

**THE ART OF ENAMELLING UPON  
METAL: WITH A SHORT APPENDIX  
CONCERNING MINIATURE  
PAINTING ON ENAMEL**

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The art of enamelling upon metal: with a short appendix concerning miniature painting on enamel by Alexander Fisher

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**ALEXANDER FISHER**

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PLATE I.



TRIPTYCH IN PAINTED ENAMELS:  
SCENES FROM THE LIFE OF SAINT  
PATRICK. BY ALEXANDER FISHER.

THE ART  
OF ENAMELLING  
UPON METAL

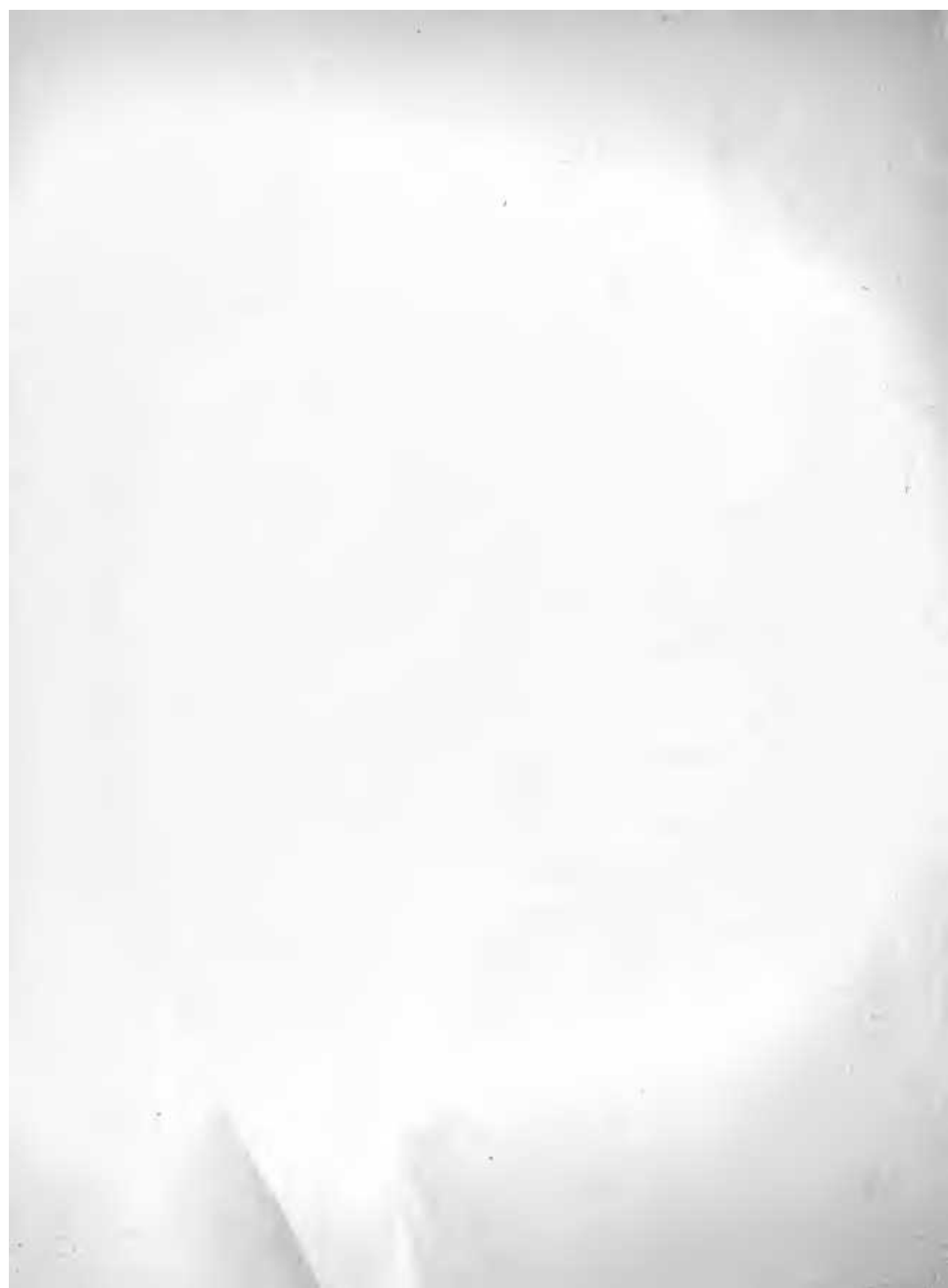
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BY  
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## PREFACE

I HAVE written this book with a desire that it shall be of use to those who are studying the Art of Enamelling, and in doing so I wish it to be understood that whatever it contains is the result of my own personal knowledge and experience in daily practice. I have kept the technical descriptions of processes as brief as is compatible with clearness. Other methods I have been compelled to omit, owing to the intricacy and complexity involved in their manufacture. These cannot be explained except and save by the aid of demonstration, and even then can only be really understood and appreciated after some years of study and practice.

The illustrations I have chosen chiefly from our museums in order that they might be conveniently referred to, and others are from my own work and that of contemporary artists.

I tender my thanks to PROFESSOR H. VON HERKOMER, R.A., and M. FERDINAND THESMAR, for their kindness in lending me photographs of their work for illustration.

ALEXANDER FISHER.

17, WARWICK GARDENS,  
KENSINGTON, W.

*December, 1905.*



## LIST OF ILLUSTRATIONS.

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# THE ART OF ENAMELLING.

## CHAPTER I.

IN treating of this important subject I purpose to address myself not to the reading public only and to art connoisseurs and artists, but also and chiefly to those young students of the schools who love enamelling for its own sake, and who know something about its essentials—form, tone, colour and design. My aim will be to give them, in a short and direct way, a complete account of my subject in its varied technical aspects; and some remarks will be made on its relation to a few of the more general and abstract truths that form a basis common to all arts.

In the education of art-students many important things have to be weighed and considered. What, from a teacher's point of view, is the first of these things? It is not, I believe, the training of the hand, the acquiring of manual dexterity; rather it is the inculcation of such a general knowledge of art as should fire the students with enthusiasm for their calling, and with ardent respect for the kind and high office which they have to perform in its daily service. The study of technique should go hand-in-hand with this stimulating appeal to the intellect; the craft should not be allowed to supersede the art, as it does usually in the thoughts of academic teachers and their pupils.

## I. THE ART OF ENAMELLING.

Even the humblest article of utility deserves to be made beautiful—yes, and ought to be made beautiful; and every student should be made acquainted with the full significance of that fact. He who transforms a common article of daily use into a thing of beauty discharges as high a function as he who is building the greatest temple or painting the finest picture. He is a true artist, that is to say. One remarks, among those who are practising art, either as students, professionals, or sincere dilettanti, that the intellectual side of æstheticism receives not half the attention that it merits. There are some, indeed, who have no inkling at all of the practical bearings of philosophy upon art; many students are not even aware that a work of art is a series of emotions made real to us and reproductive within us by means of an arrangement, sometimes of harmonious colours, tones and forms, sometimes of musical sounds, sometimes of proper words in their proper places.

Most of my readers will understand at once what is meant here by the word "emotion." It is not to be confounded with the psychical freaks suggested by the phrase "an emotional person." It is simply that æsthetic pleasure or pain, or mingled pain and pleasure, aroused within us by the impression of natural phenomena. This impression is received by sensation. In pictorial and plastic art, as in architecture, it is received through the eyes, by means of the sense of sight; but, when thus received, it frequently owes much to another sense. If, for instance, when standing before a beautiful picture you criticise it aloud, so as to put a name upon its special graces, the impression made upon yourself by your spoken words may not accurately describe, but it certainly intensifies, the æsthetic pleasure that moves you to admiration. As another example, one different in kind, wherein a great emotion is intensified by the charm of words, I give here a