their skill in manufacturing tissues of rich design and brilliant colours. According to Herodotus, certain nations on the shores of the Caspian Sea were wont to ornament their garments with representations of animals, flowers, and landscapes. For many ages the East retained the distinction of supplying Europe with stuffs, hangings, and woven or embroidered tapestries.

Greece and Rome eagerly sought these precious fabrics. Homer frequently makes mention of works of this kind. The web of Penelope, portraying the exploits of Ulysses, has become famous. It was on tapestry that Philomela, a prisoner and dumb, embroidered her adventure with Tereus and by means of it informed her sister Procne of the bar-

barous infidelity of her husband. Helen, during the siege of Troy, worked at an embroidery representing the combats of the heroes who were slaying each other on her account. On the cloak of Ulysses was represented a dog tearing a child.

Of course we are not to infer that all these works, real or fabulous, are to be understood as *tapestries*, in the strict sense of the term ; but the descriptions of them which the Greek authors have left us show that the taste for pictorial fabrics dates from very remote times. The Roman authors, again, make frequent mention of rich hangings used for draping the walls of houses and covering festal couches. The *tapetes Attalici*, so named because they had been bequeathed to the Roman people by Attalus, king of Pergamus, were of incomparable magnificence. We find an historian of the reign of Theodosius describing the young Romans in the decline of the Empire as engaged in making tapestries.

In the earliest period of the Middle Ages we find embroidered or woven fabrics used for ornamenting churches. Gregory of Tours often mentions them in his descriptions. At the consecration of the Church of St. Denis, the walls were covered with tapestries embroidered with gold and enriched with pearls. Queen Adelaide, wife of Hugh Capet, presented to this same church a chasuble, an altar frontal, and hangings wrought by her hand. Doublet, the historian of the ancient abbey of St. Denis, mentions Queen Bertha's having embroidered a series of representations portraying the glorious deeds of her ancestors. Some French churches still possess ancient fabrics of raised silk work ornamented with figures in which ecclesiastical dignitaries were arrayed on days of high ceremonial. We may mention among others the cope of St. Mesme at Chinon ; the winding-sheet

of St. Germain at Auxerre ; the cope of St. Louis d'Anjou, at Saint Maximin (Var), the chasuble of St. Yves at the episcopal residence of Saint Brieuc. 'From these fabrics to storied tapestries or pictures in wool,' says M. Lacordaire ('De l'Origine des Tapisseries réunies aux Gobelins') the transition might have been silently effected, during a long course of time, beneath the shadow of the cloisters and cathedrals, to which this kind of interior decoration was so perfectly suited. The ancient historians of the town of Auxerre say that St. Anthelme, bishop, who died in 840, had many fabrics made for his church. About 985 a veritable manufactory of tapestries and of various stuffs was established in the monastery of St. Florent de Saumur. 'In the time of Robert, third Abbot,' say Dom Martenne and Dom Durand, 'the works or manufactures of the cloister were enriched by splendid paintings and sculptures accompanied with inscriptions in verse. The said Abbot, an enthusiastic lover of art, sought and obtained a considerable quantity of magnificent ornaments, such as great *dorserets* (dossels), woven of wool, curtains, *fastiers* (canopies), hangings, seat-cloths, and other ornaments embroidered with various designs. Among others he caused to be made two tapestries of great beauty and width representing elephants ; and these pieces were wrought by paid weavers of tapestry, in costly silk. He also ordered two *dorserets* to be woven of wool. Now during the making of these cloths, the said Abbot being absent in France, the brother cellarer bade the weavers not to execute the weaving as usual. The work exists to prove the truth of the circumstance. They made, therefore, several cloths whose length was equal to their width, representing silver lions on a red ground, with a white border representing figures of animals and birds in red.

This unique tapestry remained in our possession as a model of work of the kind and was considered the most remarkable of the tapestries of the monastery. In fact, on great occasions the Abbot had the cloth of the elephants displayed, and the Prior the cloth of the lions.'

A portion of a certain letter that passed in 1025 between an Italian bishop named Leo and William IV. Count of Poitou, shows that at this period the tapestries of Poitiers enjoyed great repute.

The cities of Reims, Troyes, Beauvais, Ambusson, Felletin, &c., were also famous at an early date for works of this kind.

M. le Baron Ch. Davillier, in his interesting sketch, 'Une Manufacture de Tapisserie de haute lisse à Gisors,' informs us that a certain Adrian Neusse, a native of Oudenarde, who had left the subsidised manufactory of Beauvais, came and settled at Gisors in 1703. He asked from the municipality the same privileges as the king had granted to the Beauvais manufactory, and in return for the liberality with which he had been received he presented to it in 1708 a portrait of the king in tapestry.

This portrait was sent to Paris, 'to have a suitable frame made for it and a glass over it to preserve the colours,' and twelve days afterwards it was placed over the great fire-place of the Hôtel de Ville, strongly fixed with several fastenings, with a curtain over it hung on a rod.

The portrait in question, with its frame of carved and gilt wood, and its bevelled glass, was exhibited in one of the Historical Tapestry rooms at the Exposition de l'Union Centrale.

But it was not only in France that skilful weavers were to be found in early times; the 'Chronique des Ducs de

Normandie,' written by Dudon in the eleventh century, informs us that those of England were inferior to none in point of skill and taste; a specimen of magnificent embroidery or rich cloth was designated as *English work*. The same chronicle tells us, moreover, that the Duchess Gunnor, wife of Richard I., with the aid of her embroideresses, prepared hangings of linen and silk ornamented with subjects and figures representing the Virgin and the Saints, to embellish Notre-Dame de Rouen. The Bayeux tapestry attributed to Queen Matilda, wife of William the Conqueror, is the oldest work of the kind in existence.

'It was not till the twelfth century,' says Paul Lacroix ('Les Arts du Moyen-âge'), 'after the return from the Crusades, which had been the means of creating in the West an admiration and desire for the wonderful tissues of the East, that the use of tapestry, becoming still more general in the churches, obtained in the castles. While in the monasteries the monks had found occupation in the artistic weaving of wool and silk, such occupation would naturally be yet more welcome as a source of pleasant distraction to the noble dames in the irksome confinement of their feudal homes. Surrounded by their tire-women, as in ancient times the noble Roman matrons by their slaves, these fair ladies, deeply stirred by the stories of chivalry to whose recital they were listening, or inspired by profound faith, devoted themselves to the portrayal with the needle, of the pious legends of the Saints or the feats of warriors. Thus covered with touching scenes or martial exploits, the bare walls of the great castle halls assumed an impressive eloquence which could not fail to fill the mind with inspiring visions and noble emotions.'

In the twelfth century beds were hung round with tapes-

tries which enclosed them like a tent; in the fourteenth century the castle halls were almost entirely hung with large fringed tapestries, at a sufficient distance from the wall for a person to be able to hide behind them. These great apartments, says M. Viollet le Duc, did not afford sufficient privacy for familiar intercourse; this explains why we often find in castles, close to those large rooms, deep recesses to which persons might retire for private conversation. Towards the twelfth and thirteenth centuries, under the influence of Oriental habits, the custom of being seated on carpets was introduced into the courts of the West.

From this period also we may date the very frequent use of rich tapestry for tents used in war and the chase. They were also displayed on the walls by way of decoration, on great occasions, and to hide their bareness, as *e.g.* at the visits of princes. Festive halls were hung with magnificent tapestries, which added to the brilliant effect of the *entremets* or *interludes* which were acted during the banquets. At tournaments the lists and the galleries were resplendent with brilliant stuffs which represented scenes of heroic daring. Lastly, the caparison—the livery of the noble steed—displayed its rich and brilliant imagery to the wondering multitude. It may also be remarked that the tapestries were usually emblazoned with the armorial bearings of the noble for whom they had been fabricated, doubtless with a view to occasions when they might be publicly exhibited. An inventory dated January 21, 1379, preserved in the *Bibliothèque Nationale*, and in which are mentioned, together with all the jewels of gold and silver, ‘all the chapels, rooms of embroideries and tapestries’ of King Charles V.—may give us an idea not only of the great number of hangings and cloths that formed part of the royal furniture, especially at

the *Hôtel Saint-Pol*, but likewise of the variety of the subjects represented thereon. A few of these tapestries are still in existence, but among those which have been destroyed or lost may be noticed: the great cloth of the *Passion of our Lord*, that of the *Life of Saint Denis*, and that of the *Life of Theseus*; the great cloth of *Goodness and Beauty*, that of the *Seven Mortal Sins*, that of the *Twelve Months*, that of the *Fountain of Youth* ('*Fontaine de Jouvence*'); the two cloths of the *Nine Preux*, that of the *Ladies who hunt and who fly* (that is, who hawk), that of the *Wild Men*, that of *Godefroy de Bouillon*; a white chapel-cloth, in the centre of which was represented 'a compass and a rose;' a fine large cloth 'which the king bought, which was enriched with gold, picturing the *Seven Sciences* and *Saint Augustin*;' a large arras cloth representing the *Battles of Judas Maccabæus and Antiochus*, another representing the *Battle of the Duke of Aquitaine and Florence*, &c. The list is endless. 'And it must not be supposed,' says M. Paul Lacroix, 'that royal mansions alone presented these sumptuous displays. The taste for rich cloths was, it may be affirmed, diffused throughout the upper classes; an expensive taste, if ever there was one, for in addition to the proof afforded by the examination of these wonderful productions that they could have been acquired only at very great cost, we find in ancient documents more than one formal attestation of the fact. For example, Amaury de Goire, weaver, received in 1348, from the Duke of Normandy and Guienne, 392 *livres*, 3 *sous*, 9 *deniers* for a 'woollen cloth on which were pictured scenes from the Old and New Testament.' In 1368 Huchon Barthélemy, money-changer, received 900 *francs d'or* for a 'wrought cloth, representing the *Quest of the Holy Grail*, and in 1391, the cloth of the *History of Theseus*, mentioned above, was

bought by Charles V., for the sum of 1,200 *livres*—enormous values for the period.’

The tapestry manufacture of Flanders was already in high repute in the twelfth century; it became very extensive during the succeeding centuries, and the works executed at Arras were sought after throughout Europe. The Church of La Chaise-Dieu, in Auvergne, possesses tapestries which are said to have been made at Arras in the fourteenth century from the cartoons of the Florentine painter Taddeo Gaddi; they represent subjects taken from the Old and New Testament alternately. So highly esteemed were Arras tapestries in Italy that in that country the name *arazzi* was given to all works of the kind brought from any manufactory in Flanders. The *arazzi* executed for the Vatican from the cartoons of Raphael are justly celebrated. Brussels, Oudenarde, and other Flemish towns had important workshops for the weaving of tapestries. The *Musée de Cluny* contains several Flanders tapestries of the fifteenth and sixteenth centuries; among others a series of ten pieces (nos. 1692 and 1701) representing the *History of David and Bathsheba*.

Vasari informs us that the Grand Duke Cosmo de' Medici employed Bronzino, Pontormo and Francesco Salviati, all three painters of great merit, to design cartoons, which were reproduced by a Flemish weaver named Jean Rost (‘maestro Giovanni Rosto arazziere fiamingo’); he adds that that prince was so charmed with these tapestries that he established in Florence itself a manufactory which soon produced excellent works. At Mantua, the Duke Frederic, and at Urbino the Duke Francesco Maria, established manufactories of *arazzi*. Venice likewise possessed work-shops where ‘storied’ fabrics were made, and cloths in which silk and gold were mingled.

In England, the art of weaving *haute lisse* tapestries was imported by William Sheldon, towards the end of the reign of Henry VIII. King James I. founded at Mortlake in Surrey a manufactory whose management was entrusted to Sir Francis Crane, and the inspection of the works to the painter Cleen or Cleyn of Rostock; it was in this manufactory that in Charles I.'s time were executed in tapestry the seven famous cartoons of Raphael now kept at Hampton Court.

The most ancient weavers of cloths in France were called *Sarrazinois*, according to what we are told by Pierre du Pont, master-weaver to Henry IV., in a curious little work published in 1632 entitled '*Stromatourgie*, or, Of the excellence of the manufacture of Turkey cloths newly established in France under the direction of that notable man Pierre du Pont, weaver in ordinary to the king for the said works.'

Pierre du Pont tells us: 'It is probable that after the utter defeat of the Saracens by Charles Martel in 726, some of them—possibly fugitives or wanderers who had escaped after the defeat—who were skilled in the weaving of these cloths, settled in France to gain their livelihood, and set up a manufacture of Saracenic cloths. As to the fabric and style of their cloths, we have no means of judging beyond what we may infer from a legal decision of the year 1302 which says that these Saracenic tapestry weavers had been established long before the weavers of *haute lisse* tapestry, and had long been the only makers, but were now declining, and that the said weavers of *haute lisse* had begun to establish themselves and to supersede the said *Sarrazinois*, as in fact they have done.'

The Saracenic tapestry-weavers formed in Paris, in the twelfth century, an important corporation, with regulations for its members, and which among other privileges had that of

exemption from service in the watch. The legal decision of 1302 mentioned by Pierre du Pont, had the effect of incorporating the weavers of *haute lisse* with the Saracenic body. In 1652, this guild was again augmented by the incorporation of other guilds which had only a distant relationship with the tapestry-weavers: the *couverturiers-nôtres-sergiers* and the *contrepointiers-coutiers*. These three trades enjoyed the same privileges; the entire corporation had four patrons: St. Louis, St. Genevieve, St. Sebastian, and St. Francis d'Assisi.

We find in the 'Notice sur la manufacture des Gobelins' by M. Lacordaire, the following information respecting the origin of the royal manufactures of tapestries in France.

The weaving of tapestries was exclusively a private manufacture until Francis I. brought from Flanders and Italy some master-weavers, and established at Fontainebleau a manufactory of tapestry of *haute lisse*, under the direction of Philibert Babou, Sieur de la Bourdaisière, superintendent of the royal buildings, and of Sebastian Serlio, his painter and 'architecteur' in ordinary. Some of the numerous painters employed to decorate the Château de Fontainebleau were entrusted with the execution of designs which were, for the most part, merely reproductions on paper of the paintings constituting part of the decoration of the château. The accounts of the Royal expenditure from 1540 to 1550, in referring to this branch of outlay, frequently mention Claude Badouyn as commissioned to execute works of the kind. They also give the names of fifteen master-weavers receiving from the king silk, wool, gold, and silver thread—materials for their fabrication—and paid, according to their skill, at the rate of ten or fifteen *livres* a month: they were under the special and daily inspection of the brothers

Solomon and Pierre de Herbaines, master-weavers to the king and having charge of the furniture and tapestries of the château. The French hangings of this period were enriched in a novel manner by the admixture of gold and silver introduced into the texture, but still more remarkably by the designs of the first painters of the time, among whom was Primaticcio. Félibien mentions among other tapestries executed from the designs of this master, 'a hanging at the Hôtel de Condé painted on silver canvas, with light colours, which was formerly at Montmorency.' The impulse given by Francis I. to the art of tapestry-weaving was not confined to the founding of manufactories at Fontainebleau; he encouraged by numerous orders the manufactories of Paris and even those of Flanders, from which he purchased, at a cost of 22,000 crowns, tapestries then considered the master-pieces of the workmen of that country—the *Battles of Scipio* after Giulio Romano, a collection which Henry II. completed some years afterwards by the *Triumph of Scipio*, executed in tapestry from the cartoons of the same painter. Henry II. maintained the establishment founded at Fontainebleau, and entrusted the general management to Philibert Delorme, superintendent of the royal buildings and his architect in ordinary; he also established at the Hôpital de la Trinité, in Paris, a manufactory of tapestry which, through the concession of privileges of various kinds, soon became very prosperous. Among the remarkable tapestries produced in these new workshops, Sauval mentions those of the Church of Saint Merry, executed in 1594 by a master-weaver named Dubourg, from designs by Loranbert. In 1597 some weavers of *haute lisse* were settled by Henry IV. in the Convent of the Jesuits, in the Faubourg St. Antoine, vacant at the expulsion of the order. Laurent, 'a skillful weaver,'

says Sauval, was appointed manager of the new manufactory, and Dubourg was afterwards associated with him. After the recall of the Jesuits, the establishment was transferred to the galleries of the Louvre.

In 1604, Pierre du Pont was authorised to establish in the same galleries a manufactory of cloths in the style of the Levant. Henry IV. did not confine himself to founding these various manufactories; he sent to Flanders for about two hundred working weavers, and installed them first in certain apartments of the 'Palais des Tournelles' which still exist, and whence they afterwards migrated to the 'Faubourg St. Germain.' Under Louis XIII. an enactment of the Conseil royal dated April 17, 1627, accorded to Pierre du Pont and Simon Lourdet 'the right to fabricate and manufacture all kinds of cloths, and other furniture and productions of the Levant, in gold, silver, silk, and wool,' on condition that 'in all the towns of the kingdom where the weavers settle they shall instruct in the art a certain number of poor children placed with them by the administrators of the *hospitaux*.' The number of these children was fixed at a hundred for the City of Paris, and the place appropriated to the new manufacture was a large building which had originally served as a soap manufactory (*Savonnerie*), situated near the banks of the Seine, not far from Passy, on the site of the modern Quai de Billy.

The tapestries produced by this manufactory—the only one of the kind which existed in France—rivalled the productions of the Gobelins; they were destined to furnish the royal residences. Piganiol de la Force mentions among the productions of the *Savonnerie* a carpet which was to cover the entire floor of the great gallery of the Louvre, and which consisted of ninety-two pieces.

On the founding of houses intended as asylums for the poor, a certain number of indigent children were placed in the *Savonnerie*, and there received a Christian education and were also taught the art of tapestry-weaving; but some time after the foundation of the *Hôpital général*, differences arose between the administrators of the establishments for the poor who wished to interfere in the management of the *Savonnerie*, and the director of that house. The intervention of Colbert became necessary, and in 1663 that minister gave the manufactory of the *Savonnerie* a new organisation. Towards the end of Louis XIV.'s reign the establishment lost somewhat of its ancient repute; but in 1713 it resumed all its activity in consequence of the exertions of the Duc d'Antin, the superintendent, who had the buildings repaired. The chapel had been founded, in 1615, by Marie de Médicis, under the invocation of St. Nicholas. This fine establishment prospered till 1728, at which date it was incorporated with the Gobelins manufactory. Part of the old buildings were taken down to make way for new ones intended for the storage and administration of provisions for the army.

We will conclude this account with an explanation of the looms employed for manufacturing the different kinds of tapestry, and some technical details respecting their working.

HAUTE LISSE (VERTICAL WARP) TAPESTRY.

In the looms for *haute lisse* tapestry, a fabric is made with a warp and a weft; but the weft only appears on the face and back. In making, the warp is stretched vertically. The warp-yarns, parallel to one another and in the same plane, are strung on alternate sides of a beam placed

horizontally, called the crossing-beam (*bâton de croisures*), so that, relatively to the weaver, seated between the warp and the pattern when he is at work, half the warps are in front, and the other half behind the fabric. But the back warps can be drawn forwards by means of strings, called *lisses*, which clip them and connect them with a pole called the *lisse* pole, which is movable and placed below the warp beam and outside the loom.

The woof is wound on small wood shuttles, called broaches, tapered to a point at one end.

The process of weaving is as follows: the broach is passed from right to left between the front and back warps. Suppose them to be ten in number—five front and five back warps. The weft thus passed forms a demi-throw; it covers, on the side of the weaver, the five back warps; drawing these forward by means of the *lisses*, then passing the broach between the back and front warps a second demi-throw is made, which covers the five front warps; the weft is pressed with the point of the shuttle.

At every pass the weft is pressed down with an ivory comb, whose teeth penetrate between each thread of the warp to make the superposed demi-throw lie close and so conceal the warp. The five front and five back warps are completely covered by the weft on both sides and they are brought to the same plane.

It is evidently possible to form any kind of figure whose shape or outline shall be oblique to the warp, by varying the length of each demi-throw, or, if the demi-throws are of equal lengths, by varying the starting-point of each; but the oblique outline will manifestly not be rectilinear or regularly curved; it will always be jagged.

On the other hand, the surface of the tapestry, instead of

being plane or smooth like that of a painting or a mosaic, is ribbed by the threads of the warp, and the ribs are striated by the threads of the weft which are perpendicular to them.

From this structure it results that the surface of a silk tapestry stuff—Gobelins, for example—forming a white ground, will never have the sheen of an equally white satin formed of parallel threads whose surface is as smooth as possible; the surface of the tapestry presents ribs that reflect the light and grooves and striations that partly absorb it.

From this double arrangement of the weft and the warp result the particular effects presented by the tapestries and which form their special decoration.

If the preceding details have been clearly understood, it will be easy to imagine how the artist reproduces the design although he only sees the back of the copy he is making. Each demi-throw showing on the front, the effect of the whole throw is the same front and back. Besides, the weaver always has in view the black or red outline marked on the warp in conformity with the pattern reproduced; the marking indicates the extent of each throw. If the thread ends of the weft-thread did not show at the back of the tapestry, it might be said that the stuff had no back.

The *haute lisse* loom is the only one now in use at the Gobelins because it lends itself to all the requirements of the largest design, both as regards the size of the figures and the number of the details, and is also specially fitted for weaving hangings or copies of the longest and widest historical pictures.

BASSE-LISSE (HORIZONTAL WARP) TAPESTRY.

The *basse-lisse* loom differs from the *haute-lisse* loom in the warp being stretched nearly horizontally and the weaver being over it; he thus works with the back towards him like the weaver of *haute-lisse*. The small wood shuttles on which the weft is twined are called *flûtes* instead of broaches. No outline is marked on the warp, because it is traced on a paper fastened to a table placed beneath the warp.

The *basse-lisse* loom is now the only one employed in the Beauvais manufacture. It lends itself to all the requirements of the most finished tapestry work for furniture, while it allows of greater rapidity in the execution.

It was employed at the Gobelins until 1826; it was used concurrently with the *haute-lisse* loom and for the manufacture of tapestries for furniture. An attempt was made to work with the front to the weaver, but without success. The principal disadvantage was the difficulty of preventing the soiling caused by the touch of the workmen and by the dust.

SAVONNERIE TAPESTRY.

The *Savonnerie* cloths are produced by a process altogether different from the preceding, for these fabrics are veritable velvets. Their structure is very complicated; neither the warp, which is of wool, nor the weft, which is of hemp, shows when the tissue is woven. The weaver sees the front of the cloth and not the back; the warp is stretched vertically, but the dimensions of the loom are greater.

In this kind of weaving, which we shall also describe, (as it is but little known) the warp consists of parallel threads:

the warp beam so divides the series of back threads from that of front threads, that each front thread is opposite a back thread.

The cloth is begun with what is called the fabric (*lisière*) which is woven in the same way as the Gobelins tapestry. A weft of wool is wound on a shuttle ; it is passed between some of the front threads and the back threads from right to left ; this is called *wefting*. Then having drawn the *lisses* forwards, the weft is passed from left to right between the back threads drawn forward and the front threads ; this is called *throwing*.

After this double passing of the shuttle, every thread of the warp is surrounded by the weft both in front and behind. At each passing the weft is pressed down with an iron comb to prevent the warp from showing.

We must now explain how the knotted pile of these cloths is made when the fabric (*lisière*) is of sufficient height. This pile is made with a yarn of wool wound on a shuttle. This yarn is nearly always formed of five threads of wool, but sometimes of ten ; there are three ways of mingling the threads.

1. With threads all alike ; for grounds nearly always.

2. With threads of one scale of colour, but of different tones.

3. With threads belonging to different scales of colour, but of nearly similar tones. The mingling of threads composing the yarn allows of an almost endless variety in the colours, not only in point of tone, but also in respect of shade. The wool which constitutes the pile or yarn is the only part of the cloth that shows when in its place.

To make the knot, the yarn shuttle is passed from right to left behind one of the front warp threads. A kind of loop

is left on the front of this thread by not tightening the pile yarn. By pulling forward a *lisse*, the contiguous back thread which corresponds with the former front thread is brought forwards. It is in this contiguous warp thread, thus advanced, that the knot is made. To do this the shuttle is passed from right to left behind it, and then brought so as to knot the yarn round this thread.

Each knot is pressed down with the thumb and fore-finger, and the loops are opened with the scissors; or, to economise the pile, use is made of the thread-cutter, which is a cylindrical piece of iron $\frac{3}{16}$ of an inch in diameter, terminated by a knife blade.

Before making the knot the thread-cutter is placed horizontally at the height of the intended knot, the wool being at the weaver's left hand. After having passed the shuttle on a first warp thread, the pile is wound around the cylindrical part of the thread-cutter, thus forming a loop of a similar kind to that mentioned above; then the knot is made on the companion thread, and this time the shuttle is passed behind the thread-cutter, whereas in the first instance it passed in front to surround it. The same thing is repeated continuously.

On completing a series of horizontal knots whose loops surround the cylindrical parts of the thread-cutter, the latter is drawn from left to right, to cut them so as to divide the loop into two ends which are set perpendicularly on the warp.

Thus in the *Savonnerie* tapestry each thread of the warp is double, since each consists of a front thread corresponding with a back thread, while in the Gobelins and Beauvais fabrics each thread of the warp is single.

When a horizontal series of knots of a certain length

has been made, it must be strengthened with hempen threads. These are arranged on two shuttles; on one is wound a double hempen thread called *duite*; on the other is wound a single hempen thread called *trame*.

The horizontal series of knots are fixed by passing the *duite* from right to left between the front and back warp threads; and then striking it with the comb to press it down on the knots. If the *duite*, which exceeds the length of the knots to be strengthened, be not cut, it may be laid back from left to right in the interior of the stuff.

The back warp threads are drawn forwards by means of *lisses*, and the weft is then passed from right to left between the front and the back threads which are brought forwards. The work is again pressed down with the comb, and the pile is thereby made firm.

It is evident that this hemp thread makes with the woollen thread of the warp an actual tissue, for every woollen thread is bound round with hemp thread. This may be plainly seen by looking at the back of the tapestry: the pattern shows distinctly, but it is flat, not in pile, and the woollen pile is separated by the hemp threads.

When several rows of knots have been superposed and tightened, the pile is clipped perpendicularly to its axis with wide-bladed scissors whose handles are crooked at right angles.

By this clipping the interior of the woollen pile is exposed and presents the visible surface of the cloth when in place. To produce a satisfactory effect, it is evident that the partial clippings should be managed so as to appear of a single clear and even cut.

It is in the selection of the woollen pile threads which the weaver judges most suitable for rendering a cartoon,

and in the art with which he blends them together, that his skill consists, for this is not mere mechanical work.

From the foregoing it may be concluded that in the present day the Gobelins and Beauvais manufactures present the most advanced phase of tapestry fabrication in point of beauty of effect ; that the Gobelins manufacture is the type of tapestry fabrication for hangings with historical designs, and is wrought in vertical warp looms ; that the Beauvais manufacture represents the fabrication of tapestries for furniture and employs the horizontal warp looms ; and that the manufacture of *la Savonnerie* represents the most advanced stage in the fabrication of what are called Turkish cloths.

We may add that the Flanders tapestry contains from 10 to $12\frac{1}{2}$ strands to the inch ; that of the Gobelins 21 to $22\frac{1}{2}$, Beauvais 26 to $27\frac{1}{2}$, Paris $18\frac{1}{2}$; Brussels 16, and Alençon 9.

If we would appreciate the characteristics of our manufactures in point of origin and quality, we must evidently first make ourselves acquainted with the differences between the Gobelins and Beauvais tapestries on the one hand, and the fabrics of *la Savonnerie* on the other hand ; and next distinguish the tapestry for hangings or the copies of pictures executed at the Gobelins from the tapestry for furniture executed at Beauvais. We trust that our readers will now be able to make this distinction.

REMARKABLE TAPESTRIES.

Tapestries of Aix—Anet—Angers—Arras—Aulnac—Auxerre—Bayard—
Bayeux—Beauvais—Berne—la Chaise-Dieu—Dijon—Middleburg—
Nancy—Paris—Reims—Toulouse—Valenciennes.

THE AIX TAPESTRY.

MADE at the beginning of the sixteenth century, this tapestry bears the arms of Henry III. of France, and those of William Warham, Archbishop of Canterbury. It came from England, but had been purchased at Paris in 1656. It is divided into twenty-seven compartments, representing the principal events in the lives of Jesus and Mary. It is worked in wool mingled with silk.

THE CHÂTEAU D'ANET TAPESTRIES.

These tapestries date from the middle of the sixteenth century—the time when the château of Diana of Poitiers was built. They came from the manufactory of Fontainebleau, founded by Francis I., and which Philibert Delorme, architect of Anet, was commissioned by Henry II. to superintend. They are four in number, but they must have formed part of a more numerous series which embellished a gallery or hall of the first story. They represent mythological subjects—The *Fable of Iphigenia*; the *Fable of Meleager*; the

Fable of Latona, and the *Fable of Orion*. In the borders are the arms of Diana of Poitiers, besides emblems and scrolls ornamented with inscriptions characteristic of this period. In the top border is a large *cartouche* containing the description in French verse of the subject represented by each tapestry. The upright borders consist of architectural features intermingled with caryatides, female figures, ciphers and emblems special to Diana of Poitiers. In the middle of the lower border is a large *cartouche* with figures and inscriptions.

Height 15 ft. 6 in., width 13 ft. 6 in.

THE ANGERS TAPESTRY.

Judging by the architectural decorations of the pictures, and the initials and arms with which they are ornamented, the tapestries bearing the name of the *Apocalypse* date from two periods—the fourteenth and the fifteenth centuries. They contain no less than forty-two subjects, on grounds alternately red and blue. The first subject, which is a sort of preface to the work, represents a man meditating on the *Apocalypse*, which is placed on a desk before him; a fabric enriched with fleur-de-lis and crosses forms a canopy above his head and a dossal behind his chair; butterflies whose wings are diapered with the arms of Anjou and Brittany are fluttering in the air; lastly, two angels at the summit of the canopy which shelters this personage, hold two standards bearing the arms of Anjou and the Cross of Lorraine. The first Apocalyptic scene exhibits St. John listening to the celestial voice which is speaking to him, and viewing the book in which he is going to write his vision, to send it to the Seven Churches which are before him, guarded by seven angels. In the forty-second compartment the angel who measures

the Holy City holds a golden rod ; he is taking St. John by the hand and leading him to the Heavenly Jerusalem.

THE ARRAS TAPESTRIES (CALLED ARAZZI).

These celebrated tapestries of the Vatican, executed at Arras (whence this name) for the decoration of the Sistine Chapel, were designed by Raphael in 1515-16. It has been asserted that they were not executed in Flanders till 1520, and that they did not arrive in Rome until after the death of Raphael ; but authentic documents prove that they were brought to the Vatican in 1518, and that this great master had the pleasure of seeing his work crowned with perfect success, for the enthusiasm of the Romans was indescribable. Vasari, speaking of these tapestries, says that 'they appear rather as if created by miracle than produced by the hand of man.' It is supposed that the Fleming Bernard Van Orley, who had studied under Raphael, superintended the fabrication of the *Arazzi*. These tapestries, the subjects of which are borrowed from the New Testament and the Acts of the Apostles, occupy a special gallery in the Pontifical Museums called the Gallery of the Arazzi.

The most admired are the *Miraculous Draught of Fishes* ; the *Massacre of the Innocents* (in three compositions) ; the *Cure of a Lame Man by St. Peter* ; the *False Prophet Elymas* ; *St. Paul in the Areopagus* ; the *Adoration of the Magi* ; the *Ascension* ; *St. Paul and St. Barnabas in the City of Lystra* ; *Jesus Christ appointing St. Peter his Vicar* ; and the *Death of Ananias*. The others represent *St. Paul delivered from Prison* ; the *Resurrection* ; the *Descent of the Holy Ghost* ; the *Appearing to St. Mary Magdalen* ; the *Supper at Emmaus* ; the *Conversion of St. Paul* ; the *Presentation in the Temple* ; the

Adoration of the Shepherds; the *Death of St. Stephen*; and the *Virtues* (Religion, Justice, and Charity, with two lions supporting the arms of the Church).

Admirable as regards the composition, the style of the figures, and the elevated treatment of the subjects, the *Arazzi* may also be considered masterpieces of the weaver's art, and thus confer the highest honour on the ancient manufactory of Arras which produced them, and the Flemish artists under whose superintendence they were executed. Not only are the minutest details of the costumes and accessories rendered with wonderful excellence, but the expression of the figures, the shading of the nude of the body, and the blending and harmony of the tints, are in every respect admirable.

These priceless treasures were twice saved from being lost. The first occasion was when, having been carried away by the troops of the Constable de Bourbon at the sack of Rome, they were returned by the interposition of the Constable de Montmorency. The second was in 1798, when, having been sold by the needy Pontifical Government to some Jews who, it is said, were preparing to destroy them after having taken out the gold thread, Cardinal Braschi succeeded in getting them back. Since that period the *Arazzi* have never left the Vatican; and Pius VII., in his anxiety for their preservation, determined that they should no longer be used, as had been the custom, to decorate the porticos of that palace at the feast of Corpus Christi.

The cartoons of Raphael have not fared so well. Thrown aside in some out-of-the-way corner of a manufactory at Arras after the *Arazzi* had been completed, they were purchased at the recommendation of Rubens by Charles I., King of England, who commissioned a weaver

named Cléen to reproduce them in tapestry. Then they were once more cast aside and forgotten. The efforts made by order of King William to discover them were but partly successful. Only seven cartoons were found in a chest, and they were so spoiled that a restoration appeared indispensable. This delicate work was entrusted to the English painter Cook,¹ who accomplished it skilfully. As thus restored, these seven Cartoons form one of the noblest ornaments of the Gallery at Hampton Court. They are those representing the *Miraculous Draught of Fishes*; *Jesus Appointing Peter Vicar of His Church*; the *Death of Ananias*; *St. Paul at Lystra*; the *False Prophet Elymas*; *Saint Paul at the Areopagus*; and the *Cure of the Lame Man*.

The *Arazzi* of the Vatican were not the only ones executed from the Cartoons of Raphael. The Berlin Museum possesses nine, of which seven are copies of the Cartoons at Hampton Court; the other two portray the *Martyrdom of St. Stephen* and the *Conversion of St. Paul*. Richly framed and protected by sumptuous curtains, these nine tapestries embellish the walls of the large rotunda which separates the vestibule from the picture Galleries. The Dresden Gallery possesses six *arazzi* of the seven which were sent to the Elector Frederic the Wise; these six tapestries, reproductions of the Hampton Court Cartoons (the absent seventh represented the *Death of Ananias*), were brought to light in 1790 by the Baron de Racknitz.

THE AULHAC TAPESTRIES,

IN THE PALAIS DE JUSTICE AT ISSOIRE (PUY DE DÔME).

These tapestries, which during the Revolution were carried away from a house at Aulhac and taken to Issoire,

¹ Henry Cook, a pupil of Salvator Rosa; died 1700.

are unfortunately much injured. They represent incidents in the Trojan War, and appear to have been executed in the latter half of the fifteenth century. Their composition is very remarkable for the period.

Height 14 ft. 3 in., width 7 ft. 9 in.

THE AUXERRE TAPESTRY (CALLED ST. STEPHEN'S).

The hangings which belong to the Hôtel Dieu at Auxerre are divided into four scenes. The first represents the Body of St. Stephen left in the place of his Martyrdom and exposed to the Beasts; two angels are carrying to heaven the soul of the holy deacon. In the second compartment is seen 'how Gamahel (Gamaliel) secretly, for fear of the Jews, carried the body of St. Stephen into the town called Capharnagala, and placed it in the Sepulchre.' In the third scene the Priest Lucian is informed three times in a dream by Gamahel of the place where the body of St. Stephen lies. The fourth scene sees Lucian revealing his vision to John, Bishop of Jerusalem. The arms of I. Baillet, Bishop of Auxerre at the end of the fifteenth century, appear on a column and on a well which separate two of the scenes.

THE CHÂTEAU DE BAYARD TAPESTRY.

This tapestry, like that of Aulliac, represents scenes from the Iliad:—Penthesilea, Queen of the Amazons, coming to help the Trojans, received by Priam and his Court; the said Queen in combat with Diomed, while Philomenes is engaged with Ajax, son of Telamon; Pyrrhus armed as a Knight with the customary Ceremonial of the Middle Ages. These various scenes are rendered with dramatic force; the figures are fine and the costumes rich and elegant.

This tapestry long adorned the great hall of the Château de Bayard, near Grenoble. It was taken to Lyons, where it was purchased by M. Jubinal, by whom it has been described and illustrated in his work entitled 'Anciennes Tapisseries historiées; ou collection des monuments les plus remarquables de ce genre qui nous soient restés du moyen âge, à partir du XI^e jusqu'au XVI^e siècle inclusivement' (Paris, 1838, 2 vol. in-folio).

Height 14 ft. 3 in., width 7 ft. 8 in.

THE BAYEUX TAPESTRY.

This is the oldest work of the kind known. It represents the history of the Conquest of England by William of Normandy, in a series of scenes whose subjects are explained by a Latin inscription. The series begins with the departure of Harold from the court of Edward, and ends with the battle of Hastings. The figures, rude and barbarous in the drawing but most expressive in gesture, are embroidered on linen canvas with wools of eight different colours, viz., light and dark blue, red, yellow, light and dark green, black, and dove colours. These colours are by no means distributed according to the nature of the subject. The filling in of the figures is done with wool laid flat and afterwards fastened down by chain stitches; the outlines, the articulations, and the folds of the dresses are edged with a kind of cording. The contours of the flesh are simply indicated by a blue, red, yellow, or green line. The historical scenes occupy a height of only 13 in., and are comprised between two borders in which are figured real or fabulous animals, scenes from the chase and from rural life &c. Mr. Frank Rede Fowke, in his magnificent work (London, 1875, quarto, with 79 plates),

thus describes the tapestry :—‘The ancient work of art preserved at Bayeux is a band of linen upwards of 230 ft. in length by about 20 in. in width, on which the history of the Norman Conquest is portrayed with the needle by means of woollen thread of eight different colours.

‘It contains 72 compartments or scenes, in which are figured 623 persons, 202 horses and mules, 55 dogs, 505 animals of other kinds, 37 buildings, 41 ships and boats, and 49 trees ; making a total of 1,512 objects. The historical part of the tapestry is chiefly confined within a width of $13\frac{1}{5}$ in., the top and bottom forming fantastic borders, containing lions, birds, camels, minotaurs, dragons, sphinxes, some of the fables of Æsop and Phædrus, feats of horsemanship, scenes of the chase, fishing, &c. Sometimes the border exhibits references to the history, containing allegorical allusions to the events represented.’

According to the tradition still extant at Bayeux this tapestry was the work of Queen Matilda. Another supposition attributes an English origin to it, as testified by the orthography of certain words, such as *ceastra*, *franel*, *æligyva*, &c.

Others maintain that the work, which from the earliest times has belonged to the cathedral of Bayeux, was fabricated by the order of Bishop Odo, brother of William the Conqueror, whose portrait appears there several times. Most archaeologists agree in regarding the Bayeux tapestry as a work of the eleventh century, their reason for this judgment being that the falcons have no hoods—these having been introduced only about the year 1200—the two V’s instead of W, the resemblance of the letters to those seen on the products of the eleventh century, the conformity of the costumes, arms, &c. Everything seems to indicate that

this remarkable tapestry was probably executed at Bayeux for Bishop Odo by native workmen.

This tapestry barely escaped being destroyed at the Revolution by soldiers employed in the commissariat, who were on the point of cutting it up to pack military effects in. Sent to Paris by order of Napoleon I. it was later on restored to the town of Bayeux, which in 1839 decided on building the gallery of the Hôtel de Ville where it is now exhibited.

The Bayeux tapestry has been drawn and otherwise copied several times. Reproductions of it specially deserving of notice are those in the 'Monuments de la Monarchie Française,' by Montfaucon; the 'Antiquités Anglo-Normandes,' by Ducarel; the 'Anciennes tapisseries historiées,' by M. A. Jubinal; the work by Fowke,¹ with its photo-engravings; and the full size facsimiles in photo-engraving of the South Kensington Museum.

THE BEAUVAIS TAPESTRIES.

Guillaume de Hollande, Bishop of Beauvais from 1444 to 1462, presented to his cathedral tapestries of *haute-lisse* which decorated the choir of that church until the eighteenth century. Several pieces of this decoration have perished; the fragments that have been preserved represent the *Acts of St. Peter, Apostle*. One of these fragments belongs to the Musée de Cluny and bears the following inscription which explains the subject, 'How the Angel led St. Peter out of Herod's Prison.' The other fragments which are preserved in the cathedral of Beauvais are, like the one just mentioned, remarkable for the richness of the costumes and the natural

¹ *The Bayeux Tapestry*, reproduced in autotype plates, with historic notes, by Frank Rede Fowke, 4to. London: Arundel Society, 1875.

expression of the faces. Other tapestries of the first half of the fourteenth century, and which are said to have been the production of the manufactories of Arras, but which very probably were executed at Beauvais itself, relate to the founding of various Gallic towns, and present figures of personages more or less apocryphal, to whom tradition ascribed their foundation ; such as Belgius, king of the Gauls, founder of Beauvais ; the Phrygian Paris, founder of Paris ; Lugdus, king of the Celts, founder of Lyons ; Remus, brother of Romulus, founder of Reims. One compartment presents a map with the names of countries, rivers, &c., spelt as follows : le Rhin, Souisse, Savoye, Méditerranée, Loyre, Aquitaine, Gironde, Gascoigne, France, Seine, Bretagne, Normandie, Picardie, Angleterre, Flandres, Artois, Holende, Ardene.

THE BERNE TAPESTRIES.

These are ten in number. Six of them were taken as booty at Granson and at Morat (1476) and appear to date from the first half of the fifteenth century. They represent the *Adoration of the Magi* ; the *Judgment of Trajan*, *St. Gregory of Nazianzus by his Prayers delivering the soul of that Emperor from Hell* ; *Cæsar passing the Rubicon* ; &c. The other four date from the first half of the sixteenth century, and represent the *Life of St. Vincent*. These tapestries, whose execution is remarkably beautiful and which are well preserved, are exhibited within the choir of the cathedral of Berne on special occasions, as, *e.g.*, at the opening of the Helvetic Diet.

THE CHAISE-DIEU TAPESTRIES.

The best archæological authorities agree in regarding these tapestries as not of older date than the beginning of the sixteenth or the end of the fifteenth century. They exhibit the arms of Jacques de Saint-Nectaire, last regular abbot of the Abbey of la Chaise-Dieu, and were presented by him to that monastery in 1518. But there is reason to believe that they were fabricated after the Cartoons of an Italian artist, perhaps even made in Italy—at Florence or Venice; the figures have an elegance of attitude and a nobility of type not to be found in the works of Northern schools. The fabric of the tapestry is rich and fine; the tissue is loom-woven, with woollen, golden, and silver threads. These tapestries are fourteen in number, three of which, square in form, measure eleven feet each way, and represent the *Birth, Death, and Resurrection of Christ*. A fourth is 28 ft. long and 6 ft. 8 in. high. The other ten are only 20 ft. by 6 ft. 8, and are each divided into three compartments separated by colonnettes; the centre compartment generally exhibits an event in the life of Christ, and the other two, scenes from the Old Testament prefiguring the New. Latin inscriptions explain and comment on the subjects.

THE DIJON TAPESTRY.

This tapestry represents three episodes in the *Siege of Dijon by the Swiss* in 1513. The first subject is the commencement of the siege by the allied armies of Switzerland and Germany, whose chiefs, Jacques de Watteville and Ulric of Wurtemberg, are on horseback, in full armour, in the foreground of the scene; near them the Seigneur de

Vergy, at the head of the volunteers of Franche Comté directing the fire of the artillery against the ramparts of Dijon, where a breach has been already effected, and on which floats the standard of La Trémouille. The militia of Dijon, commanded by the Master of the Horse, Jean de Bessey, and the Seigneurs d'Arcelot, d'Arc sur Thil, and d'Auvillars are preparing to resist the assault. In the background are seen the steeples of Dijon. The second subject has relation to the cessation of hostilities, which was attributed to the intercession of the Blessed Virgin; the image of Notre Dame de Bon Espoir is carried in procession with great pomp along the ramparts of Dijon; the clergy are arrayed in the most magnificent sacerdotal vestments; the chief magistrates, followed by the ladies of the city and the citizens, form a numerous and brilliant cortége. The background of the tapestry exhibits the church of the Jacobins and that of Notre Dame. In front the besieging army is preparing to retreat. The third subject is the enemy in actual retreat; a white horse is laden with two iron chests supposed to contain the gold which induced the Swiss to raise the siege; in the mid-distance, men of family or distinction belonging to Dijon are giving themselves as hostages into the hands of the Bernese and Imperial armies. In the background, within the church of Notre Dame, La Trémouille, Governor of Burgundy, is praying before the image of the Virgin.

These three subjects are divided by columns ornamented with garlands; above the capitals and within the field of the pictures there is a cipher which some writers have supposed to be the weaver's mark, but which there is better opinion for believing to be the monogram of the Admiral, Philippe Chabot, who governed Burgundy some years after

the raising of the siege of 1513, and who may very well be supposed to have given orders for the making of this tapestry. The style of the drawing shows that this work was executed soon after the event it portrays. The richly elaborated designs and quaint figures quite recall the French miniatures of the beginning of the sixteenth and end of the fifteenth centuries. This tapestry formerly belonged to the church of Notre Dame at Dijon; having at the close of the last century fallen into the hands of a dealer, it was bought for the city by M. Ranfer de Bretomère, mayor of Dijon from 1802 to 1806, and placed in one of the rooms of the Hôtel de Ville; it has since been transferred to the Museum.

Length, 32 ft. 9 in.; width, 8 feet.

THE MIDDELBURG TAPESTRY.

This piece of tapestry is divided into three compartments representing the victories of the Zealanders over the Spaniards in 1574; inscriptions in Latin verse explain each subject. This interesting tapestry, executed in 1593 by Jean de Maegt, of Middelburg, was formerly placed in the palace of the States of the province of Zealand. It was exhibited at the Paris *Exposition Universelle* in 1867, in the gallery *de l'histoire du travail* (History of Labour).

THE NANCY TAPESTRY.

This comprises two quite distinct subjects: one, *Ahasuerus revoking his proclamation against the Jews*, in presence of Esther, Haman, and Mordecai; the other is an allegory whose purport is to show the ill-effects of good living. The personages of this latter scene bear their names written on them. The hosts are called, *Dinner, Supper, Banquet*; the guests,

Pastime, Good Company, Gluttony, Daintiness, Your good health, Compliance, Habituation. After the repast their guests are attacked by certain very disagreeable personages—*Apoplexy, Paralysis, Pleurisy, Colic, Quinsy, Dropsy, Jaundice, Gravel, and Gout*; they are aided by *Sobriety, Pill, Clyster, &c.* The inscriptions in black-letter explain the scenes. Unfortunately the tapestry is incomplete and the conclusion is lost; the tapestry having suffered cutting and interpolations at various periods. The costumes, ornaments, and furniture, and the style of the work itself belong to the fifteenth century. This tapestry decorated the tent of Charles the Bold when that Prince went to besiege Nancy (1477); it came into the hands of the Lorrainers. It embellished the palace of the Dukes of Lorraine till the time of Charles IV., who presented it to his sovereign court. It is now in the Lorraine historical museum.

Length, 82 ft. ; width, 13 ft. 1½ in.

THE PARIS TAPESTRIES.

The Musée de Cluny possesses several very valuable historical tapestries, the products of several manufactories. At the Louvre is a piece of tapestry which belonged to Richelieu, and which Charles X. bought of the painter Revoil; it represents a *Miracle of Saint Quentin*, and measures 27 feet 4 inches in length by 13 feet 1½ inches in height. It is framed in a magnificent border decorated with foliage, fruits, and various designs. The dresses, the character of the designs, and even the style of execution, seem to indicate a Flemish origin.

Among the masterpieces in the Gobelins gallery we may mention the portrait of Louis XIV. by Rigaud (the original

of which is at the Louvre) executed in tapestry by M. Collin, an admirable work ; Titian's *Assumption*, an immense piece, measuring 23 feet in height, is also to be seen there, a very successful work (the original of the latter is at Venice) ; reproductions of several paintings by Boucher, delicately finished pictures, difficult to render on account of their light indescribable rose-tints ; a head after Nicholas Poussin by Marie Gilbert, &c.

THE REIMS TAPESTRIES.

These tapestries consist of ten pieces ; they were given to the Church of St. Remi, in 1531, by Robert de Lenoncourt, Archbishop of Reims.

The subjects are as follows : The *Birth of St. Remi*, his *Alms* and *Miracles* ; the *Battle of Tolbiac*, the *Baptism of Clovis*, the *History of St. Genebaut*, and *Clovis punishing a Miller for disrespect to St. Remi* ; *St. Remi raising a dead man to life*, and several other actions of that Saint ; the *Plague of Reims*, and lastly the *Glorification of St. Remi*.

These tapestries—remarkable for the skill displayed in the work, the life-like and picturesque composition of the various subjects, and the ability shown in the drawing of the figures—were engraved in 1838 from drawings by Victor Sansonetti. The Cathedral of Reims possesses other tapestries, the gift of Robert de Lenoncourt in 1530, portraying the *Life of the Virgin*.

THE TOULOUSE TAPESTRY.

This tapestry now belongs to the Cathedral of Angers. It formerly decorated the Church of St. Saturninus at Toulouse, and represents three scenes from the Life of St. Saturninus, Bishop of that city.

In the first compartment is a representation of Christ receiving St. Saturninus into the company of his seventy-two disciples ; and in the background are the *Crucifixion*, the *Resurrection*, the *Ascension*, the *Descent of the Holy Ghost*, and the *Miraculous Draught of Fishes*. The second subject presents the *Farewells of St. Peter and St. Saturninus*, *St. Paul giving his commission to St. Saturninus to preach the Gospel*, and *St. Saturninus building a church*. The third scene is the *Martyrdom of St. Saturninus*. These compositions are framed in pilasters ornamented with grotesque designs.

THE VALENCIENNES TAPESTRY.

This represents a *Tournament* ; twelve knights in armour, and mounted on richly caparisoned horses, are engaged in fierce combat with the dagger ; the chivalric lances have been broken and their splinters strew the lists. The general arrangement of this composition is perfect ; a remarkable harmony prevails between its various parts ; the rules of perspective, which are often disregarded in tapestry, are here carefully observed. The border is ornamented with 20 shields, presenting, as far as the faded colouring enables us to ascertain, the arms of families of the district of Liége and the Rhenish provinces. This tapestry was fabricated in Flanders in the fifteenth century ; it was discovered in 1830 in a garret of the Hôtel de Ville, and it now occupies one of the large rooms of that building.

Width, 18 ft. ; height, 16 ft. 5 in.

PAINTED TAPESTRIES.

Painted tapestry of the Fifteenth Century—Paintings on Canvas in imitation of ancient tapestry—Their adaptation to the purposes of interior decoration—Contrast of Colours—Borders.

ALTHOUGH the quantity of works of the kind produced by the looms of France and the neighbouring countries is enormous, tapestry of real artistic value is very rare; its cost is therefore sometimes excessive, and it is in all cases too expensive for ordinary amateurs. This consideration and the difficulty of using it for the decoration of modern dwellings on account of its uncertain dimensions, has led to the endeavour to obtain a substitute by quicker and less expensive means. Hence the idea suggested itself of producing painted tapestry on canvas prepared for this purpose. The idea however was not a new one, but as old as the fifteenth century, for the Hôtel-Dieu of Reims has preserved a great number of painted tapestries, which date from that period. M. Vitet was the first to call attention to them, and this is what he says of them: 'The hangings of the Hôtel-Dieu at Reims are not tapestries, but large sheets of painted canvas, intended probably to be copied by weavers of tapestry. These hangings were most of them painted about the middle of the fifteenth century. The drawing is free and bold, the colours laid on with a master hand; they are pictures of

great merit, apart from historical interest and their value in point of rarity and singularity. 'The Hôtel-Dieu of Reims still possesses twenty-seven of these paintings, eleven of whose subjects are scenes from the *Mysteries of the Passion*; seven, illustrating *The Wrath of Our Lord Jesus Christ*; ten, the *Most admirable Mystery of the Old Testament*. Three compartments are occupied by *portraits of Apostles*.'

It is not known at what period the Hôtel-Dieu of Reims became possessed of these works of art. It is extremely probable that they were, if not bequeathed to it, at least deposited in this building by the Chapter of Notre Dame, at whose instance they were executed. We know for certain that for a long period these hangings have been regarded as part of the furniture of the Hôtel-Dieu.

Oil-painting was applied to tissues and often combined with the effects of woven material in the time of Henry II., Louis XIII., and Louis XIV.; proof of this is to be found in the accounts of the disbursements of that period, in which the canvas and the colours are mentioned.

The great tapestry of Louis XIV., discovered in the Tuileries, and kept in the Garde-meuble, gives a notion of this kind of painting, which has long since fallen into desuetude.

It appeared, therefore, that at a time like the present, when a taste for art is daily gaining ground in all classes of society, the revival of this neglected style of decoration, and the invention of means that would place its productions within the reach of the many, would be a veritable boon and afford a new source of high æsthetic enjoyment.

This revival, however, presented many difficulties of a particular kind: the manufacture of canvas whose texture should be an exact imitation of the various kinds of

tapestry, and the securing of colours, which while easy to apply to these tissues, should be at the same time fast and brilliant.

The difficulties of this double problem have, however, been overcome. Proper colours have been prepared, and, as will be seen in due course, canvas may now be had—expressly manufactured for painted tapestry—of remarkable pliancy, and which perfectly fulfils all the required conditions. There are fifteen or twenty different kinds of canvas, and they are all to be had in widths sufficient for paintings of the largest dimensions. Further explanations will show the advantages afforded by the variety and large dimensions of the canvas.

To painters, decorators, and architects this invention will be a real boon, as it will enable them to obtain beautiful painted hangings, possessing all the merits of those tapestries which are the most harmonious in colouring and effective in drawing, with every other advantage belonging to this kind of decoration, without the drawbacks of slow production and high price.

An essential advantage also offered by this mode of decoration is the possibility of at once producing an original work—to which the best renderings are always inferior. To be assured of this we have only to call to mind the *chef-d'œuvres* of the Gobelins: we feel that despite all his skill the weaver is only the translator of a conception not his own.

By superseding the common-place paper-hangings, these painted tapestries, which afford the means of a really artistic decoration, will greatly contribute to the awakening of a love for fine art; for each piece will have an intrinsic value, since it will be an original work, and will be so much the

more decorative as it will have been designed and painted for the particular place it occupies.

At the present day we too often sacrifice the interior decoration of our buildings to exterior display, as if the contrary were not more rational. But a reaction is, we believe, setting in, and architects who give such proofs of skill where they have full play for it, will bestow more of the resources at their disposal on the ornamentation of interiors, in which they will find these painted hangings a valuable aid; for no form of mural decoration can compare with them in point of taste, elegance, harmony, and richness of effect, or even in cheapness.

CONTRAST OF COLOURS.

It is very important that both the painter and the weaver should be thoroughly familiar with the physical law of the contrast of colours. The principle of contrast is the reverse of that of mixture. Thus, while yellow and blue, properly mingled, produce green, an orange-coloured stuff in juxtaposition to a blue stuff appears of a brighter orange, and the latter takes a more violet hue.

As the phenomenon occurs every time two colours are seen together, we see how important to every artist who uses colour is the observation of this comprehensive law.

The painter who is ignorant of it cannot intelligently and with full consciousness of the grounds of procedure, copy the colours of any design whatsoever; because these colours, seen together, produce a sensation different from what they would produce if they were seen apart.

The phenomena of contrast, classed as simultaneous contrast, successive contrast, and mixed contrast, enabled M. Chevreul more than thirty years since, to place instruction

in the perception of colour on a basis of certainty which was previously lacking.

We now know that the contrast of two colours in juxtaposition affects both the tone and the colour. When, for instance, the neighbouring colours are of different tones, the deepest appears deeper than it really is, and the other proportionally lighter.

When the colours belong to different scales, they affect the eye as if the complementary colour of the one were added to the other. Physicists call complementary colours the two colours optically pure whose mingling produces white. When the colours placed together are yellow and blue, the violet, which is complementary of the yellow, is added to the blue, and the orange, which is complementary of the blue, is added to the yellow; at least, these are the sensations we experience as the result of the colours in juxtaposition—effects, however, of which we are still far from having found a satisfactory physiological explanation.

It is only by the observance of the law of contrast that white or grey designs on a coloured ground can be prevented from appearing united with the colours complementary of that ground. The means consist in slightly tinting the white or grey with the colour of the ground. White, or more strikingly a grey ornament, on a blue ground will assume a russet hue; by tinting it with blue the russet-tint disappears.

These and the following observations are of special importance as regards the execution of painted tapestries such as those we shall treat of further on; the artist or amateur should never lose sight of them. He must remember them in the selection of designs for tapestry, and take account of the impossibility of defining forms so sharply

as in painting. Hence the designs should as far as possible present unblended colours, and the contrast of colour and tone should conduce to render the forms distinct at a distance at which the groovings and striations of the tapestry cease to be visible. Tapestry, or paintings on canvas in imitation of it, executed in contravention of this rule, will always have a too sombre an effect.

To charm the eye and lead the imagination into the land of dreams by enchanting visions is the object of Oriental art, and this is the effect sought in the tapestries of the East. Colour forms their principal charm. The ornamental design is derived from natural forms, but with an interpretation which allows considerable scope for fancy. Arabesques, scrolls, and interlacings are regularly designed, but are never stiff. Geometry plays an important part in the arrangement of the lines, but the richest tones profusely shed their warm rays over these combinations.

Long before tapestry was known even by name in Western Europe, the Orientals were manufacturing the most beautiful fabrics. Our earliest models were therefore derived from the East. Unfortunately we have departed from them, and, disregarding the essential conditions of true decorative design, instead of tapestries we have made pictures.

It is true that the greatest painters of their respective periods (Mantegna at the close of the fifteenth century, Raphael at the beginning of the fifteenth, Rubens in the earlier part of the seventeenth, and Boucher in the eighteenth) devoted the best efforts of their genius, or—in default of genius—of their talents, to the painting of cartoons for tapestry. But their compositions, it should be observed, were expressly designed for the tapestry-

looms of Flanders or the Gobelins, and the painter did not fail to consider the special requirements of the case. He worked as much as possible in flat, *i.e.* unshaded tints, and his colours were simple rather than blended. The cartoons themselves resembled tapestry; and it is certain that the tapestry made from the designs would never resemble pictures properly so called. This is the essential consideration. We must not confound works of art that differ in kind; each should preserve its special character. A piece of tapestry which does not present the appearance of tapestry is a hybrid product which has no name in the language of art. In fabricating such mongrel work we produce two bad works at the same time, a bad tapestry and a bad picture.

In accordance with the principles we have been explaining, the effects which tapestry, and, we may add, the imitation of tapestry, can produce have been ascertained; it has long been used for interior decoration, but most of the specimens we now see are more or less faded; the effect would, therefore, be greatly enhanced if these appeared in all the brilliancy of fresh colours.

Original works might, however, be executed, without deviating from the style adopted for the interior decoration of a public edifice or a private dwelling. We may add that the more general adoption of this kind of decoration in furnishing would be readily welcomed by the public, since a taste for such works has been widely developed.

ORNAMENTAL BORDERS.

For the guidance of amateurs who are adopting tapestry-painting for the ornamentation of room-walls or for decorative panels, we may remark that according as the subjects of

the painting consist of figures or of ornament simply, the borders assume very different degrees of importance. On this point we shall cite the remarks of M. Darcel.

‘Borders usually constituted an important part in tapestry designs. Though in the Middle Ages they were altogether absent or consisted of only a narrow edging whose effect was insignificant, at a later date the finest tapestries were regarded as incomplete unless framed in a border forming part of the general design.

‘At the Renaissance the borders were widened. They were of endless variety, and consisted of ornaments of more or less classical character, combined with figures. Generally border designs of small pattern accompanied the large figures composing the central subject, but care was taken to give firmness to certain parts by the use of ornaments on a larger scale. The middle of the horizontal borders, and especially the corners, were marked by shields and medallions, which were sometimes also interpolated in the upright borders.

‘In the time of Louis XIV. upright borders in the form of flowering stems were for a short time in vogue; they were suggested by the wish to adopt running designs intended for the decoration of too narrow piers. Later on, small figures were introduced, combined in the most graceful manner with slender foliage and delicate scrolls contrasting with straight or angular designs. The ornament stands out on a ground in which gold is the prevailing tint, and the tone of the border is generally lighter than that of the subject.’

The above hints will be useful to artists who may have to design or furnish a complete set of tapestry-paintings for buildings of any particular style. The amateur artist especially, who undertakes work of this kind, should give

them careful consideration as likely to aid him efficiently in its successful prosecution.

By facilitating the production of works of art we contribute to the enjoyment and love of them, and thereby to the elevation of the mind and the advancement of human progress; for while the statues of false divinities, to which humanity has at various times done homage, have one after the other been displaced from their pedestals, those of Science and Art are destined to perpetuity. The first bestows the greatest material good, and the second the highest intellectual enjoyment.

PART II.

*PRACTICAL LESSONS IN TAPESTRY-PAINTING WITH
LIQUID COLOURS.*

REQUISITES FOR THE STUDIO AND PRELIMINARY
OPERATIONS.

BEFORE considering in its practical details the process of which it is our purpose to treat, we deem it desirable to give some information respecting the appliances which are necessary for its proper execution, and to explain as briefly as possible the use of the various requisites for the studio.

THE EASEL.

The winding up easel is the best for the purpose, being the only one capable of supporting canvasses of any size.

For pieces of exceptionally large dimensions, a wooden rail may be affixed to the top of the upright, the width of the stretcher on which the work has to be done; the stretcher is fastened against this rail, and thereby acquires the steadiness which is absolutely requisite.

THE STRETCHING FRAME.

The stretcher is indispensable for straining the canvas; it should be made like picture-stretchers, that is, the frame

should be bevelled so that the canvas may touch only the outside edges. It should always be an inch or two longer each way than the size of the subject to be painted.

If the stretcher much exceeds a yard in width, it must be strengthened by cross-pieces to keep it stiff, as the canvas, when wetted by the colour, shrinks, and may warp the stretcher.

The wedged stretcher may also be advantageously used ; it allows of the canvas being re-stretched at pleasure.

It need scarcely be remarked that the canvas should always be clear of the wood to prevent the running of the colour in the latter, which would be very injurious to the effect.

THE CANVAS.

The canvas called *Binant canvas* is that which we prefer ; being woven with the yarn prepared for this kind of painting, it has an especial affinity for the liquid colours.

The great widths of various dimensions in which this canvas is made enables it to be used for decorations of all forms and sizes. They may be had in twenty varieties or textures.

Those of square grain, for instance, serve—

Nos. 11 and 17, for imitations of ancient tapestry with fine and irregular stitch.

Nos. 12, for ancient square stitch tapestry, of which the famous Bayeux tapestry is one of the finest examples.

Nos. 15, 16, 19, 20 and 21—called *points Gobelins*—as well as Nos. 13 and 14—fine and coarse ribbed reps—suit all other kinds of tapestry, from the tapestries of Flanders, Saumur, Fontainebleau, &c., to our tapestries of the Gobelins, Beauvais, and Aubusson.

For the Flanders tapestries :

Of 2 yds. and upwards, Nos. 14 and 21 are used.

Of 1½ to 2 yds. no. 16.

Under 1½ yds., Nos. 13 and 15.

For the tapestries of Beauvais, Gobelins, and Aubusson (*haute lisse* and *basse lisse*).

Of 2 yards and upwards, No. 16 is used.

Of 1 to 2 yards, Nos. 13 and 15.

Under 1 yard, Nos. 19 and 20.

When the copy to be made is to be of the size of the original, it is best to use the canvas which contains as many threads to the inch as the original.

When a stock of canvas is kept it should be protected from the dust; and it is well to beat the dust out of that which is being worked upon, every two or three days.

FASTENING THE CANVAS ON THE STRETCHER.

When chosen the canvas should be cut one or two inches larger than the size of the stretcher.

Then it is spread on a table or clean floor, and the stretcher placed on it, with the bevelled side downwards, of course; and the four corners are fastened with small sprigs pushed in a little way. One is put in the middle and at the corners of each side to keep the canvas in place.

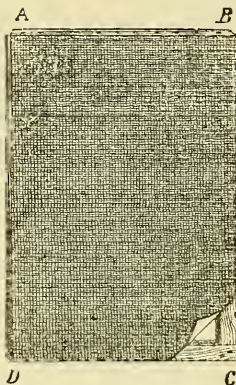
The stretcher may now be taken up and held in a vertical position to finish the straining, the sprigs being put in two inches apart. When one side is tacked, the opposite is done, and so with the other two.

It is very important, especially for the Gobelins canvas, to strain it so that the strands or ribs are kept straight and parallel to the edges of the stretcher. This is easily managed

as follows: Let A B C D (fig. 1) represent the stretcher. After having pinned the canvas at the corners and middle, the stretcher is raised up in order to fasten the side A B (*straight in the grain*) by gently pulling from A to B.

The temporary sprig in the middle of the side A D and those at the corner D are withdrawn; the corner D is tight-

FIG. 1.



ened by pulling from A B, and that corner is permanently fastened. The corner c is next tightened by a pull from c to B so as to get the same number of strands or ribs between c and B as there are between A and D; the side c D is nailed, keeping the rib parallel to the edge; and so on with the sides A D and B C.

Care must be taken not to strain the canvas too tightly, for in painting the moisture will render it too rigid and the strands will part company and no longer retain the colour. And on no account must the canvas be wetted in order to stretch it; the puckers, when there are any, are not got rid of by stretching, but in the course of the work; the moisture of the colours makes them disappear.

Where much work is done in tapestry-painting a good

many stretchers will be accumulated, but in the case of a design whose dimensions do not agree with any of them one larger than the canvas is selected and the canvas is stretched upon it in the following manner.

Let $A E F G$ (fig. 2) represent a piece of canvas and $A B C D$ a stretcher of larger size; two sides of the canvas, $E F$ and $F G$ are hemmed to prevent it from unravelling. Then the two sides $A E$ and $A G$ are fastened on the stretcher in the way above described; and with ordinary twine one end of

FIG. 2.

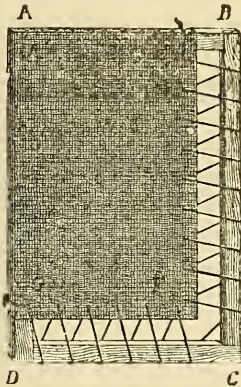
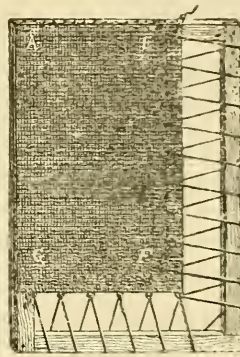


FIG. 3.



which is fastened at B and with a packing needle, the canvas is corded to the uncovered sides of the stretcher (at intervals of about two inches), the canvas being strained by drawing the twine at each loop, taking care, as before explained, that the strands $C F$ of the edge of the canvas are everywhere parallel to the edge $D G$ of the stretcher.

When working with Gobelins or Rep canvas, the edges $E F$ and $F G$ (fig. 3) of the canvas are nailed on a bar of wood an inch wide and three quarters of an inch in thickness. The needle is put through near the bar as at $E F$, or— which is preferable—through rings previously screwed in the edge of

the bar as at G F. As the pull acting on the bars strains the canvas equally along its height and breadth, the undulations caused by the pull of the cording are avoided, and the strands or ribs are kept, as they always should be, straight and parallel.

COLOURS.

The names of the liquid colours are the same as those of the colours used in water-colour drawing.

They are as follows :

Ivory Black	Light Red
Payne's Grey	Red Lead
Sepia	Vermilion
Burnt Sienna	Ultramarine
Vandyke Brown	Cobalt Blue
Raw Sienna	Prussian Blue
Roman Ochre	Indigo
Cadmium Yellow	Bright Oxyde of Chromium
Deep Chrome Yellow	Olive Green
Light Chrome Yellow	Hooker's Green
Carminé	Violet Carmine

These twenty-two colours suffice in most instances ; they are very fast colours.

For delicate work requiring fresh tints, the following colours may be added to the above list :

Madder Lake	Rose Madder
Purple Lake	Purple
Solferino	

These fugitive colours should be sparingly used.

Pearlash and picric acid are also used ; the former to remove colour in certain cases ; the latter, in crystals of a fine yellow, on which ordinary water is poured as required, gives a solution which serves for mixing colours and for washes.

POTS.

The pots should be of porcelain or glazed pottery, metal being rigorously excluded.

These pots should be straight and without a lip; those used for preserves, drugs, or perfumery are well adapted for the purpose.

Several sizes are required :

No. 2, $1\frac{1}{6}$ in. high.

No. 2, $1\frac{1}{2}$ in. „

No. 3. 3 in. „

No. 4. 4 in. „ (two).

One of these last will hold the water intended for spreading the colours; the other that for washing the pencils; and in each case the water should be often changed.

BOTTLES.

The bottles should be of clear glass.

Two kinds are necessary, large and small :

The larger, holding three or four ounces, are for keeping the colours in; they will form the store from which colours will be taken when required.

The smaller, intended to stand in the palette, and whose neck should be rather wide so as to allow of the brushes being easily dipped in.

Both large and small should have glass stoppers. On no account should corks be used; they are apt to stick to the sides of the neck and break in being withdrawn, leaving impurities which affect the colour.

Even the glass stoppers should be rubbed with grease

to prevent them from sticking too tightly ; tallow is best for this purpose.

The store bottles should always be well stopped ; but the small bottles may remain open without harm during work-time.

When colours have to be mixed together, it is necessary to avoid as much as possible dipping the brushes alternately into different bottles ; it is best to pour a little colour on the palette so as not to dirty the colour in the bottles.

It is needless to add that when a bottle has been emptied it should be carefully cleaned before re-filling.

THE BRUSHES.

Three medium length sable pencils are required, of three different sizes. These pencils are for outlines and any fine touches in small work. Half-a-dozen short hair round hog hair brushes of various sizes, like those for oil-painting ; these brushes are intended to be used for filling flat tints within the outlines and for the laying of smaller tints.

Six brushes, called tapestry brushes, made purposely (fig. 4) for the large washes in trees, skies, ground, dresses, &c.

FIG. 4.

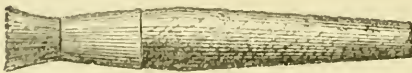


FIG. 5.



Some short hog hair brushes (fig. 5) complete the assortment ; they serve to make the colour penetrate into the grain of the canvas.

All these brushes, selected as hard as possible, will improve by a little use.

One set of brushes should, as far as possible, be made to serve for colours of the same scale ; thus the brushes which have been used for green tones should not be employed for bright yellows or for reds, as that would sully each of the tones.

Four series of brushes suffice ;

One for greens.

One for browns.

One for blues.

One for reds and yellows.

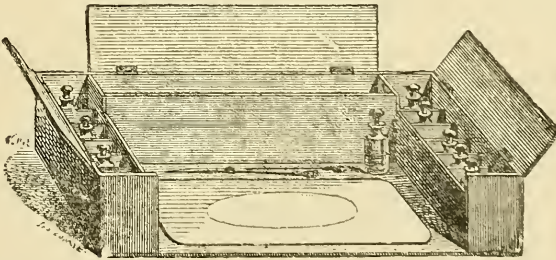
SPONGES.

Two sponges of medium size, but of fine quality, are required, and they should be close in texture. One will serve for washing the canvas, the other for wiping the brushes on.

THE PALETTE.

The palette is generally a thin wooden board, around which are compartments for placing in their due order the bottles containing the colours for use (fig. 6).

FIG. 6.



These bottles should always remain in the same order.

The brushes are placed in front of the compartments or in a box of their own, which is preferable.

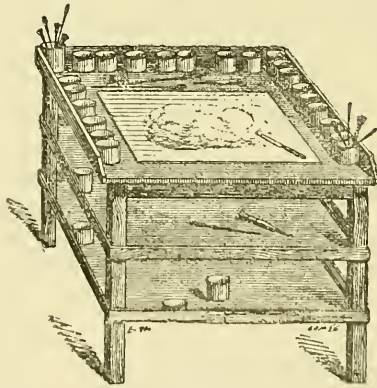
In the middle of the palette a hollowed plate of porcelain or ground glass on which are mixed colours required in small quantity, as when trying tints and for finishing touches.

The pots containing the colours are ranged in front of the compartments. On the right are the two water-pots and the sponges.

PAINTING TABLE.

For the processes here described we have devised a table palette on which everything required, without exception, may be placed on shelves (fig. 7).

FIG. 7.



This table serves at the same time for a palette. It may be mounted on castors, so as to be moved as the work requires.

THE MAHL-STICK.

The mahl-stick is so well known that we mention it here only to recommend its use and to condemn the bad habit

which some have of resting the hand immediately on the canvas.

PAPER AND POUNCING.

The sketch of the subject to be painted should always be previously drawn on 'papier bulle' (French sketching paper) not fluffy.

This paper is manufactured in sheets or in rolls, and is the paper used for pouncing.

When a piece of tapestry or a painted design has to be copied, and the copy is intended to be of the same size as the original, a tracing may be made which will serve for pouncing. Tracing paper, which is made in large sheets or in rolls, will suit in most cases; for tapestries that are somewhat faded, however, it is sometimes necessary to employ 'Végétal' tracing paper, which is much more transparent and stronger than the former.

When either of these tracing papers is employed, and the tracings have to serve for the sketch, the drawing should be pricked from the back, that is on the side opposite to the sketch, and consequently to the surface on which the pounce is rubbed. As the prickings stand out on the front side of the drawing, they retain the pounce better and exhibit the design more clearly than papers that are too smooth, pricked on the right side.

THE PRICKER.

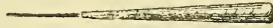
The pricker is simply a needle whose head is driven into a bit of wood—a brush-handle for instance.

Laying the paper perfectly flat on a woollen blanket folded double, the lines of the drawing are pricked through, the needle being held strictly upright. The design is then re-

peated on the other side of the paper by a series of holes which should be sufficiently close together to clearly mark the design without being close enough to cut the paper.

Ready-made prickers can be bought, called tracing-points, (fig. 8), which are so contrived that the needles may be replaced when they break, which often happens.

FIG. 8.



The necessity of holding the pricker quite upright cannot be too strongly insisted on. If this is neglected the pounce-powder will not go through the holes.

THE PRICKING WHEEL.

The pricking wheel resembles the rowel of a spur with the stem fixed in a wooden handle (fig. 9).

FIG. 9.



Instead of placing the design to be pricked through on a blanket, it is placed on a board of soft wood; poplar without knots is well fitted for the purpose: the roulette is run along the lines of the drawing while pressed sufficiently for the holes to be well marked.

The pricking wheel cannot be used for small details; but for long straight lines—those of architecture, the chief curved or swelling lines of trunks of trees, the larger folds of draperies &c.—it is very useful, and considerably shortens the rather tiresome work of pricking through. It needs a little prac-

tice to use the instrument properly, its only drawback being that of tearing the paper.

THE POUNCE-BAG.

The pounce-bag is made with a square bit of canvas rather worn but without holes, the interstices of the warp and the weft forming a sieve.

On this rag is spread a fine powder—black or any other suitable colour. The corners and sides of the rag being gathered up, they are tied together with a string, and the pounce-bag is thus made (fig. 10); the powder must not be

FIG. 10.



too tightly compressed within the canvas, otherwise it will not readily sift through.

To pounce a drawing the bag is rubbed on the pricked paper, which is fastened to the canvas by means of a few drawing pins on the edges of the stretcher. Only a slight pressure should be applied to the bag, so as to leave the contents a little play; passing through the cloth and the holes of the pricked design, the powder lies on the canvas and indicates the line. It is necessary to rub carefully and to avoid any tapping, which would have the effect of spreading the powder on the canvas and rendering the lines indistinct.

The powder of charcoal finely comminuted and well sifted is preferable to any other; it adheres to the canvas sufficiently to permit the drawing to be outlined, and is easily brushed off when that is effected. We shall say more of this advantage further on.

When the part on which a design has to be pounced is too dark to render the charcoal dust visible, *talc* is used, as it supplies the only white powder that is available for the purpose. Chalk cannot be thoroughly removed; whiting will not pass through the pounce-bag; and lime, besides producing a dust disagreeable to breathe, and irritating the eyes, affects the colours. Plaster of Paris might also be used for the purpose, but only by keeping the pounce-bag exceedingly dry.

For pouncing on fine and very white canvas, such as the Gobelins Nos. 13, 15, 16, 19 and 20 of the series of *Binant canvas*, a grey powder is made use of, obtained by mixing wood ashes and charcoal dust. This powder, which should be well sifted, does not soil the outline.

DRAWING-PINS.

Small steel points riveted into disks of brass. They serve for temporarily fastening paper patterns or pouncing-sheets. Two or three dozen are enough for a studio.

TAPESTRY PAINTING ON FLEXIBLE CANVAS.

LIQUID COLOUR PROCESS.

EXECUTION OF LANDSCAPE (PL. V.).

FIRST LESSON.

IN copying the landscape (Pl. V.), which is the reproduction of a Flemish rural subject, the artist must proceed thus :

As the painting will be 3 ft. 3in. wide and 5 ft. high, the canvas must be fastened on a stretcher 3 ft. 5 in. by 5 ft. 2 in., so as to leave an inch or two of margin for fixing the painting in its ultimate destination when finished.

The canvas being well stretched, as previously described, a sheet of 'bulle' or cartridge-paper of the same size is fastened on it by drawing-pins stuck in the edge of the strainer ; this sheet of paper is intended for the pouncing.

CHARCOAL SKETCHES.

The canvas arranged as above being placed on the easel, a beginning is made. With a charcoal pencil, and the lightest touch possible, the trees, the undulations of the

ground, the bridge, the stream, and the steeple in the background are indicated. The main outlines thus sketched in, and their proper places and proportions according to the copy marked, the next thing is to denote more in detail the foliage, the trunks of the trees with their exterior lines, the portion of the ivy-leaves on the left-hand tree, the plants in the foreground, the arch of the bridge and the causeway, the bushes of the middle and farther distance, and the houses and steeples on the horizon.

After blowing lightly on the marks to remove the excess of charcoal, the outlines are drawn as carefully as possible, so as to get a perfectly distinct drawing such as is shown in B (Pl. I.).

POUNCING OF THE DRAWING.

The paper is taken off the canvas, and the drawing is pricked through and pounced. In performing this last operation it is well to make sure that the drawing is everywhere distinctly marked. To do this the pins should be withdrawn from the bottom and sides, and the paper cautiously lifted to see whether any part of the outline is left unmarked. If it be so, the sheet which is always held by the top pins is laid down again, and the pounce-bag rubbed once more over the defective parts.

When the whole is well pounced, the paper is quite removed and the design is seen dotted on the canvas as at A (Pl. I.).

LINING-IN.

The next thing to be done is to line-in the drawing as at B (Pl. I.).

In order to hinder drops of colour from falling on the

canvas, the stretcher is permanently fastened on the easel, care being taken to lean it slightly forwards.

A fine sable pencil is used, and colours sufficiently diluted with water to render the outline rather faint, so that it may not be too marked at the completion of the work.

This lining should be done with colours appropriate to the tone of the objects to be painted: thus, for the foliage and plants a green tone is used; for the trunks of the trees and the ground details, burnt sienna. It will be readily understood that it is indispensable to make the outline as fine as possible.

The design thus lined-in, the canvas must be tapped with a switch, to shake off all the pounce-powder, which will disappear completely, if nothing besides pounded charcoal has been used, as previously recommended.

PREPARATION OF THE COLOURS.

For executing the tapestry design in question three scales of colour are required.

The foliage, plants, and turf are of two different scales. One is *blue green*, the other *yellow green*. The ground and the bridge are of another warmer scale. Each scale consists of four tones whose subdivisions are as follows:—

BLUE-GREEN SCALE.

For the ivy and the foliage of the left-hand tree, the top of the foliage of the right-hand trees, the water, the trees of the background, the banks, and the plants of the foreground.

1st TONE (light).	— Raw Sienna.
	Light Chrome Yellow.
	Olive Green.
	Pure water (in considerable quantity).

- 2nd TONE (local). —The same mixture as the first tone, but more Raw Sienna, and the addition of a touch of Ultramarine.
- 3rd TONE (for defining).—Ultramarine.
Raw Sienna.
Payne's Grey.
Chrome Yellow.
- 4th TONE (touching up).—Prussian Blue.
Ultramarine.
Yellow Ochre.

YELLOW GREEN SCALE.

For the right-hand tree, the bush at the foot of the tree, and part of the turf about the bridge.

- 1st TONE (light). —Raw Sienna.
Chrome Yellow.
Olive Green.
Water (less than in the blue gamut).
- 2nd TONE (local). —Prussian Blue (a little).
Raw Sienna.
Vegetable Green.
Water.
- 3rd TONE (defining). —Prussian Blue.
Vegetable Green.
Raw Sienna (very little).
Burnt Sienna (very little).
Water.
- 4th TONE (touching up).—Cassel Earth.
Burnt Sienna.
Vegetable Green.

WARM SCALE.

For the ground, the bridge, and the tree-trunks.

- 1st TONE (light). —Raw Sienna (a little).
Cassel Earth.
Payne's Grey (a little).
Water.

- 2nd TONE (local). —Raw Sienna.
 Burnt Sienna.
 Cassel Earth (a little).
 Water.
- 3rd TONE (defining). —Burnt Sienna.
 Cassel Earth.
- 4th TONE (touching up).—Cassel Earth.
 Ultramarine.
 Carmine.

As the colours become paler in drying, it is desirable to make every tone deeper than that of the copy. And it must not be forgotten that the required tint is not generally obtained at once; several washes of the same tones must be given to obtain the desired result, as we shall see in the course of our work.

All the mixtures being completed, the pots should be placed in methodical order on the palette, each being ticketed with the name of the scale and the number of the tone.

EXAMPLE.

<i>Blue Green Scale.</i>	<i>Blue Green Scale.</i>	<i>Blue Green Scale.</i>	<i>Blue Green Scale.</i>
No. 1	No. 2	No. 3	No. 4
(pale tone).	(local tone).	(defining tone).	(touching-up tone).
<i>Yellow Green Scale.</i>	<i>Yellow Green Scale.</i>	<i>Yellow Green Scale.</i>	<i>Yellow Green Scale.</i>
No. 1	No. 2	No. 3	No. 4
(pale tone).	(local tone).	(defining tone).	(touching-up tone).
<i>Warm Scale.</i>	<i>Warm Scale.</i>	<i>Warm Scale.</i>	<i>Warm Scale.</i>
No. 1	No. 2	No. 3	No. 4
(pale tone).	(local tone).	(defining tone).	(touching-up tone).

SECOND LESSON.

With a tapestry-brush of medium size the tone No. 2 of the yellow green scale is laid on over all the foliage of the right-hand tree and over the distant ground, leaving merely the light yellows uncoloured (c, Pl. II.).

This preliminary operation completed, the brush is carefully washed and the tone No. 2 of the blue scale is similarly laid on for the left-hand tree, the tree and bushes of the background, the houses, the ivy in the foreground, the water and the lighter part of the bush at the foot of the left-hand tree and the plants of the foreground (c, Pl. II.).

The same operation with the tone No. 2 of the warm scale for the bridge and the trunks of the trees (c, Pl. II.).

In laying on all these tones care must be taken to rub the brush well and to keep it full of liquid; otherwise the colour, not penetrating sufficiently into the canvas, will not cover it, but leave white spots, producing a most disagreeable effect. It is therefore necessary to dip the brush often and not mind the liquid going quite through the canvas, if it can.

With a brush of the same size, the tone No. 3 (defining) of the yellow green scale is taken for laying on the parts of the foliage in shade, the ground of the distance, and the lower foliage of the left-hand tree (d, Pl. II.); the same operation with the tone No. 3 (defining) of the blue scale for the bushes and trees of the background, the houses, the water, the ivy, and the plants of the foreground (d, Pl. II.).

The tone No. 3 of the warm scale is applied similarly for the trunks of the trees, the ground and the bridge. (d, Pl. II.).

With a rather smaller tapestry brush the fourth tone (touching up) of each of the scales is laid on as directed at E (Pl. III.) and at F (Pl. IV.).

In the preliminary work just described it is essential to mark very distinctly the various shapes in which each tone is enclosed in order to avoid indecision and confusion. To obtain this result, patience and especially practice are necessary for those who have not already some experience in drawing.

THIRD LESSON.

The sky is the next consideration. It is thus painted : tone No. 2 of the blue scale is used for the upper part, and tone No. 1 of the same scale for the lower part ; these two tones are laid on rather abundantly, and, with a brush for each, are carried to their respective destination, care being taken to soak the canvas well and to pass a slight wash over the trees, excepting always the lighter parts ; the work is then left to dry.

When the whole is quite dry, with the No. 1 of the different scales a wash is passed over the light parts and those already covered by No. 2, rubbing hard on the former and lightly on the latter.

With No. 1 of the yellow scale a wash is also given to the trunks of the trees on the right hand, the lower ground, and the plants of the foreground excepting the ivy.

Having reached this stage, the work presents the appearance exhibited at n, (Pl. IV.) a state in which the tints that have been laid on want connection, and are often of insufficient strength. It is therefore necessary, after the canvas has been thoroughly dried, to go with the respective tones over all the parts that are wanting in vigour, connecting

them with the lighter parts by etching. Thus, for the foliage, we must pass the fourth tone with a full brush over the third wherever the second ought to stand sharply out, and finish by etching over the other parts; and with the same tone by means of etching the parts painted with the tone No. 1. should be heightened, over those painted with the tone No. 2.

It should also be remarked that all the light parts—that is, those painted with the tones No. 1—have not the same strength; these same tones passed again over the lighter parts will give the effect desired.

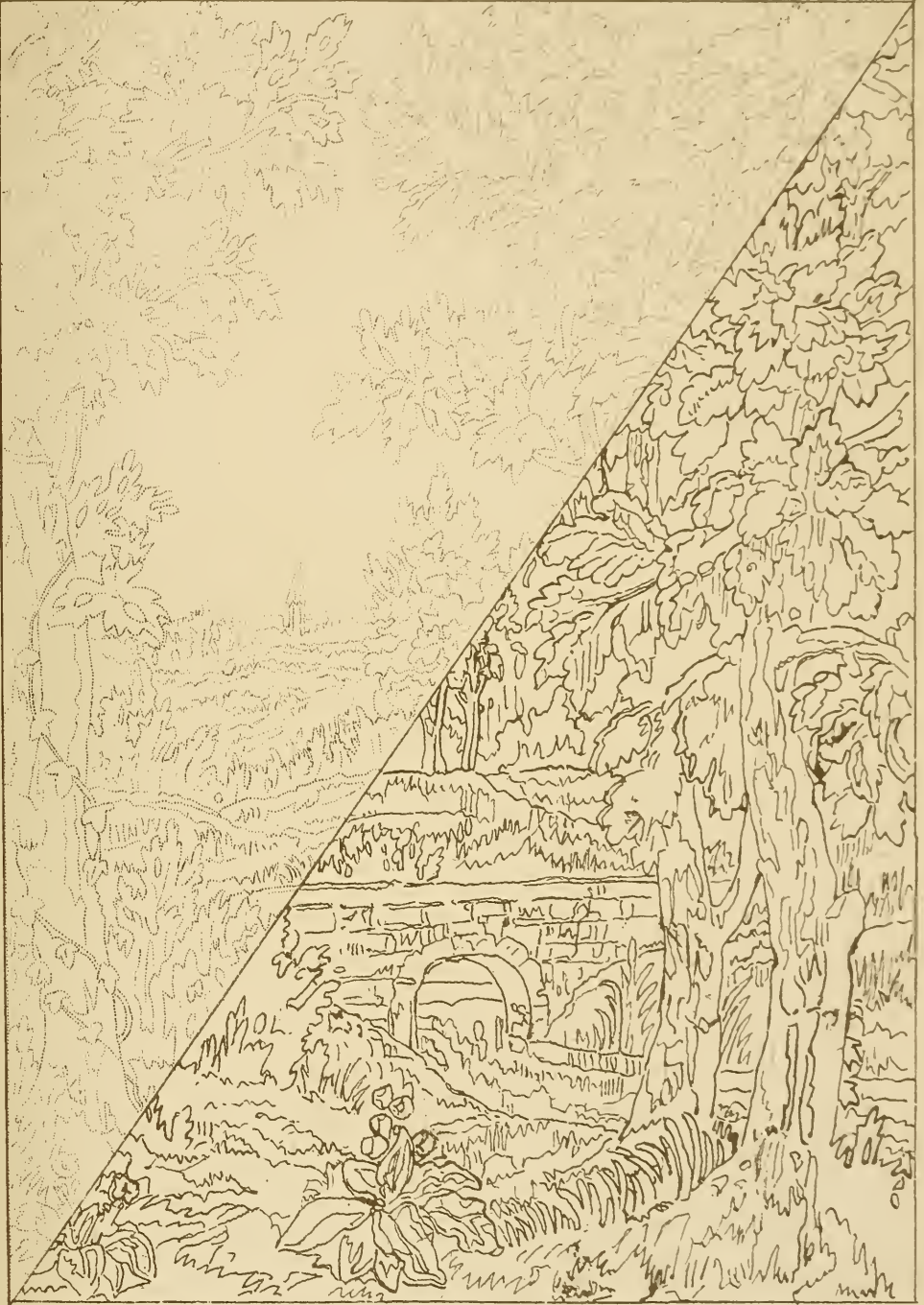
Nothing now remains to be done except the very strong parts which will require a brown tone that is not to be had ready prepared; but which may be obtained by a mixture of Cassel earth, burnt Sienna, carmine, and a little ultramarine; which is left till by evaporation it becomes slightly thick. This tone is then applied, like the other liquid colours, on the parts to be strengthened—the tree-trunks, the ground and parts of the foliage, as shown in Plate V.

At this stage, if some parts of the work are deficient in harmony, tone, and vigour—if, for instance, the ground on the left hand of the foreground is too light—the requisite tones are mixed on the palette according to the formula given above, without addition of water, however, and the parts that require to be heightened in tone are gone over with them.

It is important to keep in mind that as this kind of painting is produced only by a series of washes or by superposition, every additional wash given to a tint increases the intensity of the tone.

A

Pl. I.



B

EXECUTION OF THE TENIERS SUBJECT (PL. VI).

FOURTH LESSON.

IF the instructions relating to Plate V. have been attentively followed, a sufficient acquaintance with the palette and the methods of execution will have been acquired for an exact reproduction of Plate VI.¹

To render it easier of execution we will suppose this painting 4 ft. high and 6 ft. wide, so that the figures may be at least 14 in. high. If, however, the space at disposal allows of a canvas large enough to make the figures 16 in. high, it will be still better.

After the pouncing and the outlining, three scales of colour are prepared, such as those described in the first lesson. To these are added, for the costumes, three auxiliary tones: No. 1, Prussian blue, diluted with water; No. 2, burnt Sienna and a little chrome yellow, likewise diluted; No. 3, Payne's grey, a very little burnt Sienna and water.

The scenery and the ground are proceeded with just as in the previous lesson, till the work is brought to the stage exhibited in the part c (Pl. II.).

The house on the left should be roughed-in like the bridge d (Pl. II.) covering altogether the figure in the doorway with tone No. 2 of the warm scale; adding to this a little Payne's grey and water for the extreme left of the house.

The palings, the turned-up tub, the table, the stool, and

¹ We shall give further on some supplementary explanations which for the sake of clearness we have thought better to defer to the next chapter.

the little bridge should be roughed in with Nos. 2 and 3 of the same warm scale.

The figure dressed in blue should be roughed-in: the jacket, with the Prussian blue tone, leaving the canvas ground for the lighter parts of the back; the sleeves with the same tone mixed with a little burnt Sienna, or better with Cassel earth; the latter tone, with the addition of burnt Sienna, will produce the cold shade of the breeches as well as the lighter part of the hat of the man on the right hand; it will also serve as local tone for the breeches of the latter, and as light tone for his gaiters.

The auxiliary tone No. 3 will make the local tone of the coat of the same figure, the shade of the jacket of the man on the left, as well as that of his breeches and hat.

The jacket of the man with the red cap will be roughed in with the first auxiliary tone; his breeches, gaiters, and the strong touches of his coat will require the fourth tone of the warm scale, as also the shades of the yellow jacket and those of the gaiters of the man in blue, the strong touches of the tub and of the jacket of the left-hand figure; the light part of the same jacket will be coloured with No. 1 of the warm scale. The dresses of the two accessory figures in the background will be indicated with the same tone; lastly, the blue jacket will be touched up and heightened with Prussian blue more or less diluted.

The parts in shade of the flesh-tints will be roughed in with light red diluted according to the distances.

The red cap will be touched in with pure vermilion.

The figures and their accompaniments thus roughed in, the fourth tone of each scale is applied wherever necessary.

Then follows the execution of the sky with the two tones of the previous lesson, and a third tone a little darker, as

shown in Plate VI. It will be desirable to use the lighter tone for the distance formed by the eminence on which stands the little castle.

While the sky is drying, the ground, the trunks of the trees, the houses, &c., are finished with the first and fourth tones of the warm scale, using the first tone for the light parts and the other tones either with a full wash or by etching as in the previous lesson.

The woman in the doorway is put in with the same tones, adding a little blue for the apron.

When the sky is dry the foliage is to be finished ; then, returning to the figures, we complete them with the judgment acquired by practice with the palette.

For the flesh-tints of which so far we have only indicated the parts in shade, the local tone usually consists either of a mixture of light red and chrome yellow, or a mixture of the same yellow and golden rose lake, according to the freshness that is desired.

Lastly, the finishing touches are given, and the details brought out, as shown in the plate, with the dark tone assigned in the previous lessons to the strong parts.

GENERAL INSTRUCTIONS.

It will be understood that our instructions must be applied in their spirit rather than in their letter, and that it is impossible to give the exact proportions in which the colours should be mixed, or the washes that may be required. The judgment acquired by experience can alone serve as a guide, and to acquire that judgment we must make repeated trials with different tones on strips of canvas of various

texture, and give these tones when dry the washes of colour that suggest themselves for any desired effect.

Thus a strip is coated with a tone of Prussian blue ; to one part we give a wash of pure picric acid, to another part a wash with the same acid greatly diluted (with water) ; others with carmine, yellow, &c. The same process is adopted with all the colours of the palette, and thus an acquaintance with its resources is rapidly acquired.

We are ourselves continually making these experiments, and by repeated combinations, mixings and superposings of colours on cuttings of canvas, are ever and anon discovering fresh means for obtaining artistic effects.

We have referred to the difficulty of getting strong tones. This difficulty may be overcome by putting together all the residue of the pots, and adding to the mixture some carmine and ultramarine ; tones may be thus obtained having the strength which manufactured colours do not supply, *i.e.* tones nearly black and yet warm, which are so valuable in finishing.

Reds are the most difficult to obtain. The Beauvais and Gobelins tapestries, and even some of those of Flanders, exhibit reds of inimitable richness. Such tones can only be produced by superadded washes.

Suppose a dress of which the parts in light are yellow, the parts in shade bright red, and the strong shadows dark red, and, as sometimes happens, the reflected lights golden yellow. The whole of the dress should be washed over with picric acid. When dry, the dark red parts are coloured with Cassel earth, and the reflected lights either with raw Sienna or Roman ochre ; the canvas is again left to dry and the whole is washed with pure carmine, leaving out of course the parts in light and the reflected lights which should

remain yellow; sometimes vermilion is best adapted for the under wash. Here also experience will be the best guide.

We shall not enlarge further on the mixtures of colours, nor is it necessary to insist more at large on the necessity of keeping the canvas clean and therefore of not resting your hand upon it.

It may happen that parts which should have been left light become too dark; in which case, with a very hard brush and clean water the part to be softened must be rubbed so as to oblige the tone to retire, as it were, within the canvas. After rubbing for a few moments the brush is washed, and the operation repeated for several minutes. By dint of soaking the canvas becomes very dark; this is of no consequence however, as in drying it will become light again.

Instead of pure water, pearlash water may be used; but in either case, particularly if the part has been some time painted, the result is unsatisfactory. The best way is to try to correct the maladroitness of the hand by the aid of the imagination, and by some detail or other relieve the effect of the unsuccessful tone.

In the course of the preceding lessons we have insisted on the necessity, in roughing-in, of keeping the tones distinctly clear of one another; and it will be remembered that in finishing these tones were blended by etching. We think it worth while to revert to this particular.

In examining tapestry, whether Flanders or any other kind, it will be remarked that the etching is always upright, pointed, sometimes tapered, but always vertical, never slanting, nor curved in any way; this is one of the characteristics of tapestry resulting from their mode of fabrication.

Etching produces excellent effects ; it leaves the contours all the requisite strength, it blends them sufficiently, causes the tones to vibrate through each other and gives that warmth of appearance which is one of the advantages of this kind of painting. This work, which appears tedious at first, becomes very easy of execution with a little practice.

In all tapestry the tones may be classed in scales ; it very rarely happens that a tone cannot enter into one scale or another. If any such exist, it can always be corrected with the help of the palette.

We cannot too strongly urge the importance of not proceeding too fast at the commencement, of not dreading failure, and of first copying from painted copies as the readiest means of learning to copy actual tapestry ; being careful, however, to begin with landscapes in the Flemish style as the simplest. These are the general principles and the practical methods that must be followed, and by conforming to which with due perseverance the efforts of the learner cannot fail to be rewarded by sure and early success.



FLEXIBLE CANVAS TAPESTRY PAINTING.

VARIOUS PROCESSES.

BESIDES the liquid-colour process we have been describing, and which leaves the canvas all the suppleness of actual tapestry, there are other processes which, without producing such good results, may yet in certain cases present special advantages.

We shall briefly review them, pointing out their several advantages and disadvantages.

ALBUMEN-PAINTING.

This process, in which white of egg or albumen is the medium, is certainly one of the oldest known. It is generally agreed that the famous painted tapestries at the Hôtel-Dieu in Reims were executed by some such process.

The ordinary colours are employed, earths, ochres, lakes, &c., reduced to an impalpable powder and ground up with white of egg. For spreading these colours on the canvas a liquid is used which is obtained by beating up the whites of eggs mixed with an equal quantity of water, until the whole becomes a thick froth, and it has been left to settle.

Care must be taken to grind the colours very fine, and,

which is rather difficult, to spread them in sufficient quantity to cover the canvas, without, however, filling in the grain.

The painting is next washed over with a solution of acetic acid or vinegar diluted with water, or it is subjected to a heat of 140° F., so as to coagulate the albumen contained in the painting and thereby fix it.

This process, which, at first sight, seems to present many advantages, since it enables us to produce paintings in some degree waterproof, is unfortunately of little practical value ; the dearness of the materials, their instability (white of egg is decomposed rapidly) and their offensive smell, have discouraged the meritorious endeavours lately made by capable artists. Hence it is only theoretically that we notice this kind of painting.

WAX-PAINTING.

This process enables us to use oil-paint colours while it leaves the canvas much of its pliancy. It will be understood, however, that the pliancy does not equal that which is obtained by the use of liquid colours.

Painting according to this process is executed on previously sized canvas,¹ with a rather hard brush—rubbing vigorously to penetrate the canvas thoroughly—and oil-paint colours ground with gluten ; the colours are mixed with a solution of white wax and turpentine in sufficient quantity to obtain a slightly thickened liquid. The tones are prepared in pots as in the case of the liquid colours, and they are juxtaposed in a coat of even thinness. If, when the

¹ Flour paste is beaten up with about a third of its weight of water ; after being made into a thin paste of equal consistency, it is strained to get rid of all impurities, and the canvas is sized with it.

colours are dry, the desired effect is not obtained, a thin coat may be laid over.

As the tones always pale in drying, it is necessary to work with a higher scale than that intended.

This process, which is easy of application to those who are accustomed to paint in oil, is perhaps rather more expeditious than that of liquid colours; but its tones are less transparent, and it is difficult, if not impossible, to obtain tones of great strength.

Palettes of a particular kind are necessary for this kind of painting, and the cups are so contrived as to hinder the drying of the colours.

TURPENTINE-PAINTING.

Ordinary oil-paint colours may be likewise employed with this medium, simply mixed with rectified spirits of turpentine, exactly as for the wax process—that is by previously preparing the scales in cups so that the materials may be well mixed.

The sizing of the canvas for this kind of painting should, as for the wax process, be very slight.

MIXED PAINTING.

For those who have not the leisure necessary for the manipulation of liquid colours, but who thoroughly understand painting in oils, this process has an advantage over all in which oil-paint colours are used, inasmuch as it least interferes with the pliancy of the canvas.

The canvas should be used without sizing. After it has been strained and the outlining, &c., is finished, the painting is roughed-in with the first and second tones of each of the

scales of the liquid colours ; it is then finished with ordinary oil-colours, to which are added a few drops of the dissolved wax.

This process differs from the previous one inasmuch as the thick colour must be laid on by lightly passing the brush over the canvas so as not to enter the grain. The colour, being thus laid only on the surface of the canvas, leaves apparent the preparation of liquid colour painting beneath and thereby affords pleasing effects.

We shall not describe distemper or sized painting. This process, which is specially employed in scene-painting, produces wonderful effects, but it is so seldom applicable to domestic decoration that we think a description of it unnecessary ; moreover, it requires the use of appliances that are inconvenient for amateurs.

OIL-PAINTING ON PREPARED CANVAS.

When the paintings are intended to cover walls that are liable to be affected by moisture, oil-colours alone can be used.

Canvas may be had ready prepared for this kind of painting ; it may be fastened with an adhesive substance on the wall itself, either before or after the execution of the painting ; the wall must be previously coated with a specially prepared mastic.

In this way painting of a perfectly durable character can be secured. In process of time the canvas adheres so firmly to the wall that it is impossible to remove it without injuring the latter. The old walls of the Great Mazarin Gallery at the Bibliothèque Nationale have been thus decorated by us with *Binant canvas* prepared and fastened up before paint-

ing. The *Salles d'Assises* of the Palais de Justice, the *Salles du Conseil d'État* at the Palais Royal, and the *Salle des Mariages* at the Mairies of the fourth and eighth arrondissements, have been also decorated in the same manner. We have even executed some of these decorations in places exposed to all weathers, and always with satisfactory results. Whether the canvas is previously fastened up or not, it is painted with ordinary oil-colours.

ACID-PAINTING.

A patent was taken out in 1869 (it has since been abandoned) for a process which by its very nature gives small promise of durability. It consists in the exclusive use of mineral colours previously mixed with sulphuric, nitric, and acetic acid in equal proportions.

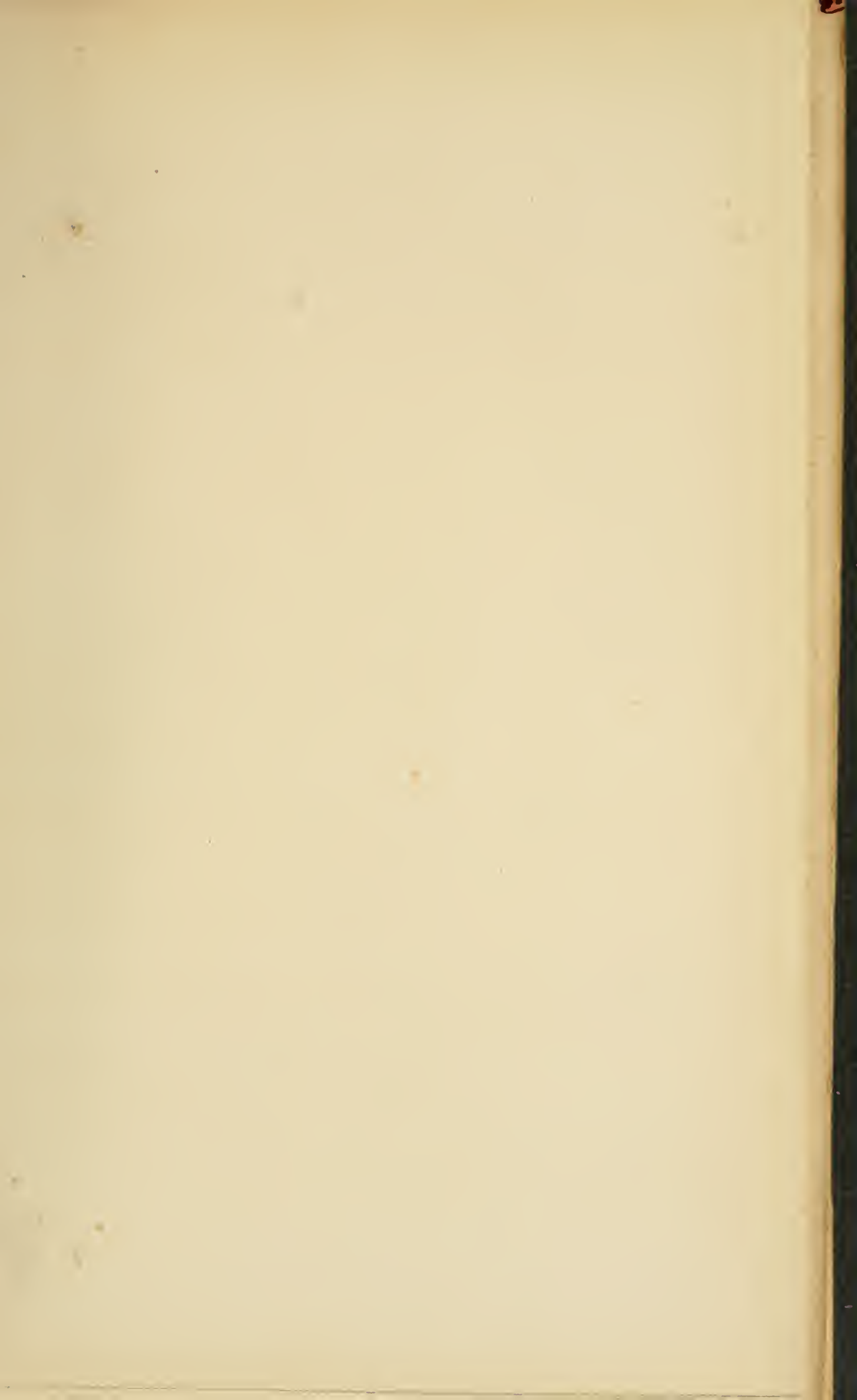
The colours must be well ground, and in employing them—says the inventor—they must be mixed and liquefied with spirits of wine and ammonia in the proportion of $3\frac{1}{2}$ oz. of colouring matter to $1\frac{3}{4}$ pints of spirits of wine and 7 oz. of ammonia.

Those who know the destructive effects of sulphuric and nitric acids on tissues will feel no inclination to adopt the process; in fact, we only refer to it here to warn our readers against its destructive effects.

It will be evident that without exceeding our limits we cannot enter further on the consideration of the different kinds of painting we have been noticing; in fact, each might form the subject of a separate treatise. We have only endeavoured to point out to those who understand painting

in oils the best means for obtaining the pliancy of which our process admits.

To those who are familiar with water-colour drawing the use of liquid colours will offer no difficulties, and the result will amply repay the adoption of the process.











J. GODON

G I L D I N G .

GILDING plays a part in decoration of sufficient importance to render it worth while to explain its application in the processes we are describing.

When the part to be gilded is intended to serve as a ground, as many coats of shellac varnish as are required to make the canvas shine should be applied—reserving the parts not to be gilded, otherwise the canvas will absorb the mixture it is next coated with. This mixture is oil expressly prepared for gilding, and is manufactured ready for use. It is slightly tinted with chrome yellow in oil to facilitate its use. The mixture is spread with a brush in the way of ordinary colour, care being taken to make it penetrate thoroughly into the grain of the canvas.

This mixture is left to dry protected from the dust until, without adhering to the fingers, it has still a tendency to adhere. Experience soon teaches the necessary degree of dryness, which requires some delicacy of touch to appreciate.

The ground of the gilding being thus prepared, the gold is put on—that is, the leaves are laid on the sized parts.

This operation is performed with a gilding cushion, on which the leaf is spread with a gilding knife, which also

serves for cutting it when required ; with a thin camel-hair brush the gold leaf is taken up and laid on the size.

The gold leaf is laid on, beginning at the bottom of the canvas ; it is pressed down with a soft pencil made for the purpose, so that it may sink well into the grain of the canvas ; it is then dusted either with a fitch brush or a pad of cotton wool, always beginning at the bottom, so as to pass the residue of the gold leaf over the parts where there are any vacancies.

When the surfaces are extensive and at some distance from the eye, tin is often used in lieu of gold, glazing it with Sœhnée varnish, called gold varnish, which is a considerable saving. By this means a yellow metallic tint is obtained, which, though not having the splendour and delicacy of gold, may yet suffice in many cases.

When the gold is applied in parts already painted in oil, it is unnecessary to coat with the shellac varnish ; the parts are merely rubbed over with white of egg beaten to froth, the gold size is applied, and the gilding is effected as before. The white of egg is then removed with a soft sponge thoroughly soaked in water. This precaution is necessary to hinder the gold from adhering to the painting in the unsized parts. Gold sometimes will adhere to the white of egg ; but when the latter is washed off it disappears along with it.

CANVAS OF GREAT WIDTHS FOR DECORATION.



IT remains for us to direct the attention of our readers to the advantageous use that may be made of very wide canvas in decoration.

Before the invention of this novel means of expediting work, much inconvenience was suffered through inevitable delays in the execution. In the case of a general decoration—that of a mansion in course of building, for instance—the artist was compelled to wait till the work of all the various trades needed for the realisation of the architect's design was completed, before he was able to begin his work. The work of the decorative painter, to be carefully performed, requires time for its execution. Necessarily coming in after the already tedious stay of workmen of all descriptions he wearies the employer, and the latter is thus often induced considerably to restrict the intended works of decoration even if he does not suppress the greater part. The artist then finds himself deprived of that remuneration of his preliminary studies, sketches, designs, &c., on which he was justified in counting.

Another not less serious disadvantage which also deserves notice is that, pressed by delays resulting from engagements in hand, the artist has been obliged, in order to

complete the work in due time, to employ assistants more or less competent in executing a design whose conception belongs to an order of ideas special to himself.

The disadvantage to the artist has been of a still more marked character in another respect. All are aware that in building, the expenditure often exceeds the estimates from causes beyond the control of the architect. And at the conclusion of the work—and it is unfortunately not till then that the decorative painter is called in—the exhausted resources leave no considerable share for him.

The adoption of canvas for decorative painting has not indeed obviated all these disadvantages, but it has undoubtedly done much to diminish them.

Thus, as respects the acceleration of the work, every architect is aware of the possibility of proceeding at the same time with the masonry and the painting of the ceilings. We might cite many examples of this mode of procedure. While the walls are being built, and the timber work, joiners' and smiths' work is being prepared in the workshops, the artist, by means of accurate information supplied by the architect, without either himself or his assistants being obliged to move from the studio, thinks out and quietly executes at his own convenience and without fatigue, the decorative designs which will go into place when the other works are finished; so that fixing up is all that has to be done to complete the architect's conception.

This course has been adopted of late years in most of our public buildings and private dwellings; churches, theatres, and mansions have had their painted decorations executed during the course of the building, and the results have been most satisfactory.

Another great advantage arising from the use of canvas

is that the paintings are protected from the inevitable injuries caused by accidental damage to the plastering. An accident of this kind can always be remedied by removing and afterwards replacing the canvas.

When to the foregoing we add that the painting thus fixed can be removed at any time and fixed elsewhere, we shall have enumerated the chief advantages afforded by the use of canvas for decorative painting.

The parts of a room that are usually decorated with painting are the ceilings and the wall-spaces. There are special kinds of canvas for each; thus, for the ceilings of comparatively low rooms, under ten feet for instance, canvas of fine texture should be employed; for those of the ordinary height, ten to thirteen feet, canvas of medium texture is preferable; while for ceilings of greater height than thirteen or fourteen feet, the canvas called *coarse grain ceiling canvas* should be adopted.

For wall-spaces of rooms on which canvas has to be fixed, the *decoration canvas* is generally used; for decorations in which there is gilding, whether in parts or all over as a ground, there is a special canvas, which is smooth, without grain, and easily fixed.

Coarse-textured canvas, called *tapestry canvas*, is adapted for fixing on the wall surface of Dining-rooms, Staircases, Billiard, Smoking, and Work-rooms, Libraries, Galleries, Ante-rooms, Vestibules, Shops, Cafés, and Refreshment-rooms.

This sort of canvas is made in several varieties of texture, Square, Fern, Repts, &c., and of several degrees of coarseness.

The adoption of canvas in the decoration of ecclesiastical buildings is destined to a wide and important development.

Hitherto the mural paintings in most churches have only been executed on the stone or the plastering. The decorative paintings in Notre-Dame and those of the Church of St. Germain l'Auxerrois are so. The former, of recent date, have not suffered any deterioration; but it is to be feared that these fine decorations will not more than any others of the kind, long resist the effects of time. As regards the latter, these effects are already too manifest; those in the porch especially are in an advanced state of decay. And we could cite many similar cases.

Drawbacks of this kind, which are very serious from an æsthetic point of view, may in future be in a great measure obviated; mural paintings executed on canvas in the way we have described, and afterwards firmly fixed with white lead, will assure to such works of art a very long duration.

The ornamental painting of churches, as also historical subjects, may be executed on canvas in the studio, and afterwards fixed on the walls and ceilings, and thereby a very considerable saving in the general outlay may be effected.

An admirable means of decoration for ecclesiastical buildings is presented by the use of pliant canvas of various textures, on which Scriptural subjects may be represented in the style of tapestry, and having the rich effect of the old mediæval hangings.

This novel branch of decoration thus opens a wide field to the artist; and the satisfactory results already obtained are an earnest of the entire success with which persevering efforts will be rewarded.

FIXING (MAROUFLAGE) OF PAINTED TAPESTRY.



MAROUFLAGE is a technical term for an operation which consists in fixing canvas on any surface whatsoever by means of an adhesive substance called *maroufle*. It is an operation of some difficulty, and its successful performance requires a certain degree of manual skill in order to avoid accidents such as cracking, tearing, effacing, &c., accidents which are very serious, irreparable when they happen to the works of ancient masters, and always apparent, even after the most skilful touching up, when they happen to modern paintings.

The paintings on canvas which exist in our principal buildings have hitherto required the assistance of a considerable number of persons to put them in place, but mechanical means have been contrived which allow of the operation being performed with great precision and perfect security.

It is of the greatest consequence, therefore, in the case of important works, to entrust this operation only to experienced hands.

ARTISTIC RESTORATION OF TAPESTRY.



THE extension of æsthetic taste to which we alluded in our introduction, and the increasing esteem for ancient tapestry of every period, has naturally caused these works of art to be actively sought after by collectors.

Fine and well-preserved specimens have for the most part been long in the possession of wealthy collectors, and they are becoming more and more rare. From time to time however, pieces are discovered which, though less perfect, may yet acquire a considerable value by a skilfully executed artistic restoration.

A restoration effected by darning is very expensive, sometimes costing many pounds for a few superficial inches; but speculative dealers have invented a speedier and more economical process, which consists in making up a piece of tapestry with scraps and bits taken from odds and ends; cutting away the faded parts and replacing them with other bits of better-preserved colour, and thus forming a piece of work having something of the appearance of old tapestry.

This method of reconstructing old work is generally effected by means of gluing roughly done and concealed by a lining, after which it is offered to the public. Some collectors are thus taken in and only discover the deception when they have become the possessors of the worthless article.

It is therefore necessary to examine very carefully the mending of the subjects, the texture of the tissue, and the thread of the seams, which, if of the same period, will have preserved in the thickness of the stuff the original shade, although faded at the surface.

It is far better to secure a piece of which some parts have lost their colour or are even wanting but which have not been already patched. The restoration can then be easily managed, and is very simple; it will be sufficient to procure some bits of stuff of the texture of the period and fill in the parts that are wanting by means of seams running the same way as those which exist in the material of the tapestry, and with liquid colours paint in the part of the subject to be completed on the part that is patched, with one wash over another, until the general strength of tone is obtained.

By the addition of lines, bands, or borders some pieces may be enlarged and made to suit the dimensions of the surfaces which the cloths are intended to decorate, without disturbing the effect of the principal subject.

This way of restoring is very expeditious and inexpensive; it is also artistic, as it does not change the character of the restored subject. In fact the result produced is identical with that of a restoration by darning, since the thread employed for this latter process is in fact only stained thread.



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 Carmine
 Light Red
 Red Lead

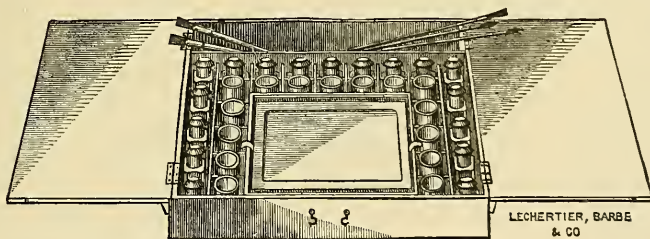
Vermilion
 French Ultramarine
 Cobalt Blue
 Prussian Blue
 Indigo
 Oxyde of Chromium
 Olive Green
 Hooker's Green
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 Purple Lake
 Rose Madder
 Purple

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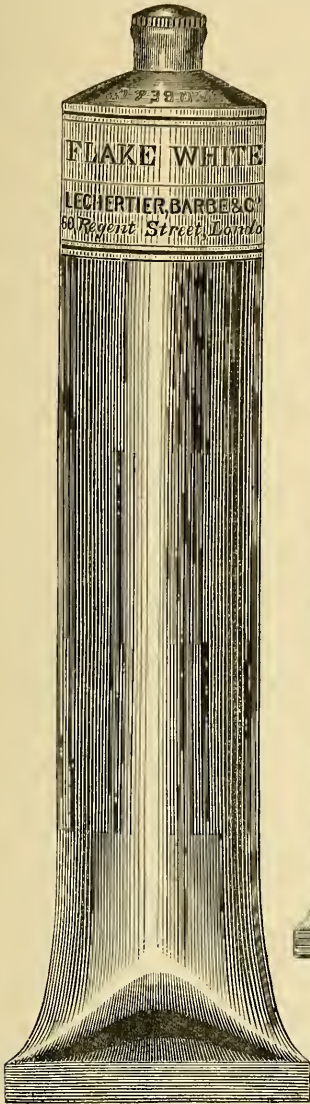
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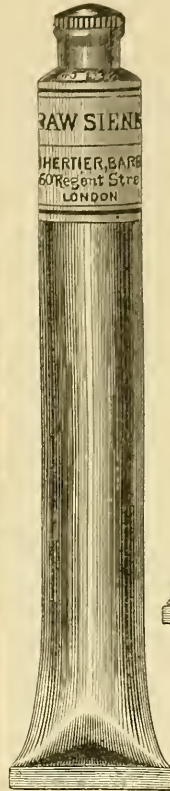
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Bitumen	0	4	Mars Brown	0	4																																																																																																				
Bone Brown	0	4	Mummy	0	4																																																																																																				
Brown Madder	1	0	Raw Umber	0	4																																																																																																				
" Ochre	0	4	Rubens' Madder	1	0																																																																																																				
" Pink	0	4	Vandyke Brown	0	4																																																																																																				
Burnt Umber	0	4	Verona Brown	0	4																																																																																																				
Cappah Brown	0	4																																																																																																											



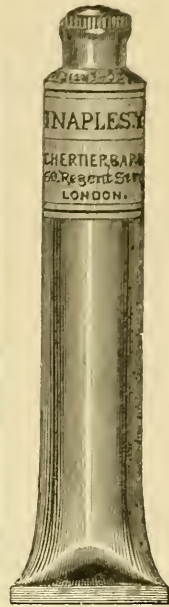
QUADRUPLE TUBE.



DOUBLE TUBE.



4-IN. TUBE.



3-IN. TUBE.



2-IN. TUBE.

GREENS.

	s.	d.		s.	d.
Cinnabar Green, No. 1 each	1	0	Scheele's Green each	0	4
" " No. 2 "	1	0	Terre Verte "	0	4
Cobalt Green "	1	0	Transparent Oxide of Chromium	1	0
Emerald Green "	0	4	Verdegris "	0	4
Green Oxide of Chromium "	1	0	Veronese Green "	0	4
Malachite "	1	0	Vert Emeraude "	1	6
Sap Green "	0	4			

GREYS.

Mineral Grey (light)each	<i>s.</i> 0	<i>d.</i> 4	Mineral Grey (deep)each	<i>s.</i> 0	<i>d.</i> 4
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MEDIUMS.

Megilpeach	<i>s.</i> 0	<i>d.</i> 4	Roberson's Mediumeach	<i>s.</i> 1	<i>d.</i> 0
„ double tube „	0	8	Sugar of Lead „	0	4

PURPLES.

Purple Lake ... ..each	<i>s.</i> 0	<i>d.</i> 4	Violet Carmine ... ..each	<i>s.</i> 1	<i>d.</i> 6
„ Madder „	2	6			

REDS.

Burnt Lake ... ..each	<i>s.</i> 1	<i>d.</i> 0	Madder Carmine ... ..each	<i>s.</i> 3	<i>d.</i> 0
„ Roman Ochre „	0	4	„ Lake „	1	0
„ Sienna „	0	4	Pink Madder „	1	0
Carmine „	2	6	Puzzoli Red „	1	0
Crimson Lake „	0	4	Rose Madder „	1	0
Indian Lake „	0	4	Scarlet Lake „	0	4
„ Red „	0	4	„ Vermilion „	1	0
Laque Robert, No. 1 „	1	0	Venetian Red „	0	4
Light Red „	0	4	Vermilion „	0	8

WHITES.

Flake White ... ..each	<i>s.</i> 0	<i>d.</i> 4	Flake White, quadruple tube. each	<i>s.</i> 1	<i>d.</i> 4
„ „ double tube „	0	8	Zinc White „	0	4

YELLOWS AND ORANGES.

Aureolin ... ..each	<i>s.</i> 2	<i>d.</i> 6	King's Yellow ... ..each	<i>s.</i> 0	<i>d.</i> 4
Bright Naples (light) „	0	4	Lemon Yellow „	1	0
„ „ (deep) „	0	4	Mars Orange „	1	0
Cadmium (light) „	2	6	„ Yellow „	1	0
„ (deep) „	2	6	Naples Yellow (light) „	0	4
„ (orange) „	2	6	„ „ (deep) „	0	4
„ (deep orange) „	2	6	Orange Vermilion „	1	0
Chinese Orange „	1	0	Pinart's Antimony Yellow,		
Chrome (light) „	0	4	Nos. 1, 2, 3 „	1	6
„ (deep) „	0	4	Raw Sienna „	0	4
„ (orange) „	0	4	Roman Ochre „	0	4
„ (deep orange) „	0	4	Strontian Yellow „	1	0
Gamboge „	0	4	Transparent Gold Ochre „	0	4
Indian Yellow „	1	0	Yellow Lake „	0	4
Italian Pink „	0	4	„ Ochre „	0	4

OILS, VARNISHES, &c.

For Oil Painting, &c.

	Glass bottle	$\frac{1}{2}$ -pint Stone bottle	$\frac{1}{2}$ -pint Stone bottle	1 pint Stone bottle
	each <i>s. d.</i>	each <i>s. d.</i>	each <i>s. d.</i>	each <i>s. d.</i>
Amber Varnish (genuine)	2 6	4 0	7 0	14 0
Duroziez's Copal à l'huile	2 6			
*Duroziez's Siccatif de Harlem	1 3			
" " " " large bots.	2 6			
French Spirit Leather Varnish	1 2	2 3	4 0	8 0
†Haro's Chromophile Oil	1 0			
Japan Gold Size	0 9	1 3	2 3	4 0
Mastic Varnish	1 6	2 6	4 6	9 0
Ditto, extra strong for making Megilp, &c.	2 0	3 6	6 0	12 0
Newman's Sizing Preparation for colouring Photographs	1 6			
Nut Oil	0 6	0 10	1 6	2 6
Oil Copal Varnish	1 0	1 9	3 0	5 6
Oil Gold Size, per lb., 3s. 6d.				
Pale Drying Oil	0 6	0 10	1 6	2 6
Picture Copal Varnish	1 0	1 9	3 0	5 6
Poppy Oil	0 6	0 10	1 6	2 6
Purified Linseed Oil	0 6	0 10	1 6	2 6
‡Siccatif de Courtrai	1 0			
Siccatif Zumatique per packet	1 0			
§Sœhnée's Spirit Varnish, for varnishing and retouching in Oil Painting... ..	2 0	3 9	7 0	13 6
Spirits of Turpentine	0 6	0 10	1 6	2 6
Strong Drying Oil	0 6	1 9	3 0	5 6
||Zaëck	1 9			

* DUROZIEZ'S SICCATIF DE HARLEM is a substitute for drying oils and salts of lead, which are commonly used as dryers. It is mixed with the colours on the palette in every proportion, in its pure state, or diluted in oil when it is required to retard the drying up, and in turpentine when required to accelerate it. It preserves the tints, prevents the sinking-in or makes it disappear; it prevents also the cracking, and is used to retouch and restore pictures. It gives body to the colours, and makes them keep their place. Mixed with turpentine it is employed for glazing, and also to varnish paintings over. It will retain every one of its properties for an unlimited period, will go on continually losing its colour, and becoming more and more siccative. If it gets thick, an addition of turpentine will restore its fluidity.

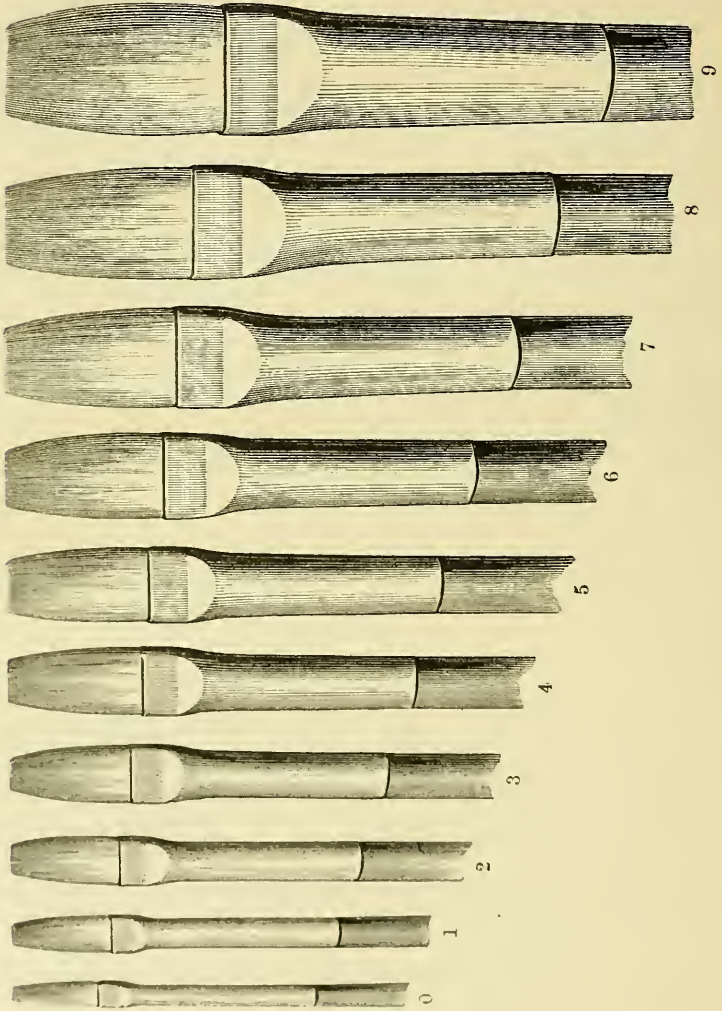
† HARO'S CHROMOPHILE OIL is the same as was used by the old Flemish Masters. Van Eyck, Hemling, &c. It is colourless, and produces a film which *does not turn yellow*, and *does not contract* with age. These properties have been tested by fifteen years' experience.

‡ THE SICCATIF DE COURTRAI is a powerful dryer, made after the identical receipt given out by old Flemish Masters.

§ SœHNÉE FRÈRES' SPIRIT VARNISH is very clear and fluid, and quick drying, its base being Alcohol. It is extensively used in retouching, as it brings up parts that have sunk in. A picture varnished with it may at any time be touched up again.

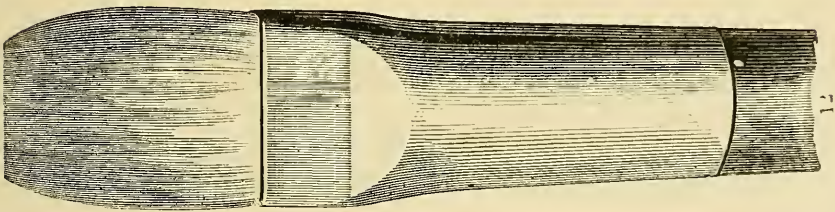
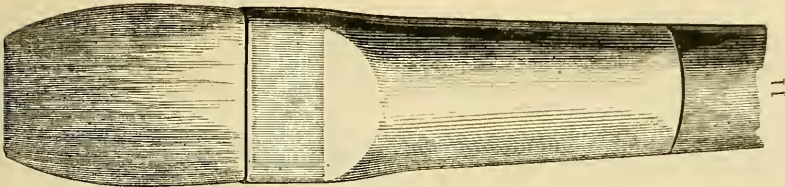
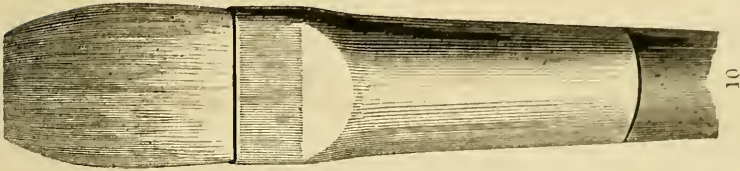
|| ZÆCK, a medium with Copal as a base, much in use among modern Belgian Artists and manufactured from the receipt of Baron Leys.

FLAT HOG-HAIR BRUSHES FOR OIL PAINTING,
Tin Ferrules, Polished Cedar Handles.



No. 00 to 6	... .. each	s. d.	0 4	No. 8	... .. each	0 6
No. 7	... .. "	0 5		" 9	... .. "	0 8

FLAT HOG-HAIR BRUSHES FOR OIL PAINTING,
Tin Ferrules, Polished Cedar Handles.



No. 10	... ..	each	s. d.	No. 15	... ..	each	s. d.
„ 11	... ..	„	0 9	„ 16	... ..	„	1 6
„ 12	... ..	„	0 10	„ 17	... ..	„	1 8
„ 13	... ..	„	1 0	„ 18	... ..	„	1 10
„ 14	... ..	„	1 2				2 0
			1 4				

FRENCH HOG-HAIR BRUSHES FOR OIL PAINTING,
Tin Ferrules, White Wood Handles.

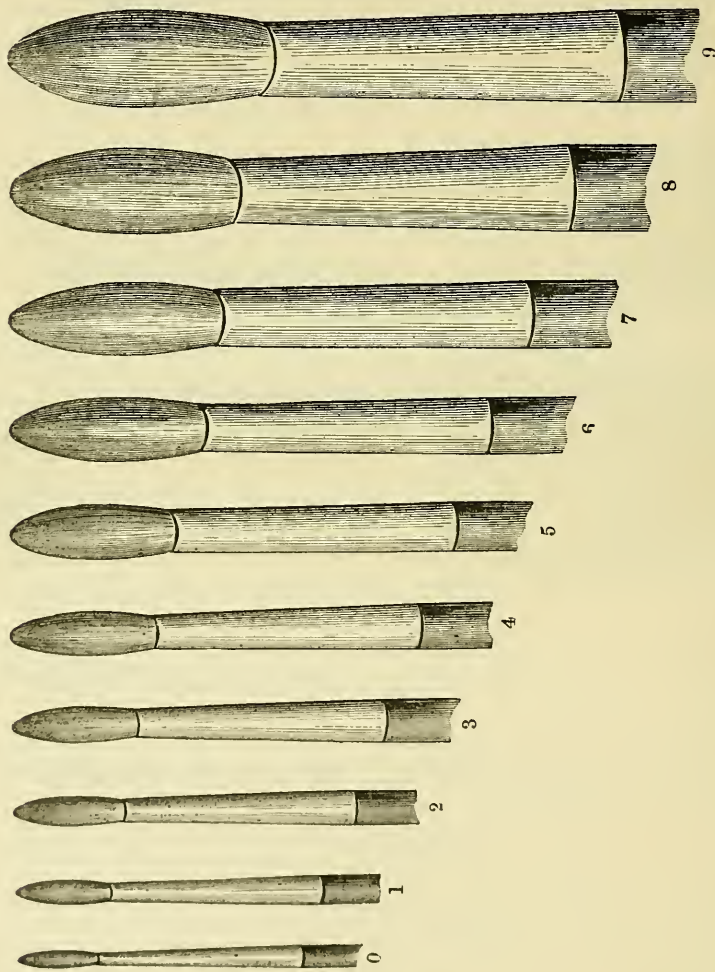
Same sizes as the engraving.

Nos. 00 to 6, flat or round	per doz.	s. d.	No. 10, flat	... ..	each	s. d.
„ 7, flat or round	... ..	each	„ 11, „	... ..	„	0 4½
„ 8, „	... ..	„	„ 12, „	... ..	„	0 5
„ 9, flat „	... ..	„	„ 14, „	... ..	„	0 6
			„ 16, „	... ..	„	0 7
						0 9

ROUND STUDIO HOG-HAIR BRUSHES.
Bound with Wire, 20-inch Handles.

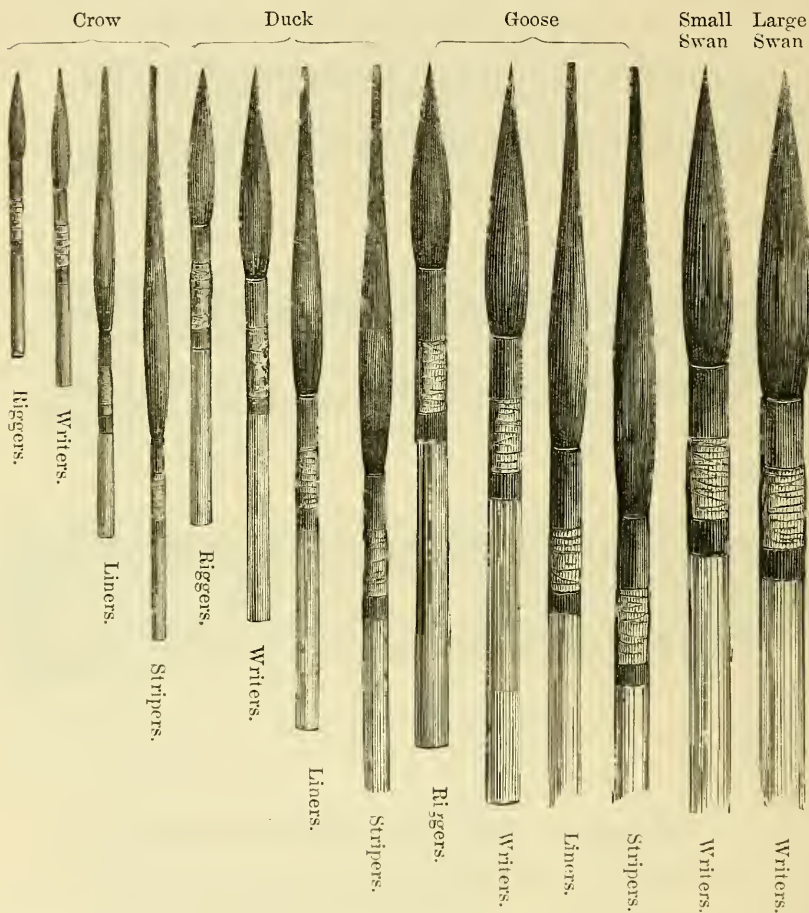
Nos. 2, 4, 6	each	4d.
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ROUND HOG-HAIR BRUSHES FOR OIL PAINTING,
Tin Ferrules, Polished Cedar Handles.



Nos. 00 to 6	...	...	...	...	each	s.	d.	No. 8	...	...	...	...	each	s.	d.
No. 7	...	...	...	...	"	0	5	9	...	...	...	...	"	0	8

SABLE AND CAMEL-HAIR WRITERS, IN QUILLS.



	Camel-hair Riggers, Writers, Liners, or Stripers	Brown Sable Riggers or Writers	Brown Sable Liners, or Stripers	Red Sable Riggers, or Writers
	per doz. s. d.	each s. d.	each s. d.	each s. d.
Pigeon Quill	...	0 6	—	0 6
Crow "	...	0 6	0 5	0 6
Duck "	...	0 9	0 8	0 9
Goose "	...	1 6	1 4	1 6
Small Swan	...	—	3 0	3 0
Large "	...	—	7 6	—
Assorted, Crow, Duck, Goose	...	0 11	9 8	11 0

GILDERS' CAMEL-HAIR MOPS OR DABBERS.

On Handles, Four Ties of Wire.

No. 1	...	...	...	...	each	s.	d.	No. 7	...	...	...	...	each	s.	d.
" 2	...	...	...	...	"	0	7	" 8	...	...	...	...	"	2	1
" 3	...	...	...	...	"	0	8	" 9	...	...	...	...	"	2	6
" 4	...	...	...	...	"	1	10	" 10	...	...	...	...	"	3	0
" 5	...	...	...	...	"	1	2	" 11	...	...	...	...	"	3	6
" 6	...	...	...	...	"	1	5	" 12	...	...	...	...	"	4	0
						1	7								

GILDERS' BEAR-HAIR DABBERS IN QUILLS.

Tied with Wire.

No. 2	...	...	...	...	each	s.	d.	No. 3	...	...	...	...	each	s.	d.
" 2½	...	...	...	...	"	0	4	" 4	...	...	...	...	"	0	7
						0	5							0	8

GILDERS' BEAR-HAIR DABBERS ON HANDLES.

Tied with Wire.

No. 00	...	...	...	...	each	s.	d.	No. 2	...	...	...	...	each	s.	d.
" 1	...	...	...	...	"	0	7	" 3	...	...	...	...	"	1	3
						0	9							1	7

GILDERS' CAMEL-HAIR TIPS.

Short, middle, or long hair	...	...	...	...	each	s.	d.
Best ditto	...	...	...	...	"	0	3
						0	4

BURNISHERS.

Gilders' Flint Burnishers, small or large	...	...	...	...	each	s.	d.
" Agate	...	...	...	...	"	3	0
Illuminating Agate Burnishers, in albata ferrules, straight, curved, or club shaped	...	...	...	...	"	2	3
						2	0

GILDERS' CUSHIONS.

Best make, 8¼ inches by 5¼	...	...	...	...	each	s.	d.
" " 9 " 6¼	...	...	...	...	"	2	0
						2	6

SPONGES.

From 4d. to 1s. each.

GLASS SLABS AND MULLERS.

For Grinding Colours.

	Slab only	Slabs set in Mahogany Frame	
		<i>s. d.</i>	<i>s. d.</i>
Glass Slabs, 4 in. by 4 in. each		<i>s. d.</i>	<i>s. d.</i>
" " 6 " 6 " "	0 6	2 6	
" " 8 " 8 " "	0 9	3 0	
" " 10 " 10 " "	1 6	4 3	
" " 12 " 12 " "	2 0	5 0	
" " 12 " 12 " "	3 0	6 0	
Glass Mullers 1 in. diameter each		0 5	
" " 1 1/4 in. " "		0 8	
" " 1 1/2 " " "		1 0	
" " 2 " " "		1 6	
" " 2 1/2 " " "		2 0	
" " 3 " " "		2 6	

TIN DIPPERS FOR OIL PAINTING.



CONICAL.



CONICAL, WITH CAPPED LID.



WITH NECK.

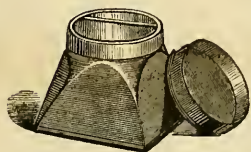


WITH REMOVABLE RING.

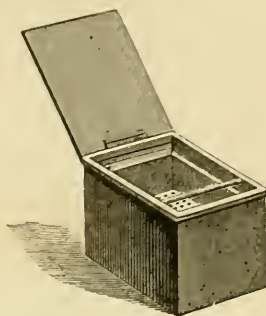


Single conical each	<i>s. d.</i>	0 3
Double " "		0 6
Single " with capped lid "		0 8
Double " " " "		1 4
Single " with neck "		0 4
Double " " " "		0 8
Single semi-spherical, with removable ring to prevent the oil spilling "		0 6
Double ditto... .. "		1 0
Single conical, with screw top... .. "		0 9
Double " " " "		1 6

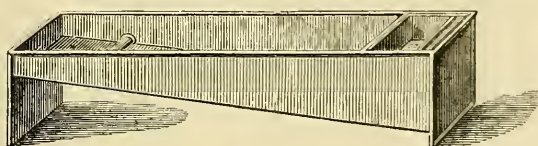
JAPANNED TIN OIL BOTTLES, BRUSH WASHERS, &c.



ROUND BRUSH WASHER.



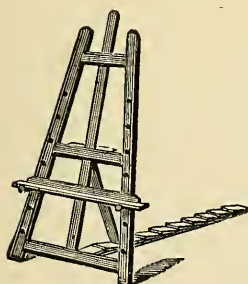
SQUARE BRUSH WASHER.



SMUDGE PAN.

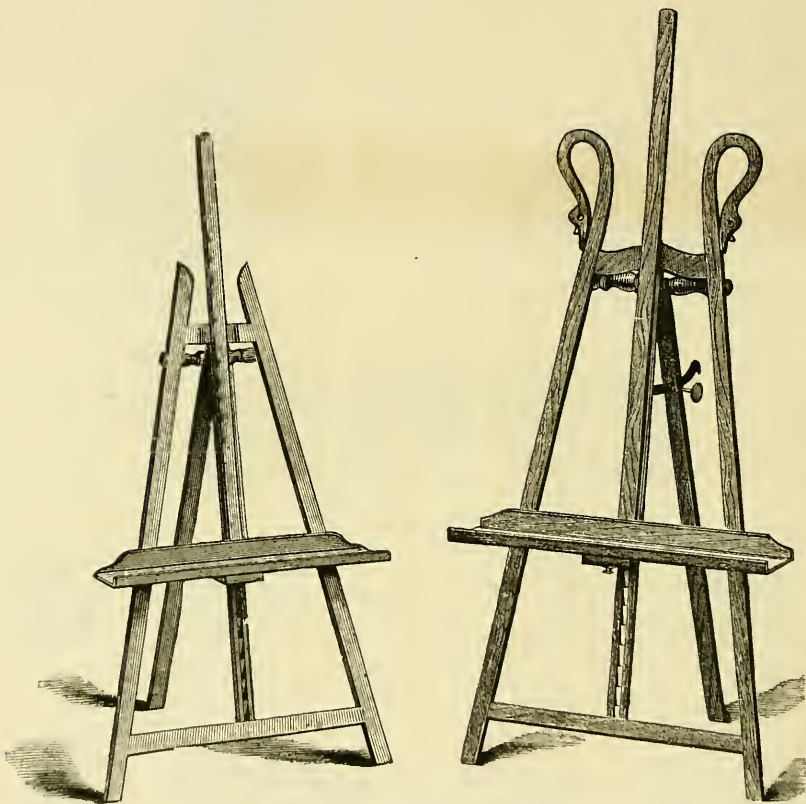
Square Oil Bottles, with screw top	each	<i>s.</i>	<i>d.</i>
Round Brush Washers	„	1	9
Large square Brush Washers, with hinged lid	„	2	0
Round Brush Cases, 14 in. by 2 in.	„	2	4
Plain Smudge Pans, 14 in. by 2½ in.	„	2	6

TABLE EASELS.



Mahogany Table Easel, with pegs, 21 in. high each	<i>s.</i>	<i>d.</i>
Ditto, ditto, 24 inches high	4	6
Ditto, with rack, 21 „	5	0
Ditto, ditto, 24 „	11	6
Folding-up Pocket Easel, in mahogany	12	6
	3	6

RACK OR PEG STUDIO EASELS.

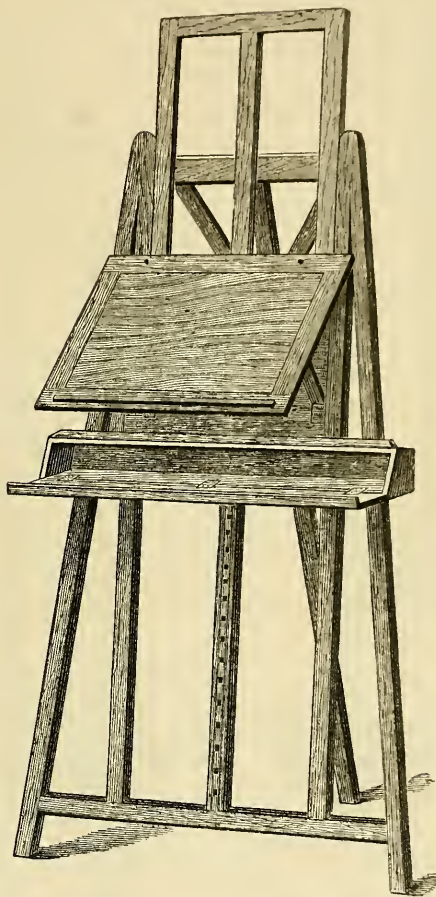


FRENCH RACK EASEL, WITH BAR.

POLISHED WALNUT-WOOD.

	£	s.	d.
Stained deal Closing Easel, 6 feet high	0	7	0
" " " folding in half, 6 feet high	0	14	0
Mahogany Closing Easel, 6 feet high	0	15	0
" " folding in half, 6 feet high	1	2	0
French beech Rack Easel, 5 feet 4 inches high	0	12	0
" " " with sliding up bar, 5 feet 4 inches high	0	17	0
" " " 6 feet 2 inches high	1	5	0
Handsome Rack Easel, in polished walnut, 5 feet 4 inches high	3	0	0
" " " " 4 " 4 " " 	1	15	0
Dwarf mahogany framed Easel, with rack, 3 feet high, exclusive of lengthening frame	1	15	0

RACK OR PEG STUDIO EASELS--*continued.*



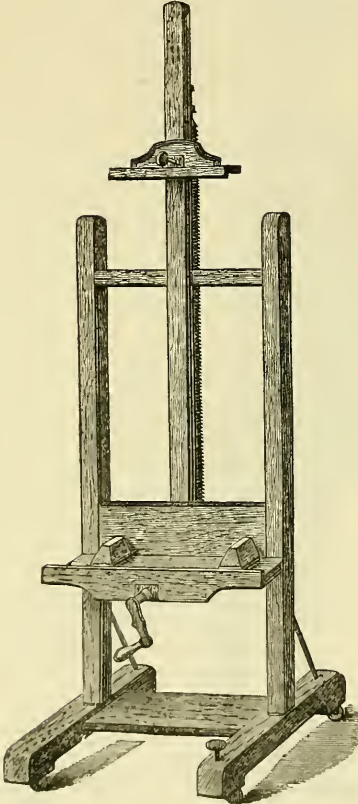
CORBOULD EASEL, WITH DESK.

	£	s.	d.
Corbould's Rack Easel, in mahogany, 6 feet high, exclusive of lengthening			
frame	3	3	0
Ditto, with desk	4	0	0

MAHL STICKS.

	s.	d.
Bamboo, about 36 inches, padded ball each	0	8
White-wood, 42 inches	0	8
" 54 " 	1	0
" 66 " 	1	6
French-polished, 40 inches	1	0
Portable, 36 inches, to take in three pieces	3	0
" 48 " " four " 	4	0

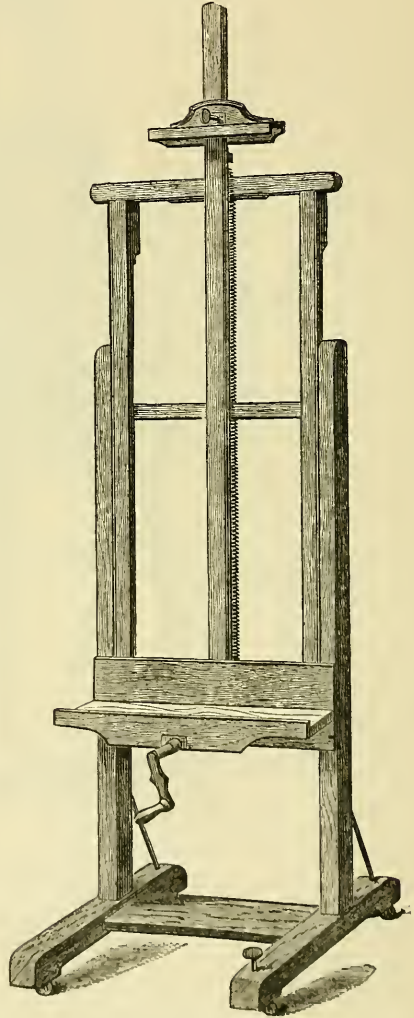
FRENCH WINDING-UP STUDIO EASELS.



Nos. 102 and 104.

WITH BAR.

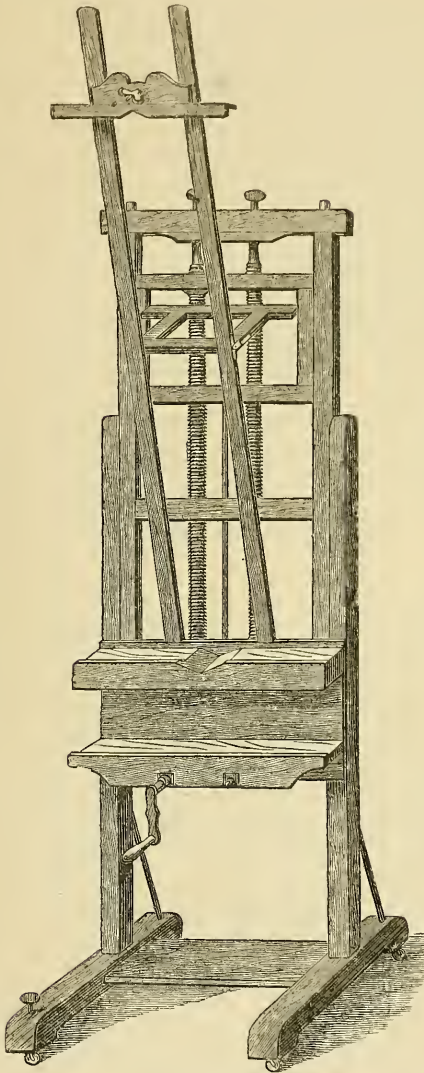
With these the heaviest canvas is raised or lowered, or inclined forward, or removed from a place to another in the studio, with the slightest effort. They are made of solid oak, which gives them considerable advantage over those made of lighter wood, as keeping in better working order, being more suitable for an artist's studio, and being more steady from their greater weight.



WITH FRAME.

No. 106.

FRENCH WINDING-UP STUDIO EASELS—*continued.*

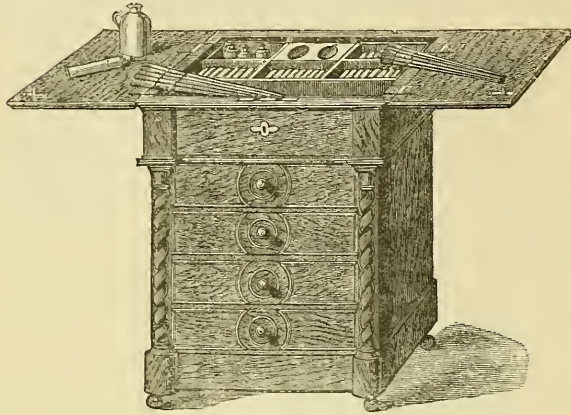


No. 108.—TO INCLINE FORWARD.

	£	s.	d.
No. 102, With lengthening bar, one screw, 4 feet 9 inches high, exclusive of bar...	3	10	0
„ 104, Ditto, 5 feet 5 inches ditto ...	4	10	0
„ 106, With rising frame, one screw, 5 feet 5 inches high, exclusive of frame ...	6	6	0
„ 107, Ditto, large size, 7 feet high, exclusive of frame, for very large pictures ...	16	0	0
„ 108, Ditto, two screws, ditto, with contrivance to incline a picture forward, 5 feet 5 inches high... ..	9	9	0
„ 110, Double Easel, three screws, to hold a picture on each side, and to incline forward, 5 feet 5 inches high, exclusive of lengthening frames	12	12	0

	£	s.	d.
No. 119, With contrivance to lean picture forward, and desk at back, 54 inches high	1	1	0
„ 121, Ditto, 57½ „	2	2	0
„ 123, Ditto, 65 „	9	0	0
„ 112, Stained deal, with rack or pegs, chiefly used for exhibition	1	15	0

ARTISTS' STUDIO CABINETS.



WITH PILLARS.

They, or some other contrivance to answer the same purpose, cannot well be dispensed with in a painter's studio, but the Cabinet is the most useful and business-like of all. The top part is provided with tin fittings, and is used for holding conveniently at hand the colours, oils, brushes, &c.; the lid protects them from dust, and is closed with lock and key. The drawers are available for palettes and reserve of *matériel*. The Cabinets are all on castors, and can easily be moved to or from the easel.

	£	s.	d.
In polished walnut-wood, two drawers	3	10	0
In oak, four drawers	4	15	0
Ditto, the lid when opened forming a shelf on each side of the Cabinet ...	5	10	0
Ditto, ditto, larger, with carved pillars	7	10	0
Ditto, ditto, large size	8	10	0
In walnut-wood, with black mouldings	8	10	0
In ebonised wood, inlaid with ivory	12	0	0

PORTFOLIO STANDS.

	£	s.	d.
Closing X-shaped Stands, in oak	1	0	0

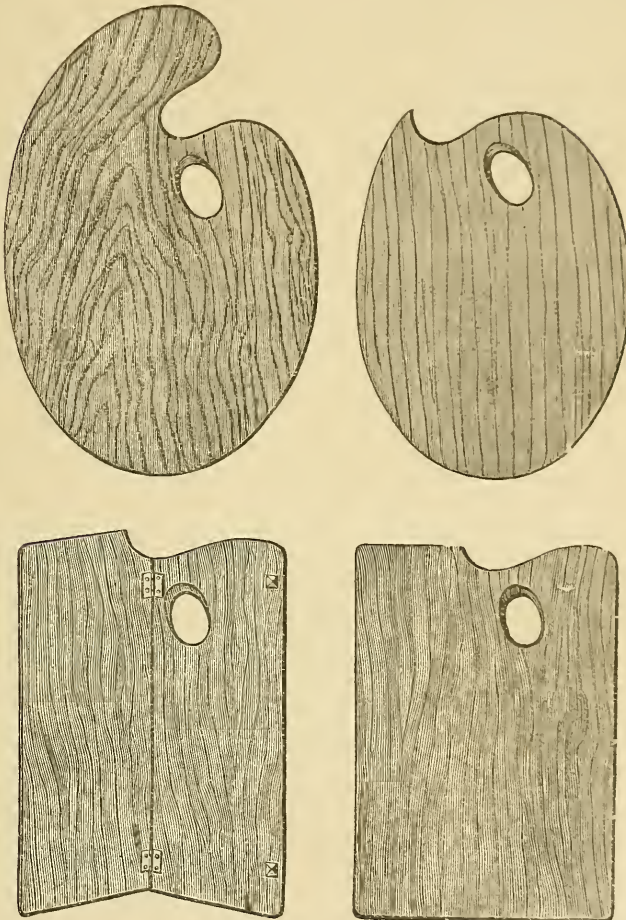
WEDGED STRETCHING FRAMES, FOR CANVAS.

	s.	d.		s.	d.
8 in. by 6 each	0	3	20 in. by 16 each	0	9
9 " 6 "	0	4	21 " 14 "	0	9
9 " 7 "	0	4	21 " 17 "	0	9
10 " 7 "	0	4	22 " 16 "	0	9
10 " 8 "	0	5	22 " 17 "	0	9
12 " 8 "	0	5	24 " 18 "	0	9
12 " 9 "	0	5	24 " 20 "	0	10
12 " 10 "	0	5	27 " 20 "	1	0
13 " 9 "	0	5	30 " 20 "	1	1
11 " 10 "	0	6	30 " 25 "	1	3
11 " 12 "	0	6	36 " 24 "	1	4
15 " 11 "	0	6	36 " 28 "	1	6
16 " 12 "	0	7	44 " 31 "	3	3
17 " 13 "	0	7	50 " 40 "	4	0
18 " 12 "	0	8	56 " 14 "	4	6
18 " 11 "	0	8	7 ft. 10 in. by 4 ft. 10 in. ...	15	0
19 " 13 "	0	8	8 ft. 10 in. by 5 ft. 10 in. ...	20	0

Odd sizes made to order.

PALETTES FOR OIL PAINTING.

Oval or Rectangular Shape.



		MAHOAGANY.		SYCAMORE.	
		<i>s. d.</i>		<i>s. d.</i>	
8 inches long	...	each	1 4	...	1 10
10 "	"	"	1 8	...	2 2
12 "	"	"	2 0	...	2 6
14 "	"	"	3 6	...	4 0
16 "	"	"	4 0	...	5 0
12 "	foldng	"	3 9	...	4 6
Extra-large oval walnut-wood	...	...	...	each	10 6

SUNDRIES.

	<i>s.</i>	<i>d.</i>
Continuous Drawing Cartridge, 54 in. wide, per yard run—thin 6 <i>d.</i> , thick 8 <i>d.</i>		
extra thick	1	0
French Bulle Paper, buff or blue-grey, 58 in. wide, per yard run	0	6
Superior Tracing Paper, per sheet, 60 in. by 40	0	7
Végétal " " " " 23 " 18	0	3½
" " " " 28 " 21	0	5
" " " " 40 " 27	1	3
Plain Pricker, cedar handle	0	3
Pricker, with shifting needle, ivory handle	3	6
Pricking Wheel	2	6
Pounce Bag, with black or white colour	1	0
Sketching Charcoal, per box	0	6
Drawing Pins, per dozen—small 6 <i>d.</i> , middle 9 <i>d.</i> , large	1	0
Pearlash Water, per bottle		
Picric Acid, per ounce		
Gold Leaf, per book	1	6
White Glazed Earthenware Pots, each	2 <i>d.</i> to	0 6



Godon, Julien/Painted tapestry and



3 1962 00068 6331



