

**THE COURSE OF ART AND
WORKMANSHIP. ENAMELLING:
A COMPARATIVE ACCOUNT OF
THE DEVELOPMENT AND
PRACTICE OF THE ART**

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The Course of Art and Workmanship. Enamelling: A Comparative Account of the Development and Practice of the Art by Lewis F. Day

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LEWIS F. DAY

**THE COURSE OF ART AND
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Presented to H. N. Atkins
by his friend
Dudley Taylor,

Penarth. March 30-1908

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DEVELOPMENT AND PRACTICE OF THE
ART

BY

LEWIS F. DAY

AUTHOR OF

'WINDOWS,' 'ART IN NEEDLEWORK,'
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PREFACE.

THIS is not a book for the learned, but for artists, craftsmen, students, and lovers of enamelling. As to the history of the subject, I know enough to assume no personal authority upon dates and derivations. All I have set myself to do, so far as they are concerned, is to put into handy, readable, and easily intelligible shape the gist of what I have learnt from Kondakow, Von Falke, Franks, Labarte, and other learned but less helpful specialists. As to the practice of the art, I may claim a closer acquaintance with technique, with vitreous colour,* and especially with design, than belongs to the usual equipment of the scholar; and I have tried, not so much to map out with impossible precision the direct but in any case very problematical development of enamelling, as to find out precisely where we are, to take, as it were, stock of past accomplishment, with a view always to fresh enterprise in art and workmanship. None but a rather dense or a very self-satisfied devotee of modernity can help seeing the need of some such preliminary to original work.

* On the chemistry of the subject I have had the invaluable assistance of my friend Mr. William Burton, F.C.S., than whom there is no better authority.

What further it is possible to do, what new forms of beauty the near future may bring to birth, remains for each of us in his generation to show. But no man ever did a thing the worse for knowing how others did it before him. A new departure is best made from the point of view which gives a glance round at the ground already covered. The well-marked paths behind point to the less certain path before. A portion at least of the experience of others before him is the natural inheritance of every workman, and he is none the poorer when he comes into it. Some knowledge of what is outside his own experience goes to the expression of an artist's very self.

We live in days when comparative study is made easier than ever it used to be. Time, after separating out for us the good work of the past, has drifted it into museums. There we can not only see it as we could scarcely do in the church treasuries where much of it was long piously preserved from view, but have the opportunity of comparing the best with the best, each piece with others of its kind. A serious student has only to apply to the museum authorities, and they will allow him, of their courtesy, to examine whatever he is interested in as closely as need be.

The very scope, however, of the great museums is a source of confusion and perplexity to the student. They contain so much—some of historical, some of artistic, some of purely technical interest! How is a beginner to know what to look at, and what to look for in it?

I have tried to write a book which shall smooth his way to understanding, to point out what has been

done, to say when and where it was done, and as far as possible to explain how it was done and why it was done so.

The reader must not expect to learn in these chapters how to do it. To that there must go also something only to be acquired in the workshop. Besides, I am not an enameller. What I offer him is an introduction to the master-workmen who have given enamel the value it has in our eyes, and a passport to the enjoyment and the intelligent use of the museums in which it is stored up.