CHAPTER 5 – COMMUNION TO THE TREES

5.1 - The Process towards the Book

Figure 5.1.1, provides an overview of the history, genesis and realization of the Artist's 'Unique' Book, *Communion to the Trees.* Not only does it attempt to illustrate the individual components contributing to the making of the entire book, but also documents the planned sequence of the work from its inception to final realization.

The *pre-compositional works* are located in the shaded pink boxes and the *pre-compositional studies* in the boxes shaded pale green. Differently tinted boxes have been employed in order to make clear the distinction between the categories of *studies* and preparatory *compositional works,* whilst at the same time relating them through colour to the bindings of the notebooks. The *pre-compositional works* and *pre-compositional studies* will be briefly described and appropriate references to the notebooks and sketchbooks made in the sections, which follow. Further, the *pre-compositional works* and *studies* have been deliberately separated, although some overlaps may be observed. These coalesce into the process of producing the seven volumes of the *collection of preparatory work* underpinning the Book; delineated in red, they fall under the general heading of *History and Genesis: Pre-compositional works* and appear in the lower left-hand side of Figure 5.1.1 Indeed it is these seven volumes which provide the entire basis for the final version of the Artist's Book. The planned layout of the individual pages for the final version of the Book is to be found in the centre framed with brown. The subsequent developments are charted in the right - hand section of the figure. The *pre-compositional works* (shaded in pale pink)

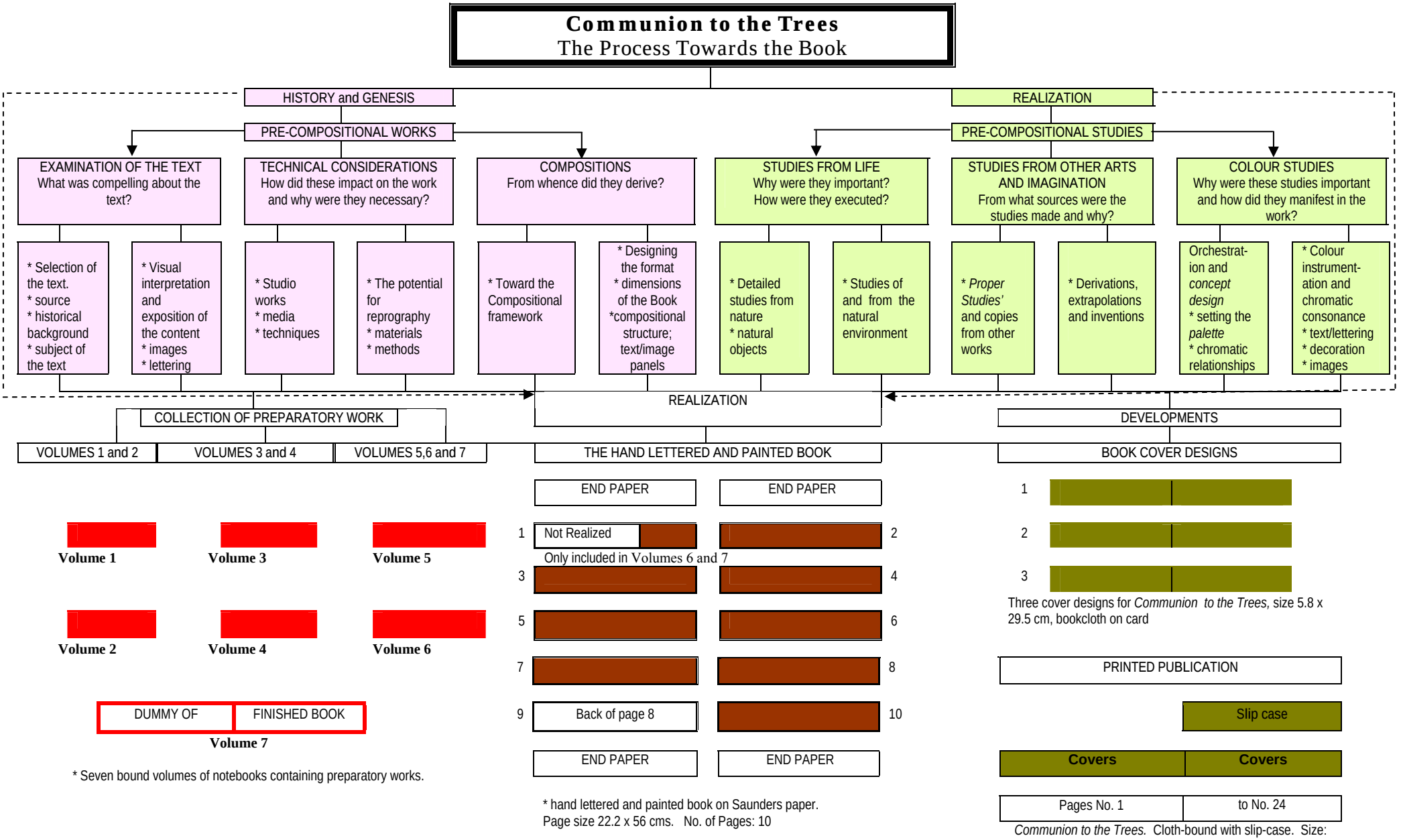

Figure 5.1.1

A schematic process diagram for *Communion to the Trees.*

and the *pre-compositional studies* (shaded in pale green) constitute the methodological underpinning for the making of the Book. While Figure 5.1.1 represents a clean and logical progression in the nature of the artistic process, some interchanges have occurred. Hence linearity inevitably gave way to simultaneity.

5.2 - History and Genesis: Pre-compositional Studies and Works

The term *pre-composition,* although a borrowing from the terminology of musical composition as suggested by Cowie (1994) has been used in the present context as a convenient cross-disciplinary convenience to describe all the preparatory visual material collected, produced and assembled prior to the creation of, and leading up to, the finished pictorial compositional arrangements.

As has been previously outlined (5.1) the *pre-compositional* material falls into two, not altogether clearly definable, primary categories. The first may be broadly described as *pre-compositional works; these* are specifically concerned with the foundational material underpinning the Book's *concept design*. This category includes a discussion of the original text, compositional structures, pictorial arrangements and the *mise-en-page* (Brown, 1994:86) by which means the text and image have been brought together. The second category, that is the *pre-compositional studies,* may be described as independent pieces with no intentionally planned compositional arrangement. These studies were culled from a variety of disparate sources and include subjects and objects rendered from life, studies made

from other art forms, and images drawn from fantasy and imagination as contributing elements to the final pictorial compositional schemas. In fact the most significant aesthetic and technical problem was the attempt made to create a coherent compositional and stylistic synthesis, not only between many apparently unrelated visual *forms,* but also between the various pictorial and non-pictorial (textual) visual elements generally. As mentioned previously, both categories of work coalesce in the final finished compositions.

5.2.1 – Examination of the Text

Having provided an explanation for the terms *pre-compositional works* and *pre-compositional studies,* (5.2) and whatever the constellation of aesthetic and technical issues orbiting the *realization* of *Communion to the Trees* may be, the text itself certainly represented the initial spark, which ignited and gave impetus to the entire project.

From the outset the artist's intention was not to provide illustrations as explanatory pictorial devices designed to accompany an existing text, but to create a scheme of images, decorations and lettering which complemented, informed and extended it to encompass the personal. In fact the text not only presented an opportunity to make the Book, but its subject matter offered an appropriate vehicle for the synthesis and expression of a multiplicity of ideas, pre-existing knowledge, thoughts and feelings.

5.2.1.1 – Selection of the Text

Although the notion of creating handcrafted books has, among other things, long been a passion, in this regard, the artist's past is littered with the detritus of false starts, desiccated visions and projects not completed. Over time it has become increasingly clear that many previous attempts had foundered simply, though not entirely, for want of an appropriate text. Another major setback to the successful realization of many previous book projects, other than the selection of a satisfactory text, has always been the problem of transposition e.g., of developing an appropriate form of lettering in which to interpret it; (see 5.2.1.7). It was not, however, until the inchoate feelings of inadequacy (those that apparently marred the content and/or style of previously selected pieces of writing) had taken on a tangible form and been identified, that a satisfactory choice could, in fact, be made.

Pinpointing the criteria for selecting a text was not in itself a difficult task, but it did raise the question – why had the idea of developing such criteria not been thought of before? Nevertheless a recurring pattern of interests was subsequently identified; the first being that, however captivating the text, it should not be written in continuous prose but possess either scriptural or lyrical poetic qualities, combined with the structural appearance of chant, ballad or psalmody. The second was that the subject matter should embrace the notions of visionary, revelatory, spiritual, altered-state, mythical and shamanic experiences, together with a sense of interplay between *ordinary* and *non-ordinary* reality. In addition, the content of the text should also possess a high degree of detailed visual description, however surreal or disjunctive it might appear to be. In terms of narrative focus, it should be endowed at least with

most of the following attributes: a profound understanding of the pressing need for, and development of, a deeper synergistic relationship of humanity with the natural environment; an awareness of the "…co-creative process" (Wesselman, 1996:194), and metaphysical aspects of *levels of being.* Finally, but of no lesser importance, the relationship of *measure* to human and environmental temporal rhythms, including of course the influence and immensity of the great cycles of time "…within the phenomenal universe of extant forms." (Wesselman, 1996:194) was critical.

5.2.1.2 - The Source of the Text

The criteria were first applied to Dr. Edmond Bordeaux Szekely's *interpretive* translations, of what he describes in his manual *The Essene Way: Biogenic Living*, as 'The Essene Communions' (Szekely, 1978:38). This text met all the above criteria perfectly, thus obviating the need for any further search. The text for this particular *communion* has not only been given several titles by the translator e.g., "Trees of the Earthly Mother" (*The Essene Way: Biogenic Living,* (Szekely, 1978:18-19) and "Trees" (*The Gospel of the Essenes, Book Three:* The Lost Scrolls of the Essene Brotherhood, Szekely, 1954:193-195), but the text itself has also been given varying lengths, the shortest being the former and the longest (most complete form) being the latter: to compare both versions of the text see Appendix E.2.

In terms of choosing a title for the book, the prime source was that taken from a combination of titles provided by Dr Szekely himself. The title for *Communion to the Trees* is the artist's own. Although longer than that to be found in *The Essene Way* (1978), it is shorter than that of *The Lost Scrolls* (1984) but it was the latter, in fact, which provided the original source (see Appendix E.2). The premises on which

the length of the text was based were quite straightforward, the first being that the artist did not find the last part of the text as engaging as the first two thirds: indeed it failed to inspire the same desire to create meaningful images. The second, which came as a result of the first, was that the amount of time required to complete the long version of the text, without the benefit of such inspiration was something which could not really be justified.

5.2.1.3 – Historical Background

The artist's intention in selecting the text has been that of finding material which satisfied the criteria (see 5.2.1.2) at the same time presenting an appropriate springboard for the creation of an illuminated book. Hence it is not the purpose in this context to discuss the text against the background of diverse opinions and scholarly debate upheld by scrolls cognoscenti. What is known of the Essenes, their communities, (particularly Qumran and its near neighbours situated along the North western shores of the Dead Sea), socio-historical identity, philosophy and traditions are the subjects of "… Tens of thousands of learned articles and hundreds of books [which] have been published [about them] since [their discovery] in 1947…" (Thiede, 2000:7). It is noteworthy that Dr. Szekely's pioneering interests in Essenism, stand in marked contrast to those of orthodox scrolls scholars; his own preoccupations being focused on the spiritual rather than the archaeological. He is also at pains to point out, (in relation to "… the purpose and meaning" of the Communions that "… several chapters of this book [From Enoch to the Dead Scrolls] are compiled from material antedating the finding of the Dead Sea Scrolls in 1947" (Szekely, 1981:7).

However Dr. Szekely's translations (1928-79) of what he identifies as Essene writings were the first with which the artist engaged. Indeed it was this encounter that opened the door to greater interest in Essene traditions and the reading of more recent scholarly literature concerning them. Dr. Szekely discusses, albeit rather loosely, both the points of origin, and the ancient languages from which his translations were made. In the Preface to his book From Enoch to the Dead Sea Scrolls (Szekely, 1957:7) in which he explains, among other things, the purpose and meaning of the Communions, he writes that

> During the … years 1927 to 1947, I wrote and published a number of books on the Essenes based on certain historical sources …on manuscripts in the Vatican, and the Library of the Habsburgs in Vienna and the Library of the British museum. In these books I concentrated on the Essene traditions, which I consider of great practical value to modern man.
>
> (Szekely, 1957:7).

He affirms that his translations – of which the Communions forms a significant part – were made from "… The Original Hebrew and Aramaic Texts [which were] translated and edited by [him]." (Szekely, 1984:3) and predate the Qumran finds. For a more recent rendering in Hebrew see Appendix E.1. Dr. Szekely also identifies the early authors from whence his information concerning Essene traditions, teaching and practices derived. He writes that

> Their teachings and way of life were recorded by contemporary writers, including Josephus Flavius, the Romano [Jewish] historian and statesman, Philo the Alexandrian philosopher, and Plinius the Elder, the great naturalist.
>
> (Szekely, 1981:7).

and further informs us that the "… Essene Brotherhoods of the first century are particularly notable for the simplicity and harmony of their life." (Szekely, 1981:7). Indeed, in many ways, they appear to prefigure the later early Christian cenobitic communities, which exercised such a universal and pervasive influence from the early fourth to the late sixth century, vestiges of which remain to this day. In this regard, it is significant that the Essenes were not, in fact, isolated in Qumran on the Khirbet plateau, "… but lived in towns and settlements all over the country;" (Thiede, 2000:24) and were "… admired for their lifestyle by other Jews and even non-Jews." (Thiede, 2000:25). Further evidence of the widespread distribution of the Essene movement is suggested by the link between the Qumran community and those living further afield, "… a movement [based at Lake Mereotis] called the 'Therapeutae', active mainly in Egypt, is also linked to the Essenes…" (Thiede, 2000:23).

The Essene ethos does not appear to be strictly tied to any particular time or place. Dr. Szekely (1981) asserts that

> … their teachings are universal in their application and ageless in their wisdom. Traces of the Essene traditions appear in almost every country and religion of antiquity.
>
> (Szekely, 1981:7).

He further suggests that they were regarded by their contemporaries as "… heirs to Chaldean and Egyptian astronomy… and healing" (Szekely, 1981:24) and relates that the Alexandrian Philosopher Philo, (First Century CE) in his "… (Quod Omnis Probus Liber, xii-xiii) compares the Essenes with the Persian Medjai and the Indian Yogis." (Szekely, 1981:26).

Having learned of these associations, the artist's interest was greatly aroused inasmuch as they engendered many other cross-connections regarding the possibilities for visual interpretations of the original text. He also makes reference to the fact that Josephus (First Century CE) claims that their life ways were followed by the Pythagoreans and that, according to Pliny the Elder (First Century CE), they were "… a race by themselves, more remarkable than any other in this wide world." (Szekely, 1981:22) It was this sense of universality, their harmonious relationship with the environment, their humility, love of and quest for learning and the high regard in which they were held by their contemporaries, which the artist found so compelling.

5.2.1.4 - The subject of the Text

Having briefly discussed the source (see 5.2.1.2) and background of the text (see 5.2.1.3), the subject matter now remains to be reviewed. That the artist's intention was to attempt in some way to extend the text rather than to provide illustrations for it, has already been established (see 5.2.1). It may be reaffirmed that illustration per se was not the intention and hence no brief, other than the artist's own, was the

motivational force underlying the Book's creation, the subject and compositional style of the text nevertheless represented the initial inspiration.

What, in essence, was the subject of the text and why was it so appealing? Prior to discussion of the body of the text, however, attention should be drawn to the fact that the final title arrived at for the Book was both problematic and a long time in the making. The titles given in Dr. Szekely's translations seemed to be rather bald and, while specific, lacked an essential element of description as was the case with that of the text from which the artist originally worked (e.g., "Trees" [Szekely, 1984:193-195]); or were descriptive in a way which neither adequately expressed the sentiments nor the purpose of the original body of writing.

Having considered a number of titles for, and descriptions of the *Communions*, a title for the Book should represent a synthesis of both. As a description for the Monday morning *Communion* for "The Angel of Life" (Szekely, 1978:40) of which "Trees" forms a part, Dr. Szekely begins, "…This communion was dedicated to the life, health and vitality of the human organism…" (Szekely, 1978:40) and it was from the first words of this sentence, together with the heading from the original text, that the title for the book was composed e.g., *Communion* (*dedicated) to the Trees.* As previously mentioned the text for 'Trees' (Szekely, 1978:193-195), as it is used in the Artist's Book, is reproduced in Appendix E.2. and a transcription of the same text into contemporary Hebrew is given in Appendix E.1. The prose-poem format of the text has tentacular roots to other documents as, for example, the *Psalms of David* from the Old Testament, *The Book of Hymns* (Szekely, 1981:15) and *The Thanksgiving Psalms* (Szekely, 1981:40) – the two later works having their origins in

material associated with the Dead Sea Scrolls – in addition to other ancient literatures.

5.2.1.5 – Visual Interpretation and Exposition of the Content

Making visual interpretations of the text remained consistent with the artist's' style and manner of visual representation. Some minor modifications, however, were necessary in terms of, for example, executing the human figures; such changes were associated with technical considerations rather than historical detail. Nevertheless no attempt was made to render either the Essenes, their apparel or their immediate environment according to contemporary or archaeological descriptions.

The artist's considerations in developing a personally satisfying set of images were prompted by a multifarious blend of interests and concerns. In an attempt to identify the most obvious of these, the following typological categories, suggested by Patrice Bouchardon (1999) whose work is specifically concerned with the energies inherent in the natural world and particularly trees, were found to be especially valuable. Although many others could be added, he proposes the following categories:

Type of Attitude to Nature	Attitude to Trees
Farmer	Resources to be exploited
Biologist [Botanist]	Objects to investigate
Romantic	Beings that mirror our own suffering
Shaman	A source of power
Ecologist	Living beings
Mystic	Part of the cosmic whole

(Bouchardon, 1999:37)

Bouchardon (1990) further suggests that these are not to be understood as rigid, but may vary depending upon one's point of view at any given time. Each category, moreover, is possessed of two poles - one representing a low level of awareness, the

other a higher level. The application of Bouchardon's (1999) typology made it possible for the artist to determine attitudes and identify areas of interest, particularly those which may be understood to fall within the categories of the Romantic, Shamanic, Mystic and the Ecological. Elements from each of these categories to which may be added that of the History of Art (including those aspects embracing the findings of archaeology and cultural-anthropology) have provided a variety of influences, which have impacted on the fabrication of the images.

Notwithstanding the narrative sequence of the text, the artist focused attention upon generating a series of variations on a single theme, the subject of which was provided by the opening passages. These describe an Arcadian or Edenic earthly paradise inhabited by giant trees, which, we are told, provided both nourishment and sanctuary for our ancient forebears. It recounts that, at its centre, stood "the Tree of Life" as a symbol of immortality and wisdom which, at that time, was not "…hidden from the eyes of men,…" (Szekely, 1984:193). Through the trees ran "the Eternal River," the *prima materia "*...symbol of time and impermanence, yet also of [cleansing and] constant renewal*"*. (Becker, 1994:249). The source of "the Eternal River" was "the Unknown Spring" which is understood in this context, to represent the hidden origins of the wellspring or "…fountain of life, the womb of creation." (Cooper, 1982:188). Through a combination of negligence and disregard (for their gifts), humanity lost its divine sanctuary, thus falling into a state of misery and hardship.

The Essene mission represented an attempt to restore the divine sanctuary and, through their manner of living and being, return themselves to a state of universal harmony. The daily contemplation of the *Communions* (of which "Trees" forms a

part) represents one example of the way in which the Essenes believed that such a restoration could be achieved. The correspondences between the text of "Trees", and the Biblical story of the Creation in the *Book of Genesis* and similar literatures have already been noted e.g., the creation amongst other things, of the first man and woman by an omnipotent divine presence. It should, however, be understood that the significance of this observation lies in the fact that the artist deliberately transported the Genesis template of a *primal pair* directly into the images designed to accompany the "Trees" text. The intention underlying this strategy was to endow the images not only with a broader frame of reference than that furnished by the original text, but also to invest them with a distinctly iconic quality (see Plate 5.2.1). With regard to the exposition of the text it should be restated that there was no attempt to create a faithful visual rendition. The original in fact represented an opportunity for the creation of an Artist's Book through a combination of text, image and decoration.

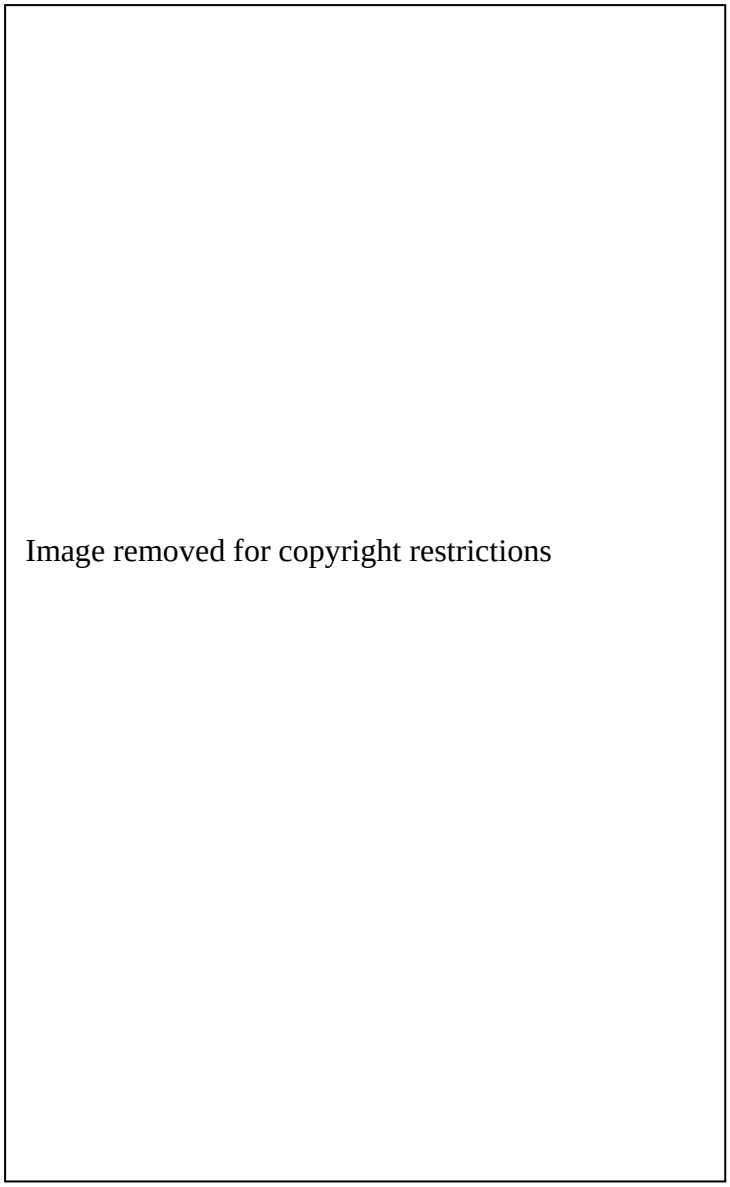

Plate 5.2.1 French School, *Adam and Eve with Tree of Life*, (15th century), detail of a manuscript on parchment.

5.2.1.6 – Images

In the interests of clarity, deliberations regarding the images are presented in Table 5.2.1 which details, for each image, the subject matter, individual visual elements, the sources from which those elements have been derived, in addition to relevant comments on their intended contextual symbolic references. As the images have neither individual titles nor numbers, page numbers from the original painted version of the book have been provided for identification (see The Hand Lettered and Painted Book in Figure 5.1.1).

The media in which the images were executed have been excluded from Table 5.2.1 as they do not differ significantly from one to another. However, a brief description is presented below with a more detailed account being provided under the heading of *Technical Considerations* (see 5.2.2). The media employed in making the painted images, together with the decorative borders, were essentially water-based, these being watercolour, tempera, dry ground pigments and gouache (the last two being the most used). Although not deployed in large quantities, gilding in various forms also played a significant role in creating the images, as did the use of *shell-gold*. Gilding was, however, utilized extensively in other parts of the work. Other than the *pre-compositional* works, the only exception to paint and gilding media was the use of collage as a medium for the preparatory design of the frontispiece in a small - unrealized work (see Plate 7.2.11). While the subject of colour will be discussed separately under the heading of Colour Studies (5.3.3) it is, however, important to

Table 5.2.1
Generating Images and Borders for the Book

Number/description	Size	Function	Focal Elements	Contextual Symbolic Referents
Page 1		Frontispiece (ultimately not used)		
Decorative Initial	3.5 x 5 cm			Zoomorphic letter form fusing image and letter with foliate *extender* from letter form.
Panel	13 x 3.5 cm			
Image 1	14.5 x 9 cm		Stylized forms referencing Nature as context for serpentine figure and human formling.	Primordial prefiguring of the primal pair.
Page 2		Title Page and Introduction		
Partial Border x 2	1.8 x 20 cm 2.0 x 12.7 cm		Inhabited Nature as context for female serpentine figure and human formling.	Reiteration of reference to the primal pair.
Page 3		Text Page 1		
Partial Border x 2	1.8 x 22.5 cm 2.0 x 15 cm		Repeated inhabited border with imitations of central images including fragments of pictorial elements.	See Appendix A: Concordance.
Image 2	11.3 x 16 cm		Tree as an overarching context for human figures.	Tree of life in male aspect; Lunar pahses see Appendix A: Concordance.
Page 5		Text Page 3		
Partial Border x 2	1.8 x 23.5 cm 2.0 x 14.0 cm		Indeterminate juvenile male and serpentine female figures embedded in pictorial elements.	See Appendix A: Concordance.
Image 4	11.3 x 12.5 (overlaid with panel of text) 7.6 x 12.5		Interrupted Tree with textual overlay.	Tree of life in pristine riverine environment.
Page 6		Text Page 4	Indeterminate juvenile female and male serpentine figures embedded in pictorial elements.	See Appendix A: Concordance.
Partial Border x 2	1.8 x 23.5 cm 2.0 x 14.0 cm			
Image 5	11.3 x 12.5 cm bisected with panel of text 7.6 x 12.5 cm		Interrupted Tree with textual overlay	Tree of life in dry environment.

Number/description	Size	Function	Focal Elements	Contextual Symbolic Referents
Page 7 Three-sided Border x 2 Centre (top/bottom) Image 6 Image 7	 1.8 x 17.8 cm 2.0 x 10.0 cm 2.0 x 8.0 cm 11.3 x 8 cm 11.3 x 8 cm	Text Page 5	 Natural Pictorial Elements. Serpentine female figure bulwarked by foliate pictorial elements. Active female figure arrested by lightening strike. Reflective male figure siphoning water from the dry ground.	 Reference to Constellation of Orion (See Appendix A: Concordance) *Nagini* with uplifted arms in support of nature. Frog. See Appendix A: Concordance.
Page 8 Three-sided Border x 2 Centre (top/botom) Image 8 Image 9	 As above 11.3 x 8 cm 11.3 x 8 cm	Text Page 5	 Natural Pictorial Elements. Serpentine male figure bulwarked by pictorial elements. Engaged male figure surrounded by multiple moths in full flight. Self absorbed reclining female figure under tree in iconic posture.	 Rainbow Bird – See Appendix A: Concordance. *Naga* with uplifted arms in support of nature. Moths – See Appendix A: Concordance.
Page 9		Blank		
Page 10 Partial Border Image 10	 2.0 x 37.9 cm 1.8 x 15.5 cm 11.3 x 15.5 cm	Text Page 7	 Pictorial and Natural Elements based in water. Male and female figures arms entwined at water's edge.	 Stylized Passion Flowers See Appendix A: Concordance.

note that the overall orchestration of the colour has been consistent throughout the work. A major factor influencing the choice of colour and general tonality of all the images in the Book has been the artist's desire to render that subtle, fleeting moment in time between dusk and nightfall (see 5.3.2.3).

Apart from the final page, all pages have been designed to work in pairs e.g., male-female, wet-dry etc. Where the pages should be read as a pair, a broken rather than a solid line has been used to indicate the pairing (see Plate 7.2.17).

5.2.1.7 – The Lettering: Research underpinning Box-Letter-Forms for the Book

A range of sources was consulted as a basis for creating the Box-letter-forms to be used in the Book these have been summarized in chronological order in Table 5.2.2, which follows. All examples are illustrated in the Collection of Preparatory work, Volume 4 (see Figure 5.1.1 and examples provided in Plates 7.2.10–7.2.14).

5.2.2 – Technical Considerations

A matter of primary concern in developing strategies for creating the Book has been to focus attention upon the uses of the various tools and materials and the methods to be employed in its making. This section and the sub-sections, which follow, not only treat those technical issues cited above, but also highlight the necessity for the cultivation and awareness, appreciation and understanding of the inherent qualities of the media to be used.

Table 5.2.2
Research Sources underpinning Box-Letter Forms for the Book

Source	Date	Focus
Early Hebrew Scrolls and Manuscripts (Square Hebrew)	C1st – 2nd	Alphabet of the original text for the Book. Use of Box-letters with strong horizontal emphasis and bilineal structure.
Coptic Manuscripts	C5th – C12th	Not Box-letter-forms but the formatting of particular letters, letter spacing and overall appearance of lines of lettering, was of interest.
Insular Gospel Books	C7th – 9th	Straight-line or Box-letter-forms. Ambiguous interspacing of decorative title page lettering (including *nested* letterforms) and resultant pattern.
Eastern Indian and Nepalese Sanskrit Manuscripts (*Raňjanā and siddhamātrka* script)	C10th – 12th	Use of highly condensed - rectangular, bilineal letter-forms – their resultant pattern and texture.
Qurãnic Maunscripts (*khufic* script)	C11th – 16th	Angular letters (pen and brush-built) within decorative *surah* headings – emphasis on aesthetic qualities (in contrast to legibility) and use of ornament.
Tibetan Manuscripts (*lan-tsha* script)	C17th – 20th	Vertical Box-letter-forms with strong horizontal emphasis – resulting pattern and texture.
Armenian Manuscripts	C13th – 14th	Angularity of alphabetic forms, texture and pattern created within or beneath *khorans.*
Early Gothic Manuscripts (*Textura* script - *The Luttrell Psalter*)	1335 – 1340	Ambiguous interspaces between letters; compressed, rectangular strongly vertical letter-forms: most formal letters possess evenly spaced verticals, as a result they may be adapted to form almost any letter by means of oblique joining strokes.
Ethiopic *(Amharic)*	C15th – 17th	Structural formation of individual letter-forms.

Greek and Russian Icons *(Vyaz and Ustav* scripts)	C15th – 19th	Use of ornamented condensed (elongated) semi Box-letter-forms with *nested* letters (entirely brush-built), resultant pattern and texture.
Edward Johnston (English: pioneer in the field of fine lettering and illumination)	1872 – 1944	Methods outlined for adapting letter shapes (in his manual *Writing, Illuminating and Lettering*. (Johnston, 1906:233-300)
Ivan Bilibin (Russian: Illustrator, set designer and letterer)	1876 – 1942	Straight-line bilineal and Box-lettering using areas of background colour – resultant spatial movement, pattern, texture and space.
Franz Delavilla (Austrian: Illustrator, letterer, set designer)	1884 – 1964	Bilineal compressed capitals used for text – resulting in a rich pattern and texture.
Tom Phillips (English : Painter, draughtsman, book artist, film maker and composer)	1937 -	Language and music drawings and paintings (1970 – 1990) – carefully crafted pseudo -pictographic letter forms as drawing.
Leonid Propenko (Russian : Letterer and calligrapher)	1939 -	Bileneal Box-letter-forms resultant patterns and texture.
Contemporary lettering design	C20th	Search for styles and forms compatible with proposed lettering in the Book.

Inevitably all media are possessed of certain limitations, and the more contradictory the roles imposed upon them, the clearer those limitations often become. Such limitations are examined in relation to the tasks to be imposed upon them from the points of view of both practicability and the desired *aesthetic* outcome.

In his discussion of the traditional gilding and painting techniques, particularly those employed in western illuminated manuscripts, and Indian and Persian books, Peter Owen (1973), whilst acknowledging the stylistic differences between them, notes that "…the painting technique, however, is similar…" (Owen, 1973:166). The reason for drawing attention to this observation, other than to cite a link in the long chain of apparent similarities in cross-cultural praxes (which, given the origins of the text [see 5.2.1.3] and the Book's overall design [see 5.2.2.4] was deemed significant) has been a need to emphasize the relationship between the (paint) media and their methods of application, regardless of stylistic mores, temporal or geographical remove, and the numinous qualities which are so universally present in the best work of the genre. Owen (1973) submits that,

> To enjoy the surface richness of these gleaming…pages, we should examine them as closely as we would if we were reading the …script that is woven into their design.
>
> (Owen, 1973:161).

With regard to the issues of the dynamic interplay of burnished gold and painted colour, he observes that

> It is [then] possible to see that the vibrating patterns on the vellum [or paper] are often created by the play of burnished gold leaf against areas of dry, opaque egg-tempera [or gouache]…enriched with minute stippling.
>
> (Owen, 1973:161).

Owen's (1973) observations and enthusiasm for the beauty and craftsmanship to be found in many illuminated books, together with their universal appeal, not only reflected but strongly resonated with the artist's own aesthetic sensibilities.

5.2.2.1 – Studio Works

Given the ideas underlying this particular Artist's Book, careful consideration needed to be exercised with regard to the choice of the paper and its significance in relation to a successful outcome. An appropriate paper had to meet the following criteria and needed to-

- be a warm white, good quality machine or mould made, acid free with neutral Ph,
- not be heavier than 200 gsm;
- be at least 560 mm x 760 mm (22 in x 30 in) in size in order to obtain three pages of 252 mm x 560 mm (10 in x 22 in) from each sheet;
- remain flexible as a page when cut to required size e.g., 252 mm x 560 mm (10 in x 22 in);
- be possessed of a fine-grained, resilient surface, which does not deteriorate after wetting;

- be compatible with a range of water-based paint media, gilding media (and burnishing), accept a steel calligraphy pen without the marks bleeding or surface abraiding;
- be readily available.

Vellum was considered, but did not present a viable option; as to obtain sufficient pieces with a consistent surface over a length of material 560 mm is both difficult, and extremely expensive. Although more affordable, the same problems apply to commercially produced papyrus, the use of which was also contemplated. Thus Table 5.2.3 indicates the performance of a range of papers against these criteria – also paper based. Under heading eleven, where a star rating system is used, five stars represent the maximum positive rating.

The abbreviations H.P. and 'NOT' have been used under heading six in keeping with the three standardized types of paper available e.g., *Hot pressed* or H.P. (which has a hard smooth to relatively smooth surface), *Cold pressed* or "Not" (meaning not hot pressed and possessed of a slightly rough-grained surface) and *Rough* (which has a pronounced tooth or distinctly coarse texture. (Hayes, 1986:120). From all those listed, paper D performed better than any other against all criteria.

Table 5.2.3
Selecting a suitable paper for the Book

Criteria		Appraisal of Possible Paper Types				
		A	**B**	**C**	**D**	**E**
1	**Brand of paper**	**Kent Hollingworth**	**Fabriano Artistico**	**Arches Aquarelle**	**T H Saunders Waterford**	**Royal Watercolour –Society** Inveresk
2	Size	560 mm x 760 mm	560 mm x 760 mm	560 mm x 760 mm	560 mm x 760 mm	560 mm x 760 mm
3	**Weight**	160 gsm	200 gsm	185 gsm	190 gsm	300 gsm
4	**Felxibility**	Reasonably flexible	Highly flexible	Reasonably flexible	Reasonably flexible	Reasonably flexible
5	**Acid free**	✔	✔	✔	✔	✔
6	**Surface**	H.P; very fine grained	"Not"; fine grained	H.P; smooth surface	"Not"; medium grained	"Not"; medium grained
7	**Production method**	Machine made	Mould made	Mould made	Mould made	Mould made
8	**Composition**	100 % Cotton Linter	100 % Cotton Linter	100 % Cotton Linter	100 % Cotton Linter	Cotton Linter and Linen mix
9	Colour	Warm white	White/Wove	Natural warm white/Wove	Natural warm white	Natural warm white
10	**Sizing**	Internally sized	Internally sized	Gelatine sized	Gelatine sized	Gelatine sized
11	**Compatibility with paint and other media - comments**	✱✱✱✱✱ Performed well;	✱✱✱✱ Performed moderately well; but paper too white unsuitable surface for steel pen	✱✱✱✱✱ Performed well; paper surface too smooth; marks had a tendency to bleed under steel pen	✱✱✱✱✱ Performed well; surface highly suitable	✱✱✱ Did not perform well abraided under a steel pen; paper surface too rough
12	**Availability**	Availability unreliable at required size in Australia	Available	Available	Available	Available

5.2.2.2 – Media

The principal criterion in choosing the media for the Book was that, whatever the media used, it should be compatible with both the function, structure and format of a book bound between boards. Initial exploration was therefore designed to identify media, which, by their material composition, would not transfer from one surface to another (when the book was closed), or to determine what modifications were necessary to prevent such transference.

Having selected the paper type according to the criteria (see Table 5.2.3), it was then essential to carry out tests. These were designed to determine the compatibility of both media and paper and the proposed methods of application with a view to achieving a satisfactory outcome for the Book. (see Plate 5.2.2) Several informal but invaluable tests were designed, whereby patches of the range of basic colours to be used were painted onto the surface of the selected paper.

The paint was applied in a similar consistency to that which was proposed for the finished work. It was also applied with the same instruments e.g., sable brushes and (steel) calligraphy pens. The patches of colour, when dry, were overlaid with a facing sheet of the same type of paper forming a sandwich. Both pressure and deliberate scuffing were applied to the paper sandwich over several months. During the testing period it is of some importance to note that the humidity was relatively high, at which time water based pigments are inclined to become less stable and, as a result, detach themselves more easily from one surface to another. The success or failure of particular pigments or colours have been marked with an (x), for those

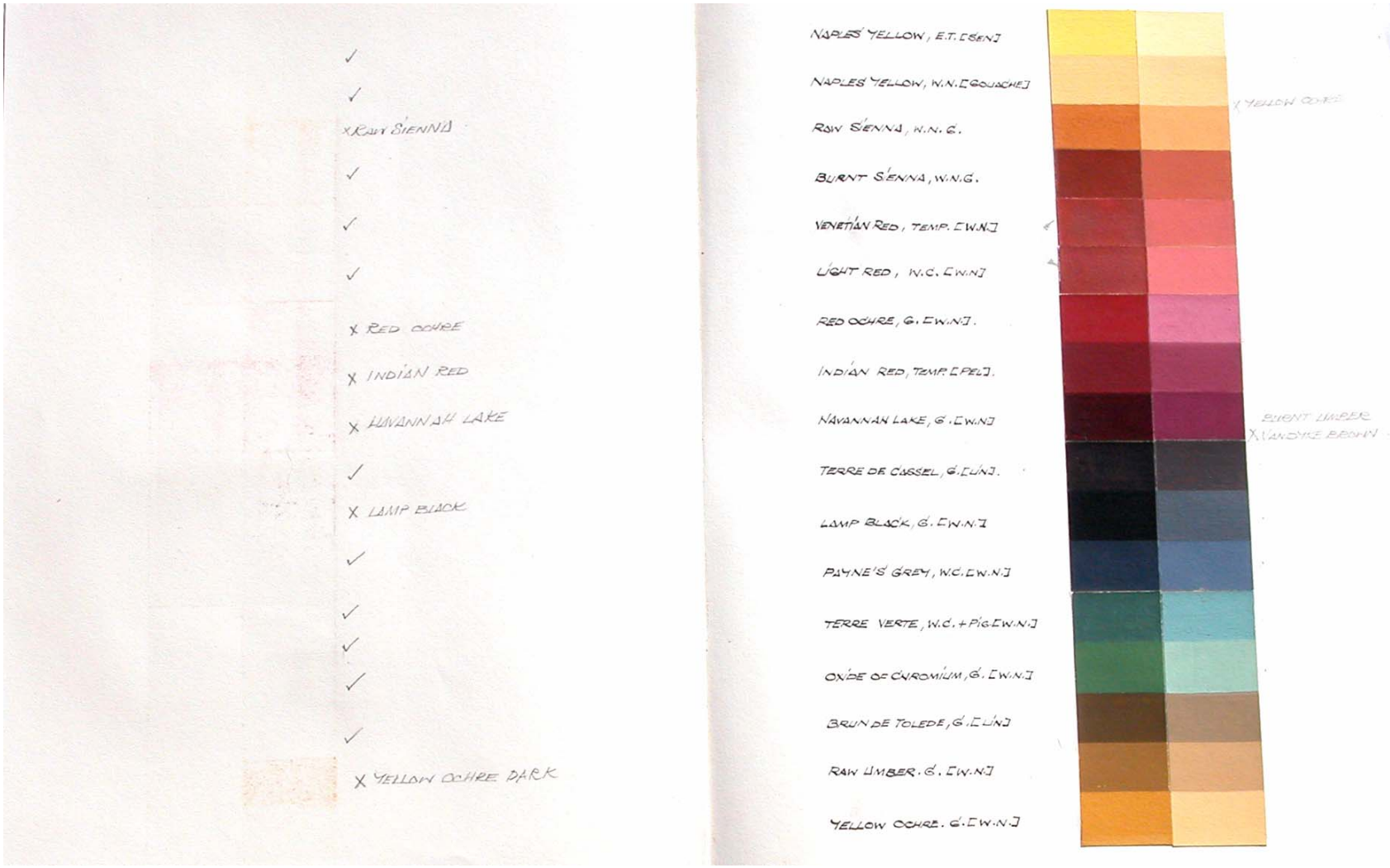

Plate 5.2.2 Pressure test of proposed *Palette* for the Artist's Book, selection of proposed pigments Left: vestigial marks resulting from pressure. Notebook VI

results which were unsuccessful and a (✔) for those which appeared to have been successful (see Plate 5.2.1).

5.2.2.3 – Techniques

The technical underpinning of the work for the Book – other than the reprographic methods outlined in 5.2.2.4 - was carried out (as far as possible) within the traditions and to a large extent, the conventions of illuminated and *hand-made* book painting; the general procedure for working in this way is outlined below.

Pre-designed drawings were transferred to the prepared (paper) surface. The drawings were then refined and adjustments made. The first layers of paint were applied to the background in thin washes, using tempera, which not only assisted in sealing the surface of the image (and decorative border areas where necessary) but also allowed for further adjustments and refinements of the subject to be made. The tempera foundation acted as a reliable paint substrate (in the case of paper) for subsequent painted layers to be applied. The tonal modulation of forms was carried out using hatching and stippling techniques with a traditional *verdaccio* mixture (Cennini, circa 1390s) of yellow ochre, black, lime white or, in the case of flesh for human figures a mixture of black, *terra verde* and white (Thompson, 1984:45-47), worked over with *sinoper* [and] *cinabrese* – mixed with lime white (Cole, 1993: 17).

5.2.2.4 – The Potential for Reprography

Given the location and date of the text, the initial ideas for the structure of the Book

were centered principally upon those emanating from western Asian ancient Asia-Minor and Indian Asia rather than European traditions. During the historical period and geographical location of the original text, *book rolls* (or scrolls) rather than codices were the primary vehicle for both preserving and disseminating important literary documents and sacred texts (Diringer, 1982:175). The disposition of the text on *book rolls*, according to Diringer (1982), was arranged "…longitudinally, horizontally in continuous lines, or in page form with columns...(Latin *paginae* hence, the word "page")…" (Diringer, 1982:135) of equal width separated by vertical spaces, a characteristic also to be found in Indian Asian palm-leaf manuscripts. (see Plates 5.2.3 and 7.2.12).

Before discussing ideas associated with the further development of the Book, it should be noted that, as an essential part of the initial vision, it would be reproduced autographically in a limited multiple edition. It was at first proposed that various reprographic forms, including printmaking processes, might enable the successful realization of this particular aspect of the Book's production: (see Table 5.2.4) in keeping with the conventions of multiple editions of Artists' Books (other than…Unique Books". [Phillpot 1982:27])

The relationship between the Book's structural arrangement and the elongated multi-columnar formats of *book rolls* and some early codices (for example, the fourth century [now incomplete] Greek Bible the *Codex Sinaitacus* (Plate 5.2.4)) was an important one. In addition to reprographic considerations a factor implicit in the (generally) sequential form of *book rolls,* (scrolls) and books of all types is that of temporality, about which there can be little dissent (Klima, 1998:25). From its inception, the notion of temporality always played an important part in the Book's

Plate 5.2.3 *Ashtăsăhasrika Prajñăparămită* (1097CE), illustrated leaf from a Buddhist palm- leaf manuscript, Bihar, India.

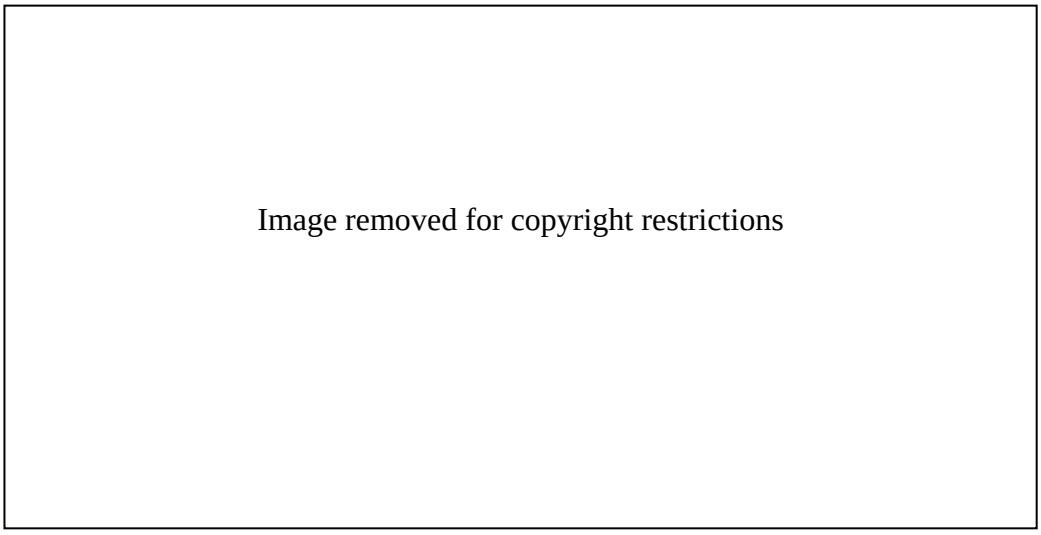

Plate 5.2.4 *Codex Sinaiticus* (c. 300s CE), Gospel of St Luke XIX. 13-XX. 34.

Table 5.2.4
Proposals for the Reproduction of Multiple Editions of the Book

Version of the Book	Size	Medium	Number of Pages	Number of copies in edition	Proposed structure	Decision
No 1	700 mm x 267 mm	Etched and engraved copper plates: direct to plate	12 – 16	20	Separate covers and printed leaves	No
No 2	100 mm x 345 mm	Wood engraved images with sans serif type: direct to block	12 16	20 – 30	Separate covers and printed leaves, or *sewn* binding.	No
No 3	130 mm x 775 mm	Wood engraved images with sans serif type: direct to block	12 – 16	20 – 30	Separate covers and printed leaves	No
No 4	225 mm x 560 mm	*Iris process* scanned (potentially through LyreBird Press) from *unique* hand lettered and illuminated original book	10 – 12	50	Conventional (western) binding with gold blocked cloth covered boards and side stitched leaves	No/Yes
No 5	230 mm x 480 mm	Reduced in size, commercially printed from *unique* hand lettered and illuminated book (225 mm x 560 mm)	24	200	Commercially bound in gold blocked, cloth covered boards and gold blocked slip-case	Yes

conceptual underpinning - from its physical structure, *mise-en-page*, disposition of text-blocks and images, the design of letter-forms (and their organization) to identifiable pictorial signs in the images themselves.

With regard to the columnar (paginae) text-blocks, (which have the effect of narrow *pages* on a leaf) the speed and progress of reading may, to some extent, be temporally directed. Thus the relative width of columns, their associated height, and the number of columns on a page all contribute to regulating and creating variation in the amount of time taken by a reader to examine or scan the text. This, of course, is in addition to any commonly used authorial (compositional) literary devices, where forms of duration may be employed as a means of expressing the notion of time e.g., by means of extension or compression (Cowie:1995).

5.2.2.5 - Materials

As a result of the decision making process relating to the selection of paper for the book as set out in Table 5.2.3, the Book was to be created on a high quality paper e.g., Saunders Waterford; this fulfilled all the criteria for an ideal working surface in every way (see 5.2.2.1). The proposed materials for the work (a *unique* – illuminated book on paper leaves) - are both diverse and complex in their interrelationship. These materials are listed in Table 5.2.5; while the definitive selection of pigments and palette arrangements is discussed under the heading of Colour Studies (see 5.3.3.2). The specialized nature of some of the equipment used has to be recognized (for example special brushes, gilding materials etc), a selection of which are illustrated in Plate 5.2.5

5.2.2.6- Methods

Having provided an inventory of all the most significant tools and materials used in the creation of the Book (see Table 5.2.5), it still remains to discuss the working methods with which they were associated. It should be noted that the trials in which wood engraving and wood-cutting were proposed did not progress beyond the design stage and hence no attempts were made to realize them in the media at first envisioned. The trials carried out before arriving at a satisfactory working method consisted of little more than two separate leaves (pages). Examples of all the trials are preserved in Volumes 2 and 3 of the Collection of Preparatory Work (see Figure 5.1.1, Plate 7.2.8 and 7.2.9)

Three preliminary trials were carried out prior to a final decision being made. These trials together with explanatory notes have been set out in Table 5.2.6. The two concluding trials referred to in Table 5.2.4 are related to post-examination productions of the Book.

Table 5.2.5
Proposed Materials for the Production of the Book

Tools	Brand Names	Composition	Sizes	Grades	Capacity	Intended Application
PENCILS AND CRAYONS	Derwent Graphic	Bonded lead	-	F, HB	Layout and lettering	To rule up pages and draw letters
	Schwann Stabilo 8000	Bonded lead	-	B, 2B, 3B	General drawing	To draw up designs on paper
	Faber-Castell 9000	Bonded lead	-	2H, H, HB	Tracing down	For transferring finished design to paper
	Faber-Castell Graphit	Pure graphite	-	3B	Transfer drawings	To rub onto back of tracing paper
	Conté a Paris	Stick form, compressed pigment (sanguine)	Standard square	2B	Transfer lettering and drawing	As an occasional substitute for graphite used on back of tracing paper
PENS	*Kern ruling pen*	Steel	Regular	-	Ruling lines	To be filled with paint to rule straight edges
	Baignol and Farjon penholder	Wooden handle with steel holder	-	-	With Mitchell nibs	For penholder to hold *Mitchell* calligraphy nibs
	Perry and Co Mapping penholder	Wooden handle with steel holder	-	-	Lettering	For holding small sized *Gillott* drawing nibs
	William Mitchell	Steel nib	N^{os} 2,3	Square-cut	Lettering	For calligraphic work
	Gillott – Artists Pen	Steel nib	N^{os} 1950	Pointed	Lettering	For decorative additions
	Gillott – Crowquill	Steel nib	N^{os} 659	Pointed	Lettering	For finials
ERASERS	*Faber-Castell*	Typing rubber	-	Hard	Cleaning up	To remove obstinate marks from paper
	Faber-Castell	Vinyl	-	Soft	Correcting drawings	For general use
	Winsor and Newton	Kneaded eraser	-	Putty	Reduce strength of drawing	To alter the tone of drawing
	Rotring rapid T20		-	Medium	Correcting and cleaning	For removing pencil and conté crayon from tracing paper
BRUSHES	*Winsor and Newton Series 3A Designs*	Pure Sable	N^{os} 5,3,2 N^{os} 1,0,00	-	Painting washes Hatching and drawing	For setting down foundational layers For fine modelling and finishing edges
	Winsor and Newton Series 13 Miniature	Red Sable	N^{os} 1,0,00	-	Stippling	To create areas of tone and broken colour
	Cornellissen & Son Series 80A	Kolinsky red Sable	N^{os} 2, 1, 00, 000	Hand made	Hatching and lettering	For fine hatched work and decorations
	ProArte	Renaissance Sable	N^{o} 2	Conservator	Painting letter-forms	For brush-ruling larger letters
	Winsor and Newton Series 14B	Squirrel hair	Small	Extra fine	Gilding and dusting	For brushing away loose gold particles
	Gilders tip	Squirrel hair	3 inch	-	Gilding and dusting	To pick up loose gold leaf
	Francheville Fan-blender	Soft hog bristle	N^{os} 12, 8, 6	-	Gilding and dusting	For removing obstinate gold particles and crumbs from erasers
	Eterna	Chinese pure bristle	N^{os} 2,1,0	-	Mixing paint	For mixing all types of paint to correct consistency

Tools		Brand Names	Composition	Sizes	Grades	Capacity	Intended Application
PAINT AND PIGMENT TYPES	**WATER COLOUR**	*Winsor and Newton Artists' Quality*	Paint in tubes	5 ml/14 ml	Series 1-5	As *underpainting*	To *lay-in* background washes and apply as glazes
	TEMPERA	*Geo Rowney Egg Tempera*	Prepared egg tempera in tubes	22 ml	No 8 Tubes	As transparent *underpainting*	For applying thin successive layers to establish background and seal paper surface. To build up any *verdaccio* passages
		Senneilier-'Paris' Couleur à l'oeuf	Prepare egg tempera in tubes	18 ml	Series 1-4		
	GOUACHE	*Winsor and Newton Designers Gouache*	Paint in tubes	14 ml	Series 1 -	As opaque *overpainting*	For applying in opaque flat areas, combined with hatching and stippling techniques
		Lefrac and Bourgeois Linel:Designers gouache	Paint in tubes	15 ml	Series 1 – Extra fine		
		Art Spectrum Artists' Designers colours	Paint in tubes	22.5 ml	-		
		Geo Rowney Designers colour	Paint in tubes	22 ml	N^{o} 8 Tubes		
		Pelikan Plankat-Tempera	Paint in tubes	20 ml	-		
	PIGMENTS	*Winsor and Newton Artists' Pigment*	Prepared dry ground pigment	30 ml	-	Particular pigments used as final opaque *overpainting* in small touches	Cadmium Yellow Deep, Cadmium Orange, Winsor Violet, Cobalt Blue, *Terre Verte*
		Wills Quills Chinese pigments	Prepared dry ground pigment	Variable in small packets	-		Stone Yellow, Malachite Green, Madder Red
		Cornellissen &Son	Prepared dry ground pigment	50 gm/100 gm	-		Ultramarine, Vermillion, Potters Pink, Red Lead, Green Oxide
		Homemade Dry ground pigments	Studio prepared - from locally found materials	Variable	-		Yellow Ochre, Red Ochre (see 11.3.3.1 for complete palette)
BINDERS AND MEDIUMS		*C. Roberson & Co Gum Water*	Aqueous solution of Gum Arabic	60 ml	-	Watercolour and gouache painting medium	To increase gloss and transparency in paint mixture for lettering
		Winsor and Newton Ox Gall Liquid	Clarified Ox Gall	75 ml	-	Wetting agent	To increase flow of paint
		H. Schminke Gouache Malmittel	Aqueous solution of acidified gum	50 ml	-	Gouache medium	As a binder for gouache and to enrich colours
		H. Schminke Ei Terpera Malmittel	Egg binding medium	50 ml	-	Egg tempera medium	As a binder for dry ground pigments, together with *glair*

Tools		Brand Names	Composition	Sizes	Grades	Capacity	Intended Application
GILDING EQUIPMENT	BURNISHERS	*Dutchy Gilding Co. Hoof- burnisher*	Psilomelanite	Short	-	Burnishing gold leaf	For all purpose work
		Dogstooth	Agate	Small 32	-		For small lines and dots
		Pencil	Agate	Small 13	-		For indenting and burnishing edges of shapes
		Paddle	Agate	Wide 30	-		For finishing larger flat areas of gilding
	GESSO AND INGREDIENTS	*Lefranc and Bourgeois*	Aremenian Bole		Extra fine rouge	Basic gesso ingredients	To colour and give warmth to mixture
		Wills Quills	Slaked plaster	20 gm	Fine dental		As a base to raise shapes to be gilded
		Cornellisen & Son	White lead	20gm	Fine		As paste
		Seccotine	Fish Glue	120 ml	Liquid form		As a binder
		Dutchy Gilding Co.	Oil of Cloves	30 ml	-		To remove the bubbles and slow drying time
		Archival PVA	Neutral Ph	120 ml	Conservator	As Gesso ingredient	To mix with bole and whiting to form a gesso
		Universal Penman	Gum ammoniacum	30 ml	Liquid form	Lettering	For flat gilding
		Dutchy Gilding Co.	Formula 1	Small cake	Normal burnish	Lettering, painting	For small details
		Dutchy Gilding Co.	Formula 2	Small cake	Bright burnish	Lettering	For overlaying mistakes
		Wills Quills	Dry weather	Small cake	Normal burnish	Lettering, painting	For working in dry climatic conditions
	GOLD LEAF	*Dutchy Gilding Co.*	25 Double Illuminating	3 ¾ in square	23 ½ carat	Lettering, painting	As a final layer of leaf on larger gilded areas
		Dutchy Gilding Co.	25 Single Illuminating	3 ¾ in square	23 ½ carat	Text decorations, lettering	For gilding on painted areas
		Gold Leaf Factory	25 Single Transfer	80 mm square	23 carat	Text/image frames	For use in first layer of gilding
		Dutchy Gilding Co.	Shell gold: gold	5 mm x 15 mm	23 ½ carat	Text decorations	For painting details in gold and *faulting*
		Dutchy Gilding Co. Muller	Moulded glass	Small	-	Grinding gesso and pigment	To grind on a plate glass slab
		Dutchy Gilding Co. Pestola	Wooden handle with glass head	-	-	Grinding gesso and paint	To grind in a dish or china well-palette
		Grinding slab	Plate glass	8 in x 10 in	Ground surface	Grinding pigments	As a base on which material is ground

Tools		Brand Names	Composition	Sizes	Grades	Capacity	Intended Application
	ACCESSORIES	*George Whiley Ltd. Gilders knife*	Demagnetized steel, wood handle	-	-	Cutting loose gold leaf	To reduce sheets of leaf to an appropriate size
		George Whiley Ltd. Guilders cushion	Calfskin cushion parchment screen	-	-	Cutting loose gold leaf	As a non-slip, draft-proof cushion on which loose leaf is cut
		Chinese Paper cut Scissors	Steel	50 cm blade	Medium	Cutting transfer leaves	As preferred scissors for cutting transfer leaf
		Breathing tube	Bamboo	190mm with 5 mm diameter	-	Breathing on gesso	To create a stream of warm moist air to reactivate glue in gesso, thus allowing gold to stick to gesso
		Schoellers hammer Crystal Parchment	Non-stick transparent paper	29 ½ x 20 in	-	Laying gold leaf	To place over gilded areas in early stages of burnishing
		Micador – Schoellers hammer Tracing paper	Transparent paper	10 in x 15 in	Thin	Tracing and masking	For tracing down shapes and to protect painted areas during burnishing
PALETTES		*Winsor and Newton Slant Well Tile*	Porcelain Three, wells three slants	105 mm x 62 mm	Small Nº 16	Mixing paint and gesso	For use with *pestola* to prepare dry-ground pigments and gesso ingredients
		Winsor and Newton Slant well tile	Porcelain five wells, five slants	190 mm x 100 mm	Large Nº 33	Mixing paint	For mixing and saving gouache
		Winsor and Newton Tinting saucer	Porcelain four divisions	83 mm diameter	Nº 30A	Mixing paint	As a containers for watercolour and diluted tempera
		Winsor and Newton Cabinet saucers	Porcelain, nest of five plus a lid	67 mm diameter	Nº 2	Mixing and storing paint	For larger quantities of gouache and tempera
		Custom-made Storage dishes	Porcelain, set of fourteen with lids	2.5 x 2.5 diameter	-	Storing gesso, pigment and paint	To prolong the working life of gilding gesso and tempera
PALETTE KNIVES		*Winsor and Newton Straight blade*	Flexible steel with wood handle	127 mm long	Nº 540	Paint preparation	To mix pigment with binding medium and cleaning palette
		Nouvel-E Cranked shank	Flexible steel with wood handle	70 mm long	Nº 1	Paint preparation	For transferring mixed pigment to palette or container
		Nouvel-E Cranked shank	Flexible steel with wood handle	25 mm long	Nº 5	Gesso preparation	For spooning out gesso mixture into dish
		Master Art Cranked shank	Flexible steel with wood handle	60 mm long	Nº 295	Gesso and paint preparation	To shave and mix with *Bole*
		Swann Morton Scapel handle	Steel	160 mm	Nº 3 long	Cleaning up gesso	To shave and scrape gessoed surfaces prior to gilding
		Swann Morton Scapel blades	Surgical Steel	-	Nº 11 straight		

INTAGLIO ACCESSORIES	*T.N. Lawrence & Sons Drypoint graver*	Steel	132 mm	Straight heavy	Engraving/dry point	For direct drawing on to copper plates
	T.N. Lawrence & Sons Etching needle	Steel with wooden handle	160 mm	Regular	Drawing on plate	To draw design onto a plate covered with a *ground*
	T.N. Lawrence & Sons Burnisher/scraper	Steel	210 mm	Curved	Scraping and burnishing	For correcting drawing and resurfacing the plate
	Melbourne Etching Supplies Etching plate	Copper	600 mm x 900 mm	16 guage	Plate support for etching	For incising drawing and making prints
	Melbourne Etching Supplies Hard ground	Wax-composition	20 gm	Cake form	Engraving prepare plate for drawing	For application with roller to receive drawing and resist acid
	Ferric Chloride Charbonnel: RSR	1 part normal Ferric Chloride to 10 parts water	200 ml	-	Mordant for etching	To reinforce drawing and *biting* marks deeper into plate
	Heidelberg Inc. Etching ink	-	200 ml	55985	Inking plate	To transfer image to paper be means of a press

Plate 5.2.5 Selection of tools and materials used for creating the Artist's Book.

Table 5.2.6
Trialing Methods and Materials to be employed in Creating the Book

Trial	Size	Media	Binding	Problems encountered	Observations	Decisions
No 1	70 mm x 315 mm	• Dry point and etching on copper plates. • Individual paper leaves for printing.	Loose leaves between wooden covers.	• Reversal of lettering/text produced unsatisfactory results. • Medium unsuited to production of images.	• Although prompted by example of engraved *palm-leaf* books, work failed to meet expectations aesthetically. • Assisted in developing basic *mise en page* (see Figure 8.1.1, Collection of Preparatory Work – Volume 2).	• Unsatisfactory as a prototype. • Further work discontinued.
No 2	100 mm x 345 mm	• Wood engraved with *hand-set* metal type. • Individual paper leaves for printing.	Loose leaves between board covers.	• Difficulties in finding appropriate typeface. • Fitting image and text blocks into spaces available within page design proved unmanageable.	• More promising than Trial No 1. • Similar format • *Pre-compositional* works carried out as collaged *mock-ups.* • Useful development of *mise en page* (Figure 8.1.1, Collection of Preparatory Works – Volume 2).	• Progressed beyond Trial No 1. • Developed work on a larger page format.
No 3	130mm x 425 mm	• Relief printed (wood or lino block) images. • Lettering either hand cut or type set. • To be printed on individual paper leaves.	*Sewn* binding between board covers.	• Cutting letters in reverse for text proved difficult. • Metal type made text look overly mechanical. • Difficulty in finding a typeface compatible with images and style of the Book.	• Format enlarged. • *Pre-compositional* works executed in collage. • Notes of colour introduced into text. • Further development of *mise en page* but remained aesthetically unsatisfying. (see Figure 8.1.1 Collection of Preparatory Works Volume 3)	• Appeared stronger in design than Trials No. 1 and 2. • Not realized in this form.
No 4	215 mm x 545 mm	• Hand painted and illuminated images. • Calligraphic text with gilding. • Stretched paper.	*Sewn* binding between board covers.	• Finding a paper, which fulfilled criteria as outlined in 8.2.2. • Designing an (essentially) balneal alphabet with *nested* letterforms.	• Format further enlarged. • *Pre-compositional* works executed using collage for lettering/text-blocks and images. • Full colour images with framing borders and inter-textual decoration. • Resonated with original text. (See Figure 8.1.1, Collection of Preparatory Work Volumes 5,6 and 7).	• The trial was successful on all counts and a finished page was realized. • As a result a *program* for the whole Book was set out for nine pages. • Progressed completion.

5.2.3 – Composition

Composition in the present context may be understood as the process through and by which disparate visual elements are arranged and the organizing principles on which that process has been founded. As has been mentioned (see 4.3.1) the *compositional* process is generally considered to be the most important in solving problems of a visual nature; moreover, as Dondis (1989) maintains, there are no absolute structural systems, which guarantee a successful outcome. In many ways it would appear that almost the entire history of the visual arts, at least in this respect, could be regarded as an ongoing continuum of action and reaction; in relation to the creation of apparently (absolute) systemic structures and their progressive reframing, displacement and subsequent re-emergence in co-mixed and neo-variant forms. Attention is again directed toward the fact that

> Unlike the linguistic signs of speech or music which are deployed through time… all the elements of a visual package are encountered at 'one hit'.
>
> (Carter, 1993: 155).

Other than the fact that a traditional book's inherent structure, as Klima (1998) points out, manifests a "… drawn-out extension in time and physical space." (Klima, 1998: 25), a book by its very nature disallows a *'one hit' encounter*. The format and *compositional* structure proposed for the Book (including the disposition of the text, its configuration and forward movement) was designed to in-build and magnify this notion of temporality as an essential attribute.

5.2.3.1 – Towards a compositional framework

The spheres of influence, which have impacted on the Book's development, include a diversity of literatures, disciplines, cultural and archaeological sites, other art forms, and collections from both museums and galleries. These spheres of influence were mapped in detail in Chapter 4 in Figures 4.3.1, 4.3.2 and 4.3.3 and demonstrate the multi-layered genesis of the Book's compositional frame. Already mentioned has been the notion of spatio-temporal extension as an integral part of the structural organization of a (traditional western) book and its progressive forward movement (see 5.2.3) e.g., from left to right and from front to back. As these have been previously acknowledged as an inherent part of the Book's structure, ideas for the format and an organizing principle for the content required some deliberation.

Unlike the continuous uninterrupted compositions of a painting, the leaves of the Book would require an intermixture of both text and image, the arrangement of which would, in large measure, be guided by the content of the text. As the text is overtly rhythmic and psalmodic in feeling, and the subject matter alludes to the passage of time and the associated phenomena of cause and effect, a structure was proposed which would indeed foreground the notion of a rhythmic counterpoint between the text and images. In his discussion of mediaeval illuminated books, Owen (1973), in fact draws particular attention to just such a dynamic interplay of text and image (see 5.2.3). The conceptual background underlying the development of the Book's format and its multi-columnar arrangement and the ideas associated with enhancing the general effect of temporal extension have also been discussed (see 5.2.2.4). As an extension of the possibilities engendered by static frieze-like

works and their potential for inviting a species of rhythmic musicality, (as advanced by Bouleau (1980) and already discussed in 4.3.), the concept of a visual time signature suggested itself; it was this idea which determined the sequential arrangement of text and images.

5.2.3.2 – Designing the format

Attention has already been drawn to the overall format, origins and antecedents of the Book in 5.2.1.6, 5.2.1.7 and 5.2.2.4. It was explained that, in terms of significant influences regarding its shape (other than the early *roll-books*), the long narrow rectangular format characteristic of palm leaf manuscripts and early hand painted paper books from Indian Asia was of singular importance, together with the columnar disposition of the text and its relationship to the positioning of the images (see 5.2.2.4). What now remains to be discussed however, are those factors which underlay the evolutionary development of the proportions of the rectangular field (the page), and the positioning and proportions of the areas occupied by text and images. In addition to the determinants underpinning the placing and proportions of image/text panels, are the questions of their proposed sub-division and the nature of the inter-relationship of images with the text.

5.2.3.3 – The Dimensions of The Book

As has been noted in Table 5.2.4, the dimensions – the physical size of the Book – in terms of its height and width (or more accurately its length) was a matter of some concern. Having arrived at a specific format, how then could the size be determined, given the narrow frieze-like format? Although similar in proportion to earlier works

executed by the artist (see Plates 7.1.10, 7.1.16 and 7.1.19), the fact remained that the work in hand was not a painting but a book, and also that both the lettering (the text) and images would be contained within framed panels on each page. Rather than arbitrarily pre-determining the outer limits of the page, the framed text/image panels should be first examined. Given the historical context and content of the original text with its distinctly anthropocosmic tenor and the ancient systems of measurement current at the time, proportions based on parts of the human body were proposed as units of measure. As the Book would be handcrafted, a *hands breadth* was proposed as an appropriate unit of measure for the height of the text/image panels. As an extension of this idea, the length of the panel could correspond to the length of the artist's forearm, from the point of the elbow to the fingertips of the outstretched hand. Indeed Professor O.A.W Dilke (1987), the distinguished classical scholar, affirms that

> All ancient civilizations used parts of the human body for many of their shorter measurements… Thus fingers, palms, feet and forearms came to be standardized for the shorter units.
>
> (Dilke, 1987:23).

However one of the most commonly employed devices for laying out a page is founded upon the projection of diagonals: one diagonal being drawn on each individual page of a double-page spread meeting at the top edge and a further two across both pages intersecting at that point in the centre where the sheet will fold (see Figures 5.2.1 and 5.2.2).

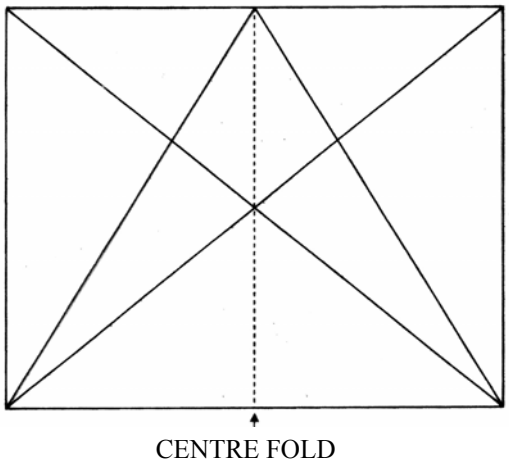

Figure 5.2.1
Tschichold's (1983) model of page proportions.

As the concept underlying the units of measure for the text/image areas had already been determined, a principle of construction quite different from that previously cited and particularly suited to the arrangement of pictorial elements within long narrow rectangles, emerged as a possibility. The principle under discussion is, in fact, a form of *rabatment,* a system used by painters rather than book designers, particularly for creating mural compositions on long walls. The principle of *rabatment* employs the height of the rectangular field (within which the pictorial elements are to be arranged) being used as a unit of measure to create a square. Thus a number of squares, obtained by the *rebatment* of the shorter side (the height), are placed edge to edge and marked off one after the other starting from one end of the field. Assuming that the length of the field cannot be equally divided by its height, a rectangular section is left which is narrower than the squares. The same procedure is then carried out beginning at the opposite end of the rectangular field; the result is that the two opposing series of squares are superimposed one over the other, their foremost edges creating a series of verticals dividing the rectangular field into a number of rhythmic intervals. Although the divisions of the field are symmetrical in arrangement, they may also be employed – through the use of intersecting diagonals – to position elements within the rectangular field asymmetrically (see Figure 5.2.3).

The necessity for an asymmetrical positioning of the text/image panels is that, traditionally, the distance between the inner edge of the text-areas and the spine may be a little narrower than the top, outer and bottom margins of the page (see Figure 5.2.4). Figures 5.2.3 and 5.2.4 need to be considered together and hence are presented on a separate page immediately following 5.2.3.4.

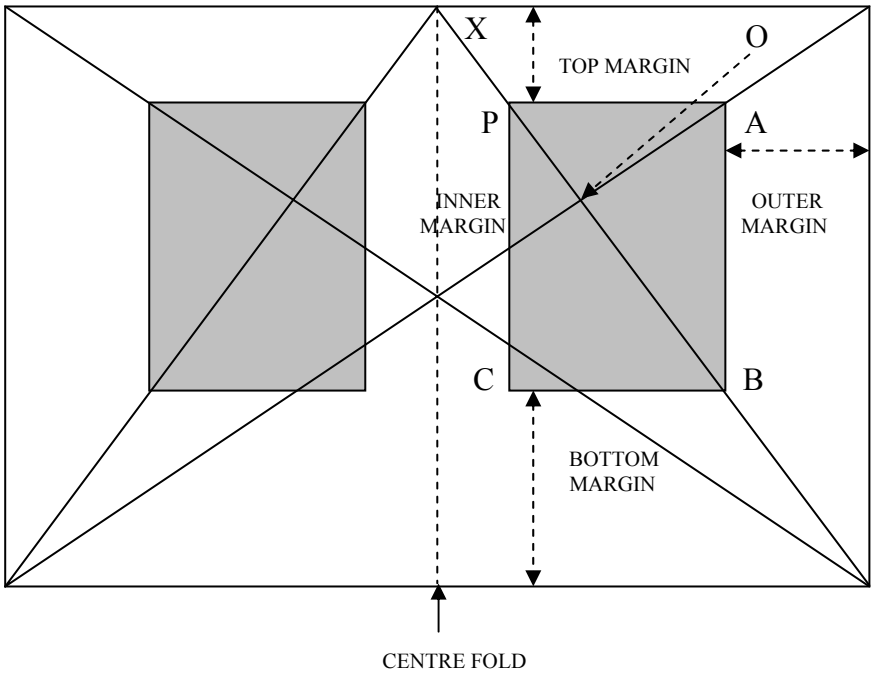

Figure 5.2.2

Tschichold's (1983) model of page proportions in practice.

Figure 5.2.2 shows that a point is chosen on the diagonal of the right-hand page between X and O which marks the top left-hand corner of the text area. From this chosen point, P, a line is drawn parallel to the top edge of the page to meet the diagonal of the opening as a whole at A. From A a line is drawn parallel to the right-hand edge of the page to meet the diagonal of the page at B. BC and PC are

then drawn to complete the rectangle PABC which defines the text area - shaded in grey. (Tschichold, 1983).

5.2.3.4 – Compositional structure within text/image panels

With a unit of measure determined for the text/image panels (see 5.2.3.2) and the principle of *rebatment* advanced to locate them within the confines of the pages, it then became necessary to develop a coherent, flexible method of arrangement for organizing, blocks of text and accompanying images within them. Again the principle of *rabatment* was proposed as a workable compositional method, given its suitability to the organization of pictorial elements within extended rectangular formats (see 5.2.3.3). The principle of *rabatment* suggested the possibility of being able to alloy western compositional structures with the format of traditional eastern books of the type discussed in 5.2.3.3. As with the arrangement of columns of text in *roll-books* and early oriental codices (see 5.2.2.4), the artist was drawn to the often exquisite rhythmic spatio-temporal organization of text-blocks and image arrangements to be found in the palm leaf and early paper books of Indian Asia, (see Plate 5.2.3), the page arrangements of which have very little if anything in common with those produced in western scriptoria. However, in his discussion of the wide variety of possibilities for planning a manuscript book, the calligrapher/book designer John Woodcock (1986) concludes that

> When designing a manuscript book or any piece of calligraphy, the most useful aid is… a critical eye. It is unlikely that any rule or system for layout could be devised which would give a satisfactory solution in all cases.
>
> (Woodcock, 1986:131).

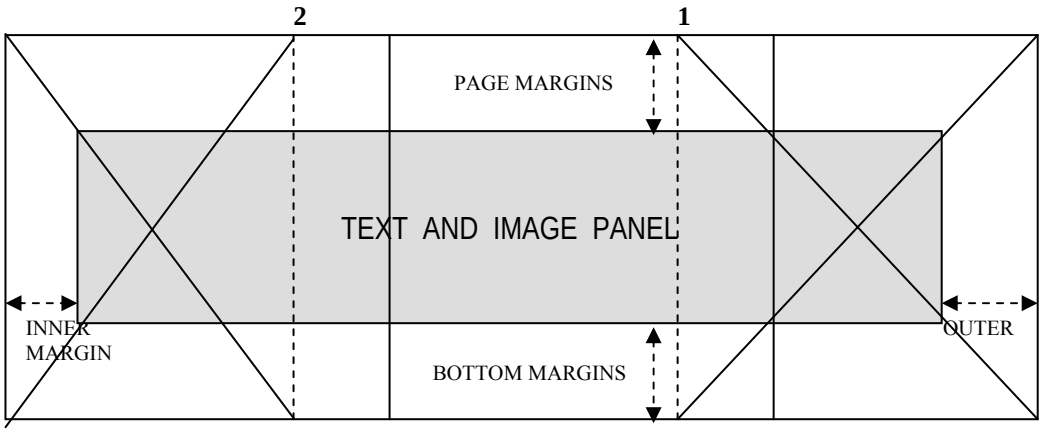

Figure 5.2.3

The application of the principle of *rabatment* to a single page (the field) as a method of locating the text areas and image panels

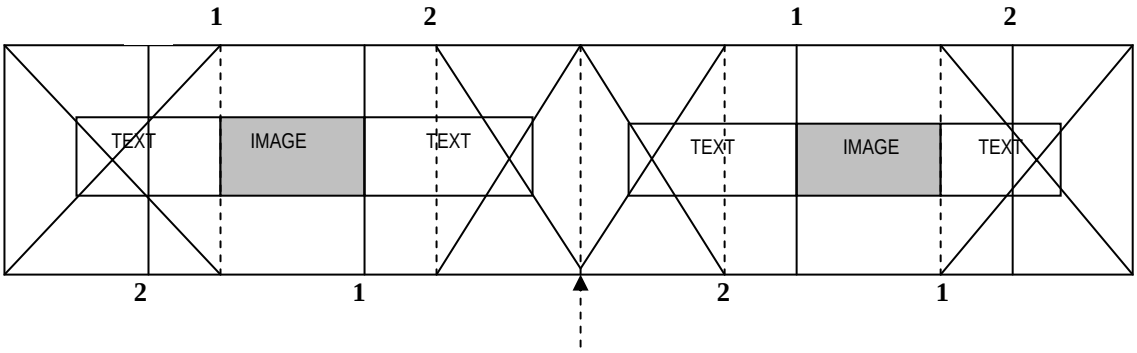

Figure 5.2.4

Application of the principle of *rabatment* to a double page opening

Figure 5.2.4 illustrates the principle of *rabatment* as it could be applied to a double-page spread in the Book, indicating the page margins and one possible arrangement for text blocks and images within the text/image areas.

5.3 – Realization: Pre-compositional Studies

The term pre-composition and its application as a primary descriptive appellation for the two principal categories of work e.g., *pre-compositional works* and *pre-compositional studies*, has (in the interests of clarity) been discussed previously (see 5.1 and 5.2). A general explanation has also been provided to highlight the differences between them and their individual directional focus (see 5.2). Further, a direct reference has been made with regard to the sub-categories constituting the *pre-compositional studies* and their significance as a part of the methodological underpinning for the making of the Book. (see 5.1 and 5.2).

It should be reiterated, however, that the *pre-compositional studies* are, almost without exception, independent works with (apart from any elements which may be implicit in the studies themselves) no contrived or preconceived compositional plan. The works in this category have been executed either directly into sketchbooks or on separate sheets infixed in the appropriate places. The sketchbooks constituted the principal means by which collection and storage of these studies has been accomplished, notably in Sketchbooks No. I and No. III. (see Figure 4.1.2). With the exception of Plate 5.3.6, a representative selection of sketchbook material illustrating specific subjects (and approaches) related directly to various aspects of the Book's

creation has been provided in Plates 5.3.1 to 5.3.13. The material in these plates has been selected to augment the information presented and contained within the sub-sections, which follow (see 5.3.1 and 5.3.2).

5.3.1 - Studies from life

The *studies from life* may be best described as works, which have been rendered from and have their origins in the natural world. They have been divided into two categories, the first of which is principally concerned with *natural forms* both animate and inanimate and the second with *natural environmental* phenomena, but exclude those which are visual representations derived from artefacts or other works of art and are therefore, the product of human hands.

5.3.1.1 - Detailed Studies from Nature

These studies represent the strongest and most direct objective link between the finished work and the *world of nature* – the phenomenal world (see Plate 5.3.1). In some instances the subject or objects under investigation may have undergone very little alteration in their translation from the original sketch-book sheets whilst, in others, varying degrees of modification have been developed; these variations may, in fact, be great or very slight (see Plate 5.3.2 – Sketchbook III). It should be noted that although the human form, apart from several isolated instances, has not been the subject of detailed observations from *life,* it does in the context of the Book images, represent the principal subject matter.

Plate 5.3.1 *Study of a Hawk Moth,* watercolour, pastel and conté crayon on paper, 14.5 x 20cm.

Plate 5.3.2 *Study for Moths,* watercolour and pencil on paper, 21 x14.5cm: Sketchbook No. III.

Drawing the human form from life has, however, always been a mainstay to the artist's past and present practice although, as previously stated, it does not in this case represent, a primary source of visual information. The sources of reference visited for developing the stylized representations of the human figures in *Communion to the Trees*, are discussed further on.

5.3.1.2 – Studies from Natural Objects

Studies made from natural objects have also played a significant role in the artist's practice. Traditionally they represent a well-spring of visual material which often finds a place, or forms a basis for particular elements in finished studio works. Studies of this kind have, for numerous artists achieved a status, which is, in many respects, complementary to their more formal finished works. More importantly they highlight individual artists' particular concerns and interests in terms of technical treatment, aesthetic choice, expressive means and conceptual direction.

The studies from natural objects include a wide variety of material e.g., rocks, shells, butterflies, moths, amphibians, birds and plant forms etc., (Plate 5.3.3 – Sketchbook II). In each study particular attention has been focused upon the investigation of shape and form, an exploration of surface patterns and careful analyses of colour (Plate 5.3.4 – Sketchbook II). The underlying purpose for allowing the presence of these objects to appear so frequently in the painted images and decorations has been an attempt to endow the work with a sense of symbolic reference and visual continuity.

Plate 5.3.3 *Study of a Volute Shell,* watercolour and pencil on paper, 12.7 x 14.5cm.

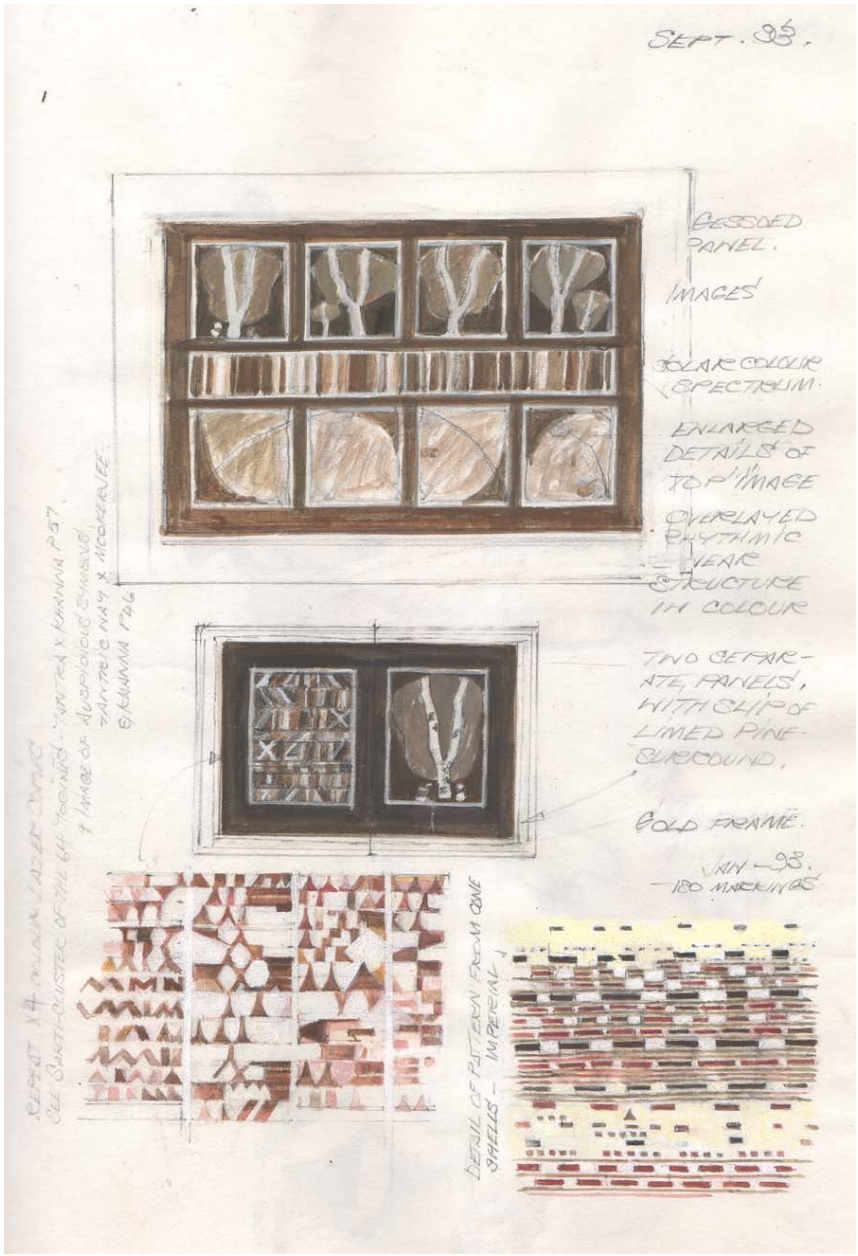

Plate 5.3.4 *Studies of patterns from Cone Shells,* watercolour and pencil on paper, 21 x 14.5cm: Sketchbook No. II.

5.3.1.3 – Studies of and from the Natural Environment

Studies in this category are, in the first instance, concerned with those contributing to an aspect of the finished works which may be described as a record of visual responses to *the natural* habitat or *natural environment*. It may be asked why these works have not been classified as landscape studies. However works of this type have a tendency to imply "…an extensive area of scenery as viewed [predominantly] from a single aspect." (Collins English Dictionary, 1983: 826). In this sense the studies do not really comply with this definition as, strictly speaking, they are not concerned with the perceptual investigation of "extensive areas of scenery". They do, in fact, depict carefully selected and observed vignettes, the subject matter of which focuses upon specific natural forms, patterns and rhythmic structures which, although extracted from the *natural environment*, retain something of their immediate topographic or vegetal settings e.g., a single tree, a palm, a patch of undisturbed ground at the foot of a tree, short stretches of riverbank with accompanying reflections (Plate 5.3.5 – Sketchbook III).

In the second place, and certainly of no lesser importance, are the site locations for the studies, which have been, confined to the immediate area in which the artist lives and works e.g., the dry tropics of coastal north Queensland (Figure 5.3.1). Of equal significance in recording aspects of the *natural environment* has been the phenomenon of temporal movement, not only through the subtle progression of seasonal changes but also, and in concert with them, the celestial movement of conspicuous star groups visible to the naked eye e.g., Orion (Plate 5.3.6 – Notebook I and Appendix A: Concordance).

Plate 5.3.5 *Study of a Small Palm,* watercolour and pencil on paper, size 21 x 14.5 cm: Sketchbook No. III.

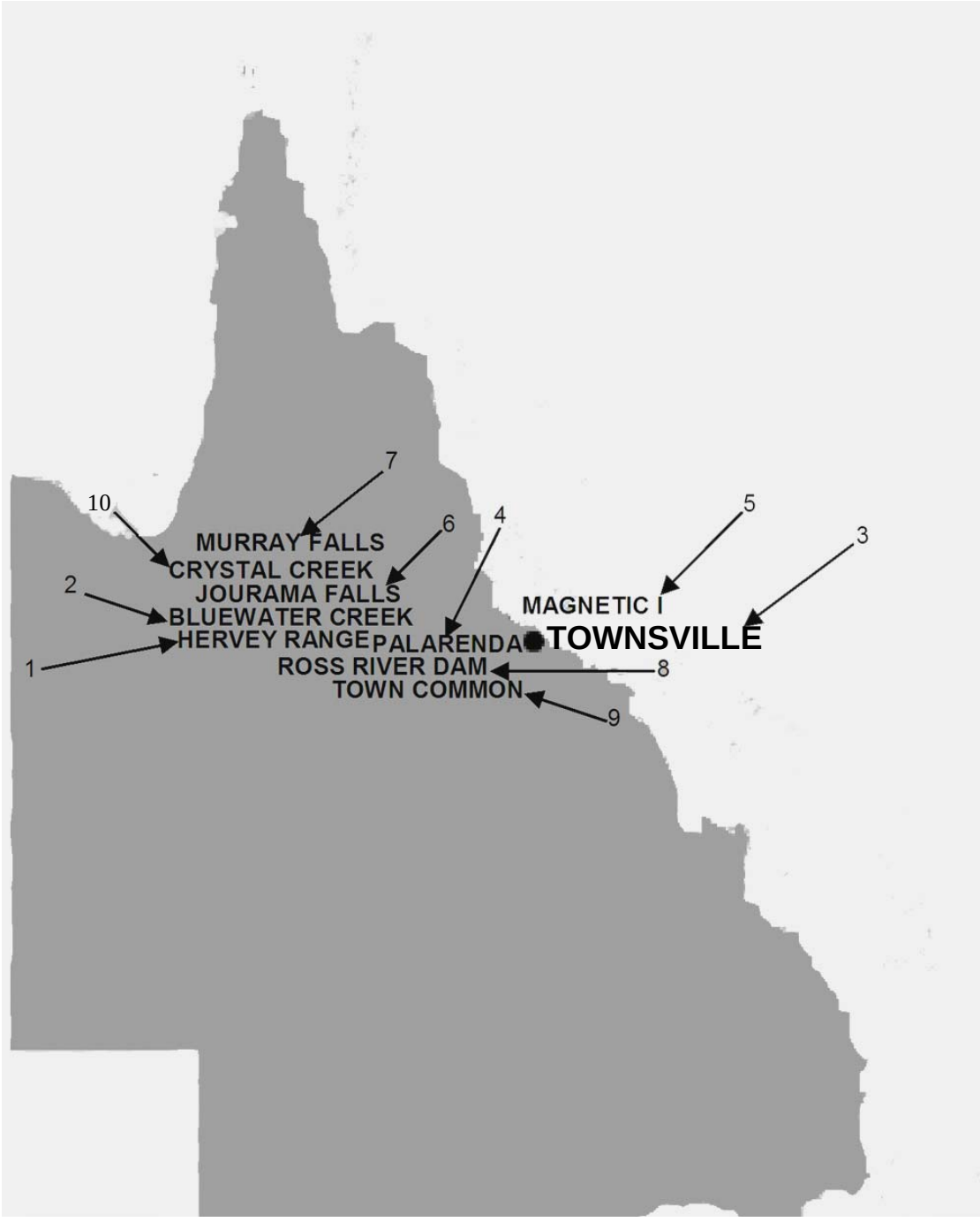

Figure 5.3.1 North Queensland Coast. (2001) Hema Regional Map. Queensland Government, Department of National Resources and Mines. Most frequently visited sites are indicated by name.

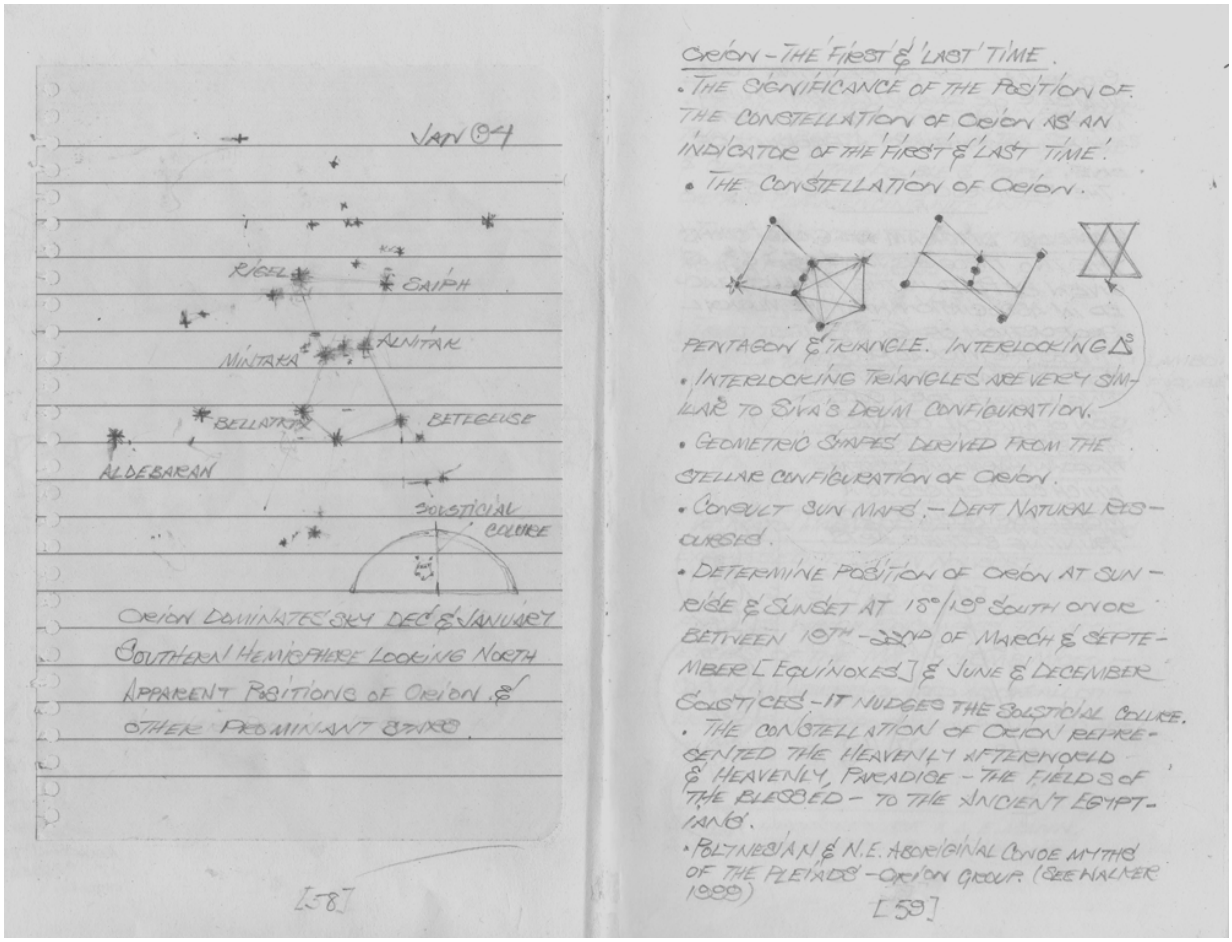

Plate 5.3.6 *Notations of the Constellation of Orion,* (looking north at 19° Latitude South, January (1994): Notebook No. I.

5.3.2 – Studies from Other Arts and Imagination

Studies from other arts have been placed in two categories, the first being *copies* of details made from extant works e.g., studies made in galleries and museums, from photographs and a variety of other reprographic sources.

The second derives and extrapolates from studies whose origin lies in extant works. These studies are most often completely integrated and subsumed, within the broader context of pictorial environmental settings derived exclusively from imaginative visualizations.

5.3.2.1 - *'Proper Studies'* and Copies from Other Works

Proper studies have been referred to in 4.2.2.1, in this regard however; some additional issues need to be addressed. It was stated earlier that the making of studies and copies from the work of others has played an essential role in artistic practice since ancient times and that although the subject of much contention, as mentioned by Hockney (1981), making studies from other works of art, has arguably been and remains, a legitimate and essential part of the professional activity of many contemporary artists. It was also previously stated (4.2.2.1) that studies made from other arts include artefacts and images from ancient pottery, as well as painting and engraving on rock surfaces and carved and sculpted objects from ancient, contemporary and near contemporary hunter-gatherer and early agrarian cultures. All have served in one-way or another as highly significant sources of visual inquiry and contributed greatly to the artist's practice (see Plate 5.3.7 -Sketchbook I).

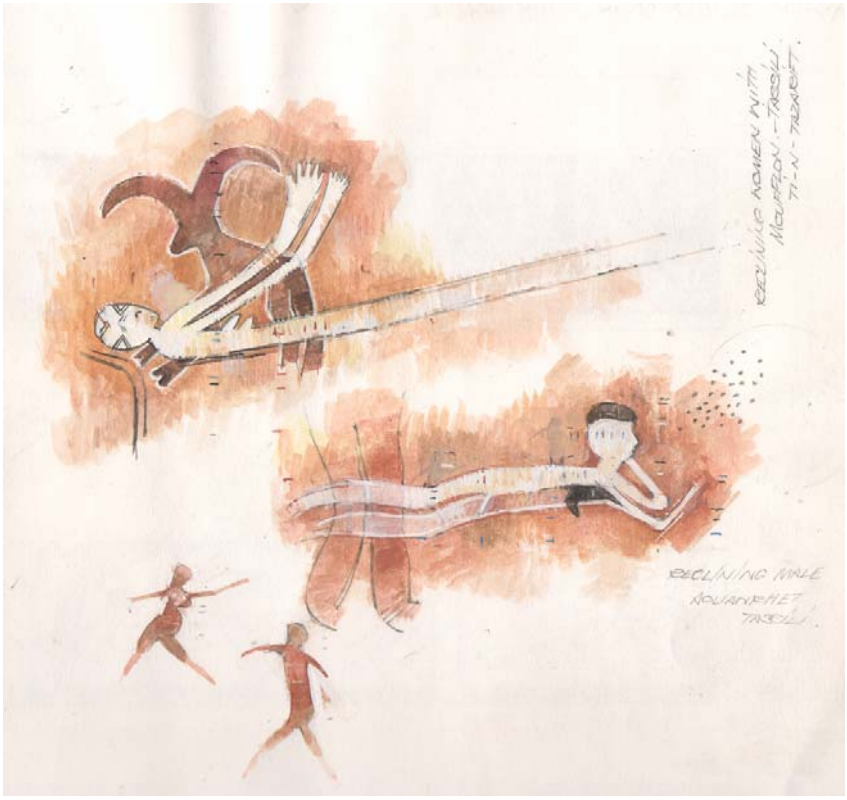

Plate 5.3.7 *Rock Painting Study: Reclining Woman with Moufflon*, Tassili, Ti-n-Tazarit, Sahara, watercolour and pencil on paper, 21 x 14.5 cm: Notebook No. I.

It was mentioned earlier (4.2.2.1) that although the sources for making these studies are extremely diverse, whatever the time spent, the technique or media used, the intention or underlying *theme* had always been clear. It was also stated that the *theme* has been associated either with some aspect of the planning stages of a work, or with recording *visual opportunities* in order to provide material for future compositional works (Plates 5.3.8, 5.3.9, 5.3.10, 5.3.11, 5.3.12).

Before leaving this category of studies, it should be mentioned that imitation has rarely been a primary concern, and then only in as much as it has been able to provide sufficient detailed visual material from which to inform or develop more finished work.

5.3.2.2 – Derivations, Extrapolations, and Inventions

The studies grouped under this heading include those sketchbook sheets in which the role of the original artwork represents, in many cases, though certainly not all, a touchstone for further developments. In some cases careful copies of original works were made but extemporizations and developments have been worked on at the time, often on the same sheet, in order to keep the reference direct and meaningful. With regard to working in this manner a good example, provided by Jeffrey Camp (1981), has been cited earlier in section 4.2.2.2.

Whilst addressing the issue of subject matter in these sheets, it should be mentioned that, although studies of the human figure certainly predominate, other significant

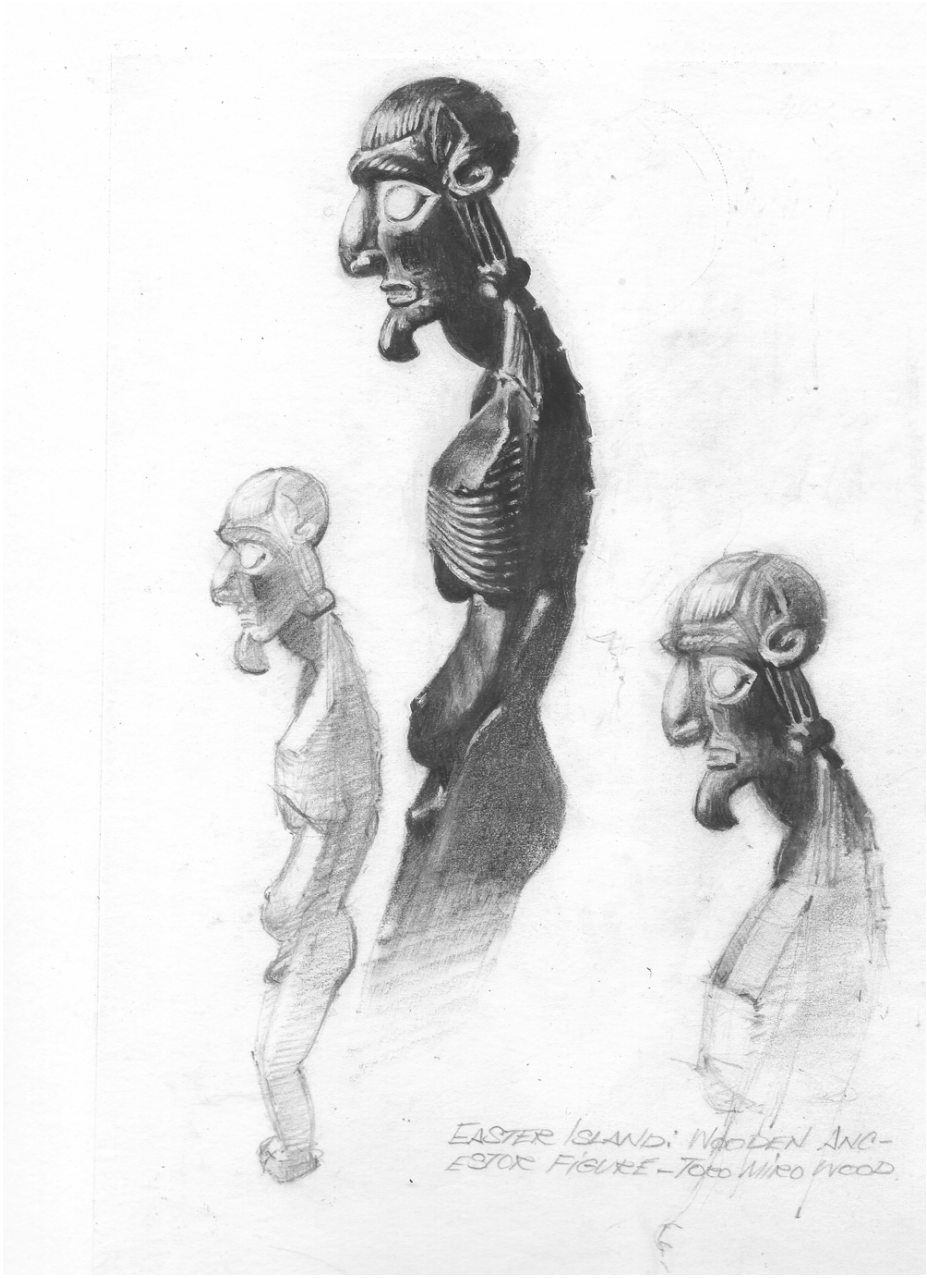

Plate 5.3.8 *Wooden Ancestor Figures from Easter Island,* tonal studies, watercolour, conte crayon and pencil on paper, 29.3 x 19.7cm: Sketchbook No II.

Plate 5.3.9 *Studies from Indian Temple Sculpture: Figure, and Asoka Tree,* watercolour and pencil on paper, 29.3 x 19.7cm: Sketchbook No. III.

Plate 5.3.10 *Bat's wing Coral Trees,* watercolour and pencil on paper, 29.3 x 19.7cm: Sketchbook No. III.

objects of interest also occur e.g., representations of trees (Plate 5.3.10 – Sketchbook III), plant life, cloud forms, insects of various kinds, amphibious and reptilian creatures and birds. Although representations of the human figure have been derived from a wide spectrum of stylistic, historical, and cultural sources notably William Blake's (1757 - 1827) *Notebook emblems* (Erdman, 1973 [N15]-[110]), Edward Calvert (1799 - 1883), the *Découpages* of Henri Matisse (1869 - 1954), the works of Paul Klee (1879 - 1940), the earliest and most geographically remote depictions of human forms e.g., those engraved or painted in rock shelters, have served as the most constant and direct source of inspiration (see Tables 1.7.1 and 1.7.3). A common theme underlying all these studies has been twofold, in the first instance to select subjects from the earliest visual representations made of the human form and, in the second, those of more contemporary origin created by peoples whose life-ways have remained unchanged for millennia and who have already either vanished, or are gradually disappearing from their traditional homelands (Plate 5.3.11 and 5.3.12 – Sketchbook III).

Plate 5.3.11 *Pre-compositional study,* pencil on paper, 29.5 x 19.7cm, Sketchbook No. III

Plate 5.3.12 *Compositional study,* gouache on paper, 29.5 x 19.7cm, Sketchbook No. III

5.3.3. Colour Studies

The following section and sub-sections adumbrate those facets of the making of the Book concerned principally with the conceptual underpinning, orchestration and instrumentation of colour. The deliberations outlined below do not include those earlier trials in the making of the Book in which a variety of printmaking methods were at first *proposed* (see Table 5.2.6). The explanation for this omission lies in the fact that the earlier attempts were conceived of as being monochromatic, e.g., in *'black and white;* thus, apart from a few incidental notes of colour inserted into the text as decorative *line-fillers*, no serious consideration was given to the orchestration of a fully chromatic scheme at that juncture. The following remarks therefore, address those aspects of the work pertaining to Trial No. 4 and subsequent realization of the Book in its final painted form (see Table 5.2.6). The primary significance of the colour-studies has been to address the following issues from a largely practical viewpoint. The elements comprising those aspects of the Book associated with its chromatic orchestration (including the use of gilding), will be considered within the list of groupings set out below:

- the *concept design* and motivational factors underlying the development of a chromatic *schema* for the Book;

- setting up the basic *palette* to expedite the *schema;* and

- an exploration of functional chromatic relationships extending from the *palette* and associated ideas.

With regard to those aspects of the work which have a bearing more specifically on the instrumentation of the colour, the following two groupings apply:

- the practical means by which the above procedural determinants might be implemented; and

- the challenges presented by consonance, in attempting to forge the disparate parts e.g., text, lettering, decorations and images, into an integrated and unified chromatic whole.

Despite the formulation of these groupings, it becomes evident that the boundaries separating them are probably unavoidably permeable.

5.3.3.1 – Orchestration and Concept Design

The general concepts underpinning the format of the book, its *program* and the *mise-en-page* have already been examined both in terms of the overall plan and the disposition of its individual elements e.g., text/lettering, decorations and images (see 5.2.3). It remains however, to discuss the chromatic organization, arrangement and character of the colour, together with the ideas unifying them.

Establishing a comprehensive chromatic *schema* for the Book was *a priori,* though the diversity of positions from which it has been derived, are far from homogeneous as will become clear. Direct references to colour in the original text are scarce; indeed, within the ninety lines, green is the only colour mentioned and then but twice. In describing foliage in line forty-four "…and spread their wings of green…" (Szekely, 1984:194) and further on "…the carpet of green leaves under my bare feet…" (Szekely, 1984:194) in line fifty-five (see Appendix E.2). Notions of colour are therefore implied in the varied descriptions of the subject matter as opposed to

being cited directly. As the artist's approach to the text has, in every other respect, been distinctly eisegetical, the intention with regard to the use of colour has not been an exception, with no attempt having been made at literal interpretive illustration. Rather, the overarching chromatic *schema* has been prompted by drawing parallels to the text which may best be described as having evolved from an ensemble of emotion driven responses, to the subject, impelled by the personal, e.g., the artist's perceptual experiences of his immediate (natural) environment, mediated by previous artistic practice.

Mention has already been made of the artist's interest in establishing a visual setting at a particular time of day, that mysterious point in time between dusk and nightfall (see 5.2). A small cluster of analogous ideas, one of which derived from the text itself, occasioned this. This tells of a vanished, shadowy, dimly remembered past on which the sun, it could be said, had set long ago "…when the Creation was young, the earth was filled with giant trees, And in them dwelled our Ancient Fathers…" (Szekely, 1984:193)

Another was prompted by what is known of first century Essene spiritual observances. In discussing what he considered to be the primordial universal beliefs of early humankind cognate with ideas concerning the reckoning of time, a lunar oriented *Earthly Mother* and a *Heavenly Father* with solar associations (both of whom are mentioned in the text), Neumann (1974) suggests that

> It was only with the dominance of the patriarchal, solar world that the morning achieved its importance as the time of the sun's birth. Yet even then, it is interesting to note time was not reckoned from sunrise but …. from

> midnight. In the matriarchal sphere, i.e., wherever luna mythology predominated the reckoning of time begins and ends with nightfall. Even in Egypt [home to the Therapeutae who were directly linked to the Essenes] the evening is the time of birth, because for early man the appearance of the stars and the moon is the visible birth; and the morning when the luminous world of the stars vanishes, is a time of death, in which the daytime sky devours the children of the night.
>
> (Neumann, 1974:223).

He further proposes that "… the correlation of the starry firmament with the feminine determines the whole early view of the world" (Neumann, 1974:224).

Abundant evidence exists to confirm the fact that the Essene Communities were distinctly patriarchal in almost every respect. (Vermes, 1987:2). Despite this, it appears that remnants of much earlier matriarchal concepts of time were nevertheless embedded in the observance of their Sabbath and the beginning of each new week. In his description of Essene teachings and observances, Dr Szekely (1981) asserts that "Evening was the beginning of their day and their Sabbath or holy day began on Friday evening the first day of the [Essene] week …" (Szekely, 1981: 13).

It does not seem necessary within the present context (although much is known of it from contemporary sources) to provide a detailed account of the Essene's concepts of and attitudes towards time. Suffice it to say, however, that "…the time element both calendrical and horary was crucial…" (Vermes, 1987: 46). In terms of their liturgical observances (noteworthy with respect to the *Communions*), an injunction

was in force specifying that "…two moments of prayer [were required] in the Temple at sunrise and sunset." (Vermes, 1987: 46). With respect to this regimen, it is of some interest to note that, from the standpoint of traditional symbolism, dusk or twilight (two-lights) implies "…uncertainty…a threshold,…the end [or beginning] of one cycle and the beginning [or end] of another…" (Cooper, 1982:182) or the point (as is the case with dawn) during which there occurs a coincidence of opposites, of light and darkness: *coincidentia oppositorum*.

A further consideration in relation to the matter of temporal placement and chromatic interpretation has been that of visual transcription. A group of artists particularly concerned with the effect of temporal placement in their work and the way in which it enabled them to conjure up moments of idyllic Arcadian, - or more accurately Edenic – rapture was spearheaded by Samuel Palmer (1805-81) and his brotherhood of "The Ancients" (circa 1820s). The work of the great English visionary artist/poet, William Blake (1757 -1827) and the oneiric pastoral evocations of those to whom he was both spiritual guide and artistic mentor, pre-eminently the artist/musician Samuel Palmer (1805-81) and the printmaker Edward Calvert (1799 - 1883) have already been noted (see Table 1.7.1). The artist was also drawn to them as, apart from their spiritual concerns, they were devotees of the Italian Primitives (13th century), Medieval art and enchanted by the miraculous qualities of illuminated books.

Although the work of all three artists was important in the development of many aspects of the Book (see 5.2.3 and 5.3.2.5), in the matter of evoking an overall chromatic *schema*, that of Samuel Palmer would certainly have been the most

influential, particularly through the descriptions of Raymond Lister (1985). For example Lister (1985), in his explanation of Palmer's painting *The Sleeping Shepherd* (1833 - 84), writes that

> It is a perfect nocturne, an evocation of the fleeting light between sundown and dusk. To parallel this atmosphere in the arts it would be necessary to turn to music – to nocturnes by Chopin or John Field…
>
> (Lister, 1985:32).

Among other, less specifically identifiable though certainly no less important, western artistic influences (relating to the schema*)* have been works which, though dissimilar in style and treatment, possess a similar (colour) ambience. Notable among these have been the chromatic tenor of Greek and Russian Icons and individual works by Paul Klee e.g., *Botanical Theatre* (1934) and Mati Klarwein, the landscape background of *Genesis* (1966 - 70) – one of the seventy eight paintings in the *Aleph Sanctuary* cycle (Linstrőm and Holmlund, 2003:2). Three further influences of great significance, although Eastern in origin have been the richly coloured Indian *Pahāri, Tantric* and *Răgmălă* miniatures (circe 1600 – 1800), "… where seasons, hours, emotions and music became fused as painting" (Chakravarti, 1978:328), (Plate 5.3.13), together with the sonorous colour-tones and stylized naturalism of the more contemporary Balinese *Batuan School* of miniature painting which emerged in the 1930s.

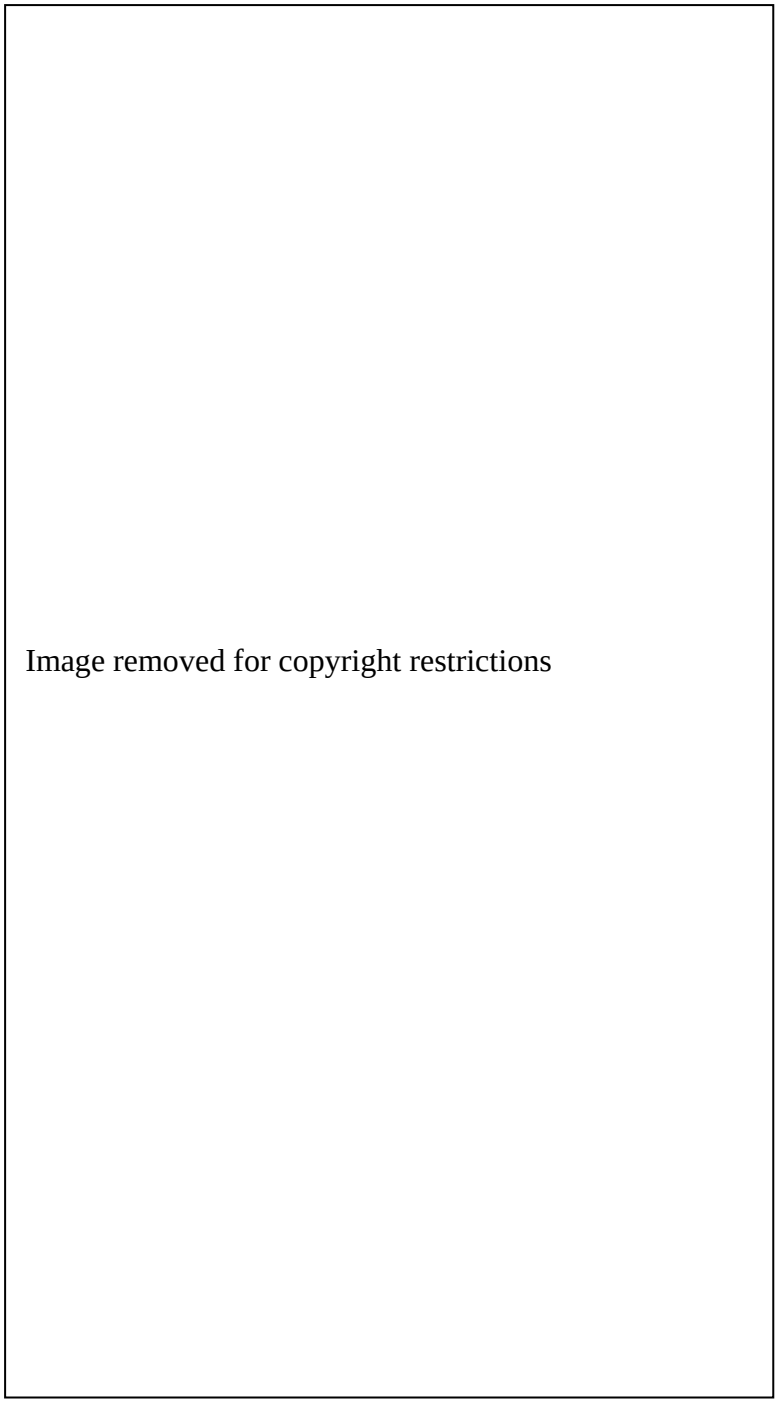

Plate 5.3.13 *Bhairavi Ragini* (1625), from a Ragamala, gouache on paper, 203 x 11.4 cm, Bundi School, Rajasthan.

5.3.3.2 – Setting the *Palette*

Having considered those principal ideas and images, which assisted in developing the Book's *schema*, e.g., its overall chromatic ambiance, it is now possible to examine the character and selection of the *palette.* The *idée fixe* common to the concepts and visual images (including the decorations and text, discussed earlier in (see 5.3.3.1) is that the overall organization of the colour (in keeping with the spirit of the text) should be one of chromatic accord. For example the lettering, at least from the point of view of its colouring and tonality, be consonant with that of the images and decorative elements. A common feature demonstrated by those works discussed in 5.3.3.1 (except for a number of *Tantric* and *Răgămăla* miniatures) is that they portray, almost without exception, extensive passages of imaginary landscape, or scenes from the *world of nature,* as it might have been envisioned, perhaps through the veil of memory e.g., at dusk or nightfall, in warm dark red and olive-browns, which concurred with and (in some sense although hard-to-define) supported the artist's first-hand observations of the *natural world.* Albeit indefinable these focus on that point in time when the heat of a tropical summer day has subsided, and the light begins to fade against a background of trees and ranges of distant hills. Individual forms lose their separate identities, become dark and indistinct, merging one with another, whilst, with the rising of the moon, a subtle otherworldly light begins to illuminate and transform all that was once familiar.

Early Indian disquisitions on the theory and practice of painting had much to say with respect to the subject of lightness and darkness in visual images and their effects regarding the perception of colour particularly in relation to the phenomenon of

fading light. T.P. Chakravarti (1976) in his interpretations of early Hindu texts regarding this matter explains that "… light is also a revealer of darkness and it gives us our ideas and objective experiences of the different colours which we see around us." (Chakravarti, 1976:433). He then goes on to point out that the author Prakāśātmayati, mentions this in his work *Paňcapādikavivaranam* that

> Just as we speak of the intensity of light in a place, we are similarly apt to use expressions like Cimmerian darkness…hazy twilight (Isadandakārah) that we see at dusk (dhāsandhyā),…to denote the nature and intensity of darkness in a place.
>
> (Chakravarti, 1976:439).

He further discloses that

> Darkness, in whatever form it may reveal itself, as an umbra or as a penumbra, as dark spots [against] the shining disc of the moon, as the haziness of dusk,…or as darkness in colours like chocolate, dark-red, dark blue, lead-grey, dark-grey, dark-green, etc., thus offers to our eyes experiences of a positive kind which cannot be regarded as negative indicating absence of light.
>
> (Chakravarti, 1976:437).

The remainder of the proposed *palette* is that which the artist normally employs for work of this kind and involves an extensive range of pigments, a number of which are duplicated in different paint media. e.g., ultramarine in water-colour, gouache and dry ground pigment, the underlying purpose being to take full advantage of the

unique qualities inherent in each of the various (though compatible) paint media employed. Table 5.3.7 lists the basic *palette* without intermixtures anticipating the varieties of paint to be used and the aforementioned duplications noting their individual qualities.

5.3.3.3 – Chromatic Relationships

The general conception and identification of a particular moment in time as the *raison d'être* for the proposed development of a limited range of colour (dark reddish and olive-browns) within an equally restricted range of tone for the backgrounds of images, title lettering and decorative surrounds enframing the text were considered in 5.3.3.2. while the method of applying the dark toned background colours and their technical application was discussed in 5.2.2.3.

The following remarks pertain to preparatory work designed to explore a limited range of possibilities inherent in a sequence of particular colour intermixtures and to a lesser extent, those colours generally referred to as *induced.* The models for exploring the colour mixtures took the form of scales; these were adapted from the *tint* and *shade* scales provided by the miniaturist, book artist and calligrapher Marie Angel (1985), which she presented as exemplars in her unique and detailed survey *Painting for Calligraphers* (1985). To develop a series of scalar colour studies from those provided by an artist whose principal interest has been in the investigation and practice of painting techniques associated with the creation of hand made books (and related work), seemed to be entirely appropriate.

Table 5.3.7
Proposed setting for the *palette* citing the four principal paint media to be used in the Book

	WATERCOLOUR			GOUACHE			EGG TEMPERA			DRY GROUND PIGMENT		
	Colour Names	**Brand**	**Uses and Qualities**	**Colour Names**	**Brand**	**Uses and Qualities**	**Colour Names**	**Brand**	**Uses and Qualities**	**Colour Names**	**Brand**	**Uses and Qualities**
WHITES	-	-	-	Permanent White Zinc White	Winsor and Newton Winsor and Newton	Opaque not for mixing Opaque for mixing	Silver (Flake) White	Sennelier	For under-painting glaze colours	White (lime)	Cornelissen	Semi-opaque for *verdaccio* mixture
YELLOWS	-	-	-	Brilliant Yellow Cadmium Yellow Deep Yellow Ochre	Winsor and Newton Winsor and Newton Winsor and Newton	Transparent Semi-transparent Opaque for mixing	Naples Yellow Naples Yellow	Rowney Sennelier	Opaque Opaque for mixing	Stone Yellow Yellow Ochre	Chinese pigment Studio prepared	Semi-opaque for mixtures Opaque for *verdaccio* mixture
ORANGES	-	-	-	Orange Lake Cadmium Orange	Winsor and Newton Winsor and Newton	Semi-transparent, for glazing Opaque, for mixing	-	-	-	-	-	-

	WATERCOLOUR			GOUACHE			EGG TEMPERA			DRY GROUND PIGMENT		
	Colour Names	**Brand**	**Uses and Qualities**	**Colour Names**	**Brand**	**Uses and Qualities**	**Colour Names**	**Brand**	**Uses and Qualities**	**Colour Names**	**Brand**	**Uses and Qualities**
REDS	-	-	-	Scarlet Lake Cadmium Red Pale	Winsor and Newton Winsor and Newton	Opaque, for a mixing Opaque, for mixing	-	-	-	Cinnabon Red (Sinoper)	Comelissen	For Verdaccio mixtures
CRIMSONS	Alizarin Crimson Permanent Rose Permanent Magenta	Winsor and Newton Winsor and Newton Winsor and Newton	For glazing For glazing For mixing purples	Alizarin Crimson	Winsor and Newton	Opaque, for mixing	-	-	-	-	-	-
VIOLETS	Cobalt Violet Winsor Violet	Winsor and Newton Winsor and Newton	Transparent, for glazing Semi-opaque, for mixing violet	Brilliant Violet	Winsor and Newton	Semi-transparent, for use with other violets	Violet (Alizarin)	Rowney	Semi-opaque for mixing	Cobalt Violet Winsor Violet	Cornelissen Winsor and Newton	To body-up purples and violets To body-up violets
BLUES	Ultramarine Violet	Winsor and Newton	Transparent, for glazing	Ultramarine Cerulean Blue Prussian Blue	Winsor and Newton Winsor and Newton Winsor and Newton	Opaque Semi-opaque for glazing Opaque: for mixing	Ultramarine	Rowney	Semi-opaque washes	Ultramarine Blue Light	Cornelissen	Opaque: for building blues

	WATERCOLOUR		GOUACHE			EGG TEMPERA			DRY GROUND PIGMENT		
	Colour Names	Brand	Uses and Qualities	Colour Names	Brand	Uses and Qualities	Colour Names	Brand	Uses and Qualities	Colour Names	Brand	Uses and Qualities
GREENS	Terre Verte	Winsor and Newton	Transparent for glazing	Verdian	Winsor and Newton	Transparent glazes	-	-	-	Terre Verte	Winsor and Newton	To body-up watercolour
				Permanent Green Deep		Opaque: for mixing				Malachite Green	Chinese pigment	Semi-opaque: underpainting
				Oxide of Chromium		Opaque: for mixing						
BROWNS	-	-	-	Raw Umber	Winsor and Newton	Opaque: for mixing				Raw Umber	Winsor and Newton	Opaque: to body-up gouache
				Raw Sienna	Winsor and Newton	Opaque: for mixing						
				Light Red	Winsor and Newton	Opaque: for mixing and underpainting	-	-	-			
				Indian Red	Winsor and Newton	Opaque: for mixing and underpainting				Red Ochre	Studio prepared	Opaque: for underpainting
				Burnt Umber	Winsor and Newrton	Opaque: for mixing and underpainting						
				Venetian Red	Winsor and Newton	Opaque: for mixing and underpainting				Venetian Red	Winsor and Newton	Opaque: to darken gouache
BLACK	Paynes Grey	Winsor and Newton	Transparent underpainting	Ivory Black	Winsor and Newton	Opaque: warm mixing colour	-	-	-	-	-	-

Although Angel's (1985) scales are presented horizontally (Angel, 1985:22-23), in the interests of chromatic order and tonal consistency, the artist's scales have been organized vertically (see Plate 5.3.14). As will be seen the construction of a scale from a series of equilateral triangles is of some interest, as the remaining interspaces (a result of the touching apices of two pairs of triangles meeting in its centre) are quadrangular in form.

Each quadrangle penetrates both sides of the scale, thereby inviting the opportunity for an additional intermediate mixture to be added between the *key-colour* mixture (or tint) and the *principal hue*. In the case of the *tint* scale, a range of primary and secondary colours fill the upper register of triangles, whilst the *tints* (the result of their intermixture with white) occupy the lower register. White, however, does not actually appear on the scale, other than in the intermixtures, with the quadrangular interspaces remaining unfilled. (Figure 5.3.2). An identical construction is used (employing black instead of white) to create a scale of *shades* (Angel 1985:23).

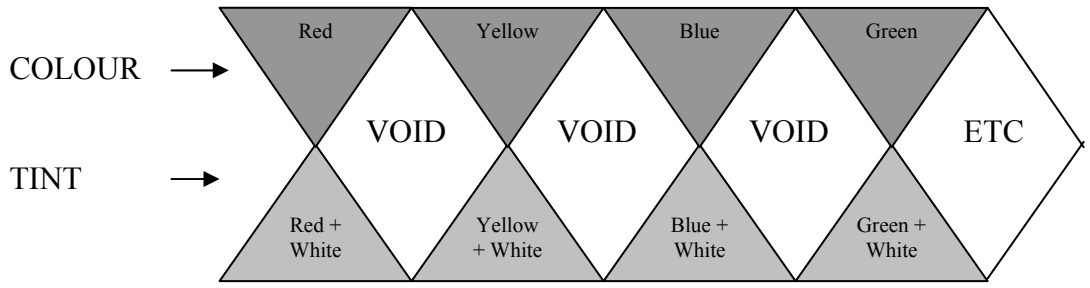

Figure 5.3.2

Construction of a scale of *tints* derived from the intermixture of a series of juxtaposed primary and secondary colours with white, after Marie Angel (Angel, 1985:22)

The artist's minor adaptation of Angel's (1985) *tint* and *shade* scales was twofold. The first (Plate 5.3.14, N^{o} 1,) was to replace the white (or black) with a *key-colour* (*Terre verte*) and the *spectral hues* with a range of *earth colours* arranged in a naturally descending order of tonal values with the lightest (Yellow Ochre) at the top and the darkest (Venetian Red) at the base. The *key-colour*, although analogous to those pigments at the top of the scale, takes up an increasingly complementary role as it moves toward the base. The scale of intermixtures however, produced a colour sequence of great subtlety, from a neutral yellow-green at the top to a purple-grey at the base. The red-browns, particularly Red Ochre and Venetian Red, were included in the proposed *palette,* as it was thought that they would make a valuable contribution in the development of the warm, tonally dark range of colours planned to fill the backgrounds (Table 5.3.7). It should also be noted that, in this scale, the quadrangular interspaces remained untouched, as the tonal value of the intermixtures between the *key-colour* and the earth colours was already close.

The second adaptation (Plate 5.3.14, N^{o} 2) also involved replacing the original white (or black) with a *key-colour* (Naples Yellow) and the primary and secondary colours with a sequence of closely related hues, in this instance (following their clockwise placement on a colour sphere [Saxon, 2003:134], beginning with yellow, followed by orange red, purple, blue etc.) with purple at the top descending through violet and blue to turquoise at the base. The quadrangular voids running through the centre of the scale were, in this case, filled with an intermediate mixture (as was previously suggested) which was equidistant between the *key-colour tint* and the juxtaposed *hue* with which it was mixed. Again, the result of these studies was the discovery of an array of subtle intermixtures ranging from dusty purples through grey-blues to muted

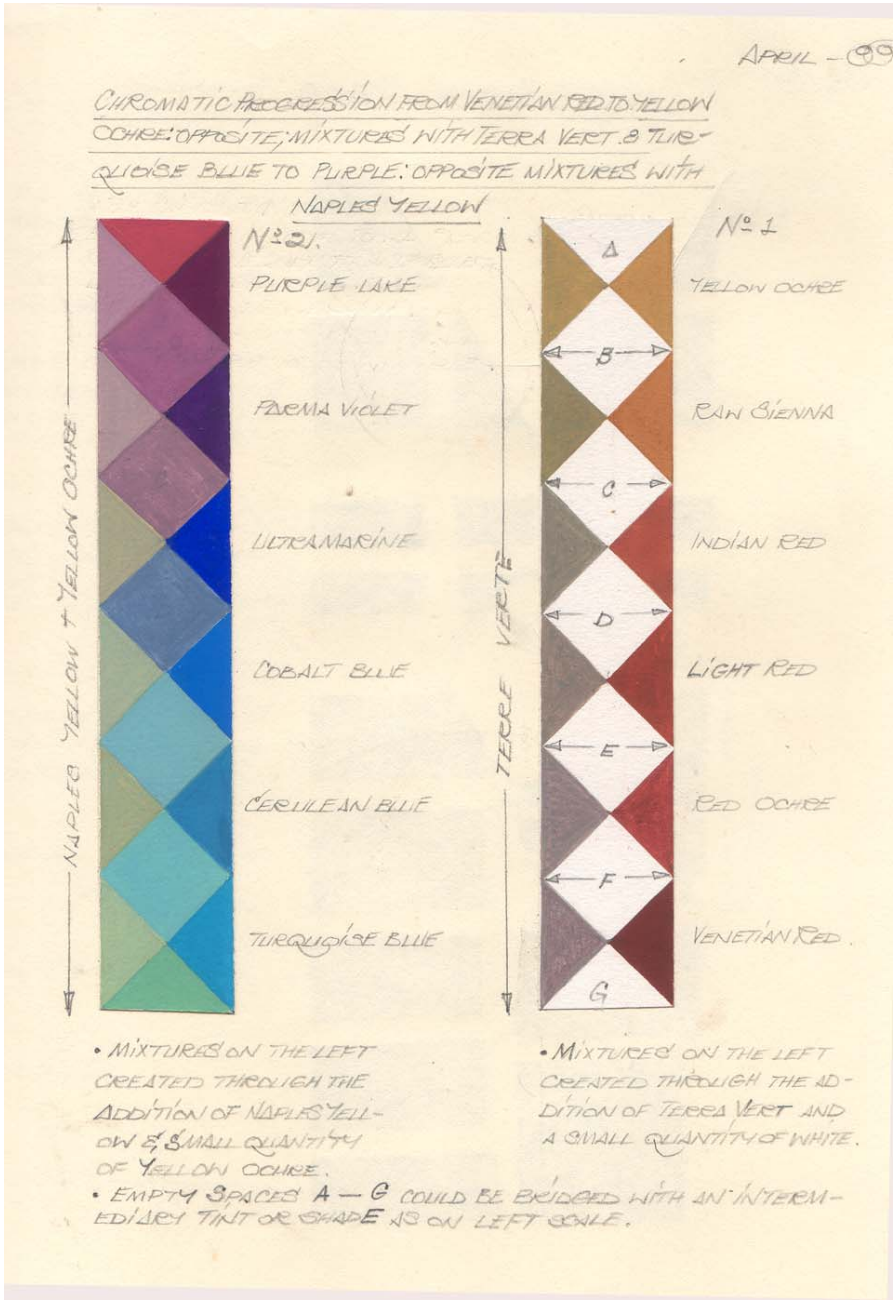

Plate 5.3.14 *Chromatic Progressions,* gouache on paper, 21 x 28cm: Notebook No. VI.

greens, all of which presented a wide range of useful chromatic possibilities. It should be noted that in both scales shown in Plate 5.3.14, the *key-colours* (as with their source) have been cited but not illustrated. It should also be recognized that the *key-colour* mixtures are, to some extent, complementary to the sequence of *principal hues.*

5.3.3.4 – Colour Instrumentation and Chromatic Consonance

Although the question of *orchestration* was discussed in 5.3.3.1, it should be noted that this section deals with *instrumentation* at the level of dictionary definitions, where these two words in terms of their independent meanings, may be interpreted as having a high level of overlap. In the sense in which *instrumentation* is used in this section, however, a clear demarcation has been made for the purposes of this study, in terms of a syntax of colour in relation to matters of composition. In the present context syntax pertains to those working procedures, which have contributed to the arrangement of colour in the work under discussion, but not as a universal set of rules designed to govern its structural organization. Indeed, *instrumentation* within this frame of reference is primarily concerned with the proposed agencies, by and through which the colour of the Book's component parts might be implemented.

Chromatic *consonance*, on the other hand, addresses those aspects of colour concerned with consistency, or more accurately, colour accord. To whatever extent the categories of *orchestration*, *instrumentation* and *consonance* may be discussed in isolation in terms of reification, there exists between them a high level of

interdependence. In practical terms, the interaction of all three often takes place in an almost uninterrupted sequence of synchronous procedures.

5.3.3.5 – Text and Lettering

In terms of those aspects of the Book outlined above, both the text and lettering had, from their inception, been considered in concert and it was understood that one should, in some way, reflect aspects of the other. A further consideration was that the title page should give prominence to a panel of (relatively) large scale decorative lettering whose underlying structure and colouring would be stylistically related to the lettering comprising the main body of the text. Yet another proposal was that either the letters themselves or the field within which they were to be delineated would be gilded, not only to make an initial visual statement about the nature and substance of the Book as a richly decorated artifact (given its historical antecedents), but also to create an opportunity to compose larger decorative letter forms *en masse*.

The materials assembled in order to carry out any work employing gold leaf have been listed in Table 5.2.5. Despite the intention to introduce larger decorated letters into the work, it became evident that to insert these as initials into the body of the text would disrupt both the integrity of the design and general colour consonance. (Plate 5.3.15), The *ductus* and form of the lettering in the text blocks has been discussed (5.2.2) and the tools and materials to be used are documented in Table 5.2.5 It was determined however, that the colour of the lettering in the text blocks would, in the interests of chromatic consonance, be consistent with the images and the partial borders enframing them.

Consideration was also given to the distribution of colour within each pen stroke, with a view to providing visual evidence of the *ductus* or direction and sequence of strokes made within the individual letter forms. It was envisioned that each vertical stroke should darken in tone toward its foot, anchoring the letters to the base line (as is the case with some examples of fatigued Gothic *Textura Prescisus Vel Sine Pedibus* (Harris, 1991:119)), thereby endowing them with a less uniform tone and a more rhythmic overall texture. If necessary this variation in tone could be regulated (employing a small sable brush) during the course of *inspissation*.

5.3.3.6 – Decoration

Five types of decoration were planned, one in the form of a continuous gilded frame enclosing the entire panel of text lettering, borders and image; the second finer, and also gilded, enframing or partially enframing the text blocks. The third was intended to extend the visual ideas from the images into painted partial surrounds (borders) enframing only the outer edges of the text blocks. The fourth and fifth were elements to be incorporated into the body of the text working in concert with the lettering. It is felt, however, that in the interests of clarity, the last two require a more detailed explanation.

The immediate identification of words (in terms of their legibility) was never of primary importance (see 5.2.1.7) and, other than demarcating the ends of sentences as with full stops, it was anticipated that, given the style of lettering proposed, no other punctuation should be used. Unlike many ancient and medieval handwritten texts, however, it was felt that the integrity of the interspaces between individual

words should be maintained and it is this which represents the fourth type of proposed decorative treatment.

Apart from the function of physically separating one word from another, it was thought that these interspaces could become the object of both chromatic and decorative treatment. With regard to the interspaces, it was further proposed that a repetitive curvilinear motif might be used, not only to create a sub-pattern within the body of the text but also to act as a foil to the formality of the text lettering, and present an opportunity for either coloured or gilded embellishment. (see Plate 5.3.15).

The fifth decorative element (planned from The Book's inception) comprised small *minim* sized rectangles which, it was originally thought, would serve both as *line-fillers* and additionally as a form of *justification* for the lines of lettering in the text blocks. It was envisaged that these small rectangles would also be infilled with colour and burnished gold. However, given the need for marking the end of sentences, a far less prosaic role emerged for them, which would not only fully integrate the rectangles with the text, but further augment their potential for embellishment. In his examination of textual decoration and punctuation in the *Book of Kells* from the early ninth century, Sir Edward Sullivan's (1920), discussion of the development of the full stop from a dot to a square suggests that

> They [the dots] are in reality only ornaments; and the dots are in every case round in form, whereas the true punctuation marks are always rectangular. (Sullivan, 1920:xiii).

Plate 5.3.15 *Studies for Lettering and Sentence Endings,* watercolour, gouache, pencil and ink: 29.3 x 19.7cm: Sketchbook No. III.

Of particular relevance, however, in the present context, is that Sullivan (1920), having established the fact that rectangular stops were firmly established at the time the manuscript was written, further submits that

> …the scribe occasionally *illuminates* the [rectangular] stops, enlarging them into decorative forms to harmonize with the general embellishment of the page. [*The Kells* text Folio 9.V] contains striking examples of this curious innovation.
>
> (Sullivan, 1920:xiv).

As a direct result of the practice described by Sullivan (1920), the entire *raison d'être* for the proposed rectangular *line-fillers* was modified. In terms of the new meaning with which they had been endowed, the placing of the rectangles within the text would not only become more *puissant* but be further suffused with a symbolic function, e.g., of pointing out "…aspects of the intonation and meaning [of the text] not otherwise conveyed by the writing" (*Collins English Dictionary*, 1984:1184). Prompted by the examples of embellishment described by Sullivan (1920), it was further envisioned that these coloured decorative elements, apparently of little moment, should be infilled with designs of single unit knot designs and key patterns (in the manner of many Insular Gospel Books, Coptic, Ethiopic and Quranic manuscripts), The fact that these patterns are so ubiquitous and ancient - with dates extending as far back as "… 20,000 - 15,000 BC." (Bain, 1975:171) - and that their aesthetic legacy has persisted to the present day is, in itself, remarkable. What the artist has found so compelling, however, is the fact that they found their way into such a wide variety of illuminated books, with apparent disregard for the frontiers of religion, culture or geography. Despite the vagaries of cultural traffic and commercial

exchange, it is not difficult to appreciate how this could have occurred, particularly if prevailing opinions regarding the interpretation of these intricate pattern-types are examined. For example, Carl Nordenfalk (1977), in his consideration of this matter, observes that

> …the difficult question as to whether certain ornament may have had a more than decorative value [is raised]. It is quite possible that magical connotations from the pagan past could have been preserved when they were adapted to Christian use. In some instances, a symbolic meaning has been thought to be concealed within a design which, at first glance, would seem to be purely ornamental.
>
> (Nordenfalk, 1977:19).

The possibility of *magical connotations* is taken up by Nigel Pennick (2001) in his discussion of binding patterns, knots and their relationship to ancient arcane knowledge. He is of the opinion that

> The empowerment of knots in binding magic comes through human activity. It is our will and skill that gives them their intention. Similarly when we draw or carve knots and binding patterns, we empower them. Natural magic has many traditional patterns…to protect places, objects and people from psychic harm. They are forms of drawn knots. Binding-knots are a miniature magical enclosure that brings harmful influences to a full stop.
>
> (Pennick, 2001:113).

It should be added that, apart from their intended utilization as the deflectors of harmful influences, it was also envisaged that such designs (beneficently coloured) would assist in *binding* and protecting the contents of the text. The key patterns (and their progenitors), it would appear, were also endowed with similar properties, that is, to confound and immobilize potentially harmful influences. In his references to this aspect of the patterns, Nordenfalk (1977) is inclined to think that "…it is no matter of chance that the key and fret patterns are directly based on the maze" (Nordenfalk, 1977:17) – structures designed specifically to ensnare and confuse, thereby protecting the spiritual treasures lying at their heart from the gaze of the uninitiated, whilst at the same time *enchanting* them.

5.3.3.7 – Images

The principal ideas underpinning the proposed organization of colour for the planned images for the Book were, in almost every respect apart from that of scale in concert with those advanced for the earlier painted works (see Plate 5.3.16). In terms of the juxtaposition of *figure and ground*, the *ground* (as with the previous works) would be designed to foreground the *positive forms*, projecting them into relief through the application of darker (in this instance *warmly* coloured) and stronger tones to the background areas (see Plate 5.3.16). Indeed the only specific aspects regarding the colours which could to some extent be predetermined, were those which influenced their initial selection, (Table 5.3.7), chromatic consonance (see 5.3.3.4), their fitness *vis à vis* the background and the intended correspondence of the background colours to a specific moment in time (see 5.3.3.2). Also, in keeping with previous practice, it was determined that the purpose underlying the amalgamation of small *trompe l'oeil* elements with the larger (more stylized) forms would remain the same, (see Plate 5.3.16). This applied equally to the strategies engaged in the development of the

Plate 5.3.16 *The Mixing of Memory with Desire No. I,* (detail) tempera and dry ground pegment with raised guilding on paper 17 x 19cm.

banded chords of colour which, it was anticipated, would be created to infill the forms e.g., human figures, formlings and other pictorial elements constituting the subject matter (see Plate 5.3.16) and destined to inhabit the planned rectangular image areas (see 5.2.3.4 and Figure 5.2.4).

Not to be overlooked was the anticipated application of gilding to specific pictorial elements. The gilding was to be implemented in two forms, the first being *shell gold* (applied like paint and burnished) which would be used sparingly within the colour chords designed to infill the *positive forms.* The second would be *raised gilding*, that is to say, the use of gold leaf applied to individually shaped, relief gesso grounds: and this would be reserved exclusively for representations of the heavenly bodies- e.g., the phases of the moon and to highlight particular groups of stars. Traditionally both types of gilding form essential elements in the painting of miniatures in hand made books from Europe, the Middle East and Indian Asia (see 5.3.3.1). Apart from the more obvious affinities between the luminous qualities of burnished gold with those of the heavenly bodies and their pictorial antecedents, however, there were more substantial reasons for its proposed use in the Book images. Alison Cole (1993), in her historical visual guide to the art of colour, observes that

> Gold…has been used by artists and craftsmen around the world to symbolize the glory of the heavens. Its colour – whether warmed by the underlayer of red clay or tinged with green from natural impurities – gave an other worldly quality to the…image.
>
> (Cole, 1993:10).

In her discussion of its use during the Byzatine and Medieaval periods, Cole (1993) further explains that

> …the splendour of …gleaming, burnished [gold] leaf represented two different levels of reality: the mystical realm of the heavenly sphere and the pictorial world, created through suggestions of light and shade.
>
> (Cole, 1993:10).

The descriptions of the physical, metaphysical and symbolic attributes ascribed to the function of gold in pictorial images (as well as other artefacts) were, at least until the fourteenth century, associated with the broader debate focused upon the problem of what the art historian John Gage (1995) refers to as "…the secularization of, light". (Gage, 1995:76). Aside, however, from the issues attendant upon the progress of ideas through the course of history, the artist's initial interest was impelled by the notion of Cole's (1993) representation of "…two different levels of reality" (Cole, 1993:10) in concert with the concept of a mutable exchange of functions between the symbolic 'realm' and that of an image mediated by "…the suggestions of light and shade." (Cole, 1993:10). It would be difficult to find a more able writer to express the feelings underlying such a chain of associations than the historian, literary critic and philosopher Umberto Eco (1985). In reflecting upon his passion for the mediaeval period and the writing of his first novel *The Name of the Rose* (1983), he relates that

> When we used to light bonfires on the grass in the country, my wife would accuse me of never looking at the sparks that flew up among the trees and glided along the electricity wires. Then when she read the chapter on the fire,

> [The seventh Day: Night] she said, "So you *were* looking at the sparks!" and I answered, "No, but I know how a mediaeval monk would have seen them."
>
> (Eco, 1958:17-18).

5.4 - Collection of Preparatory Work

The preparatory material directly related to the Book's fabrication, from its inception to its final realization, has been collected and assembled in chronological order and bound into seven volumes. The dimensions and shape of each volume are commensurate with those of the original designs, as they were envisioned at each significant stage of the book's development. Table 5.4.1 enlarges on the enumerated material provided in Figure 5.1.1.

5.5 – Realization: The Hand-Lettered and Painted Book

As a part of the mapping process for the creation of the Book, a sequential schematized plan for its completed pages has been furnished in Figure 5.1.1 under the heading provided above. This plan, in rudimentary form, is documented in Volume 1 of The Collection of Preparatory Work (see 5.4, Table 5.4.1). The central position allocated to the pages in Figure 5.1.1 represents an endeavour not only to locate them within the overarching framework of the Book's genesis and realization, but also to highlight their significance. The individual completed pages are illustrated in Plates 7.2.18 - 7.2.33.

Table 5.4.1
Overview of volumes one to seven of the collection of Prepartory work.

Number	Size	Number of leaves	Binding	Brief outline and description of Contents
Volume 1 1994 – 2000	100 mm x 350 mm	36	Light red buckram	• Notes on " Trees" text. Qumran Community and foundation of the IBS International. • Two typographic versions of the text cut into rectangular panels *Trees of the Earthly Mother* (Szekely; 1978:18) and (Communion to the) "Trees" (Szekely; 1984:193) the right hand leaves of which are in Hebrew. • The Essene Communions and their Purpose. • Description of the Essene Tree of Life *program* for the Book in thumbnail sketches. • Working *roughs* for fitting letters and words of text together. • Exact text layout in type with photocopied inserts of images.
Volume 2 1992 – 1998	100 mm x 380 mm	36	Light red buckram	• Brief description and thumbnail sketches for binding the seven volumes of notebooks. • Cover designs for first version of the Book. • Description of the principle of *rabatment* applied to page design and disposition of elements to the page. • Collaged double-page spread of first version of the Book - (wood engraved with type) • Collaged double-page-spread of second version of the Book - (wood engraved with type)
Volume 3 1992 – 2000	130 mm x 445 mm	25	Light red buckram	• Early examples of lettering styles and horizontal multi-block text arrangements. • Trial for combining text with decorative framing borders. • Double page spread for a third version of the Book - (wood/lino cut with

Volume 3 continued				type) • Early ideas for a fourth version of the Book - (hand painted and Illuminated) • Development of the letterforms, text blocks and inter-textual decorations for fourth version. • Sketches for proposed arrangement of the seven volumes of notebooks and the finished pages of version four.
Volume 4	130 mm x 445 mm	25	Light red buckram	• Collected examples of lettering and page arrangements, these include: • C11th *Byzantine Greek*, C11th –19th *Vyaz* and C11th-13th *Ustav* and early C20th Russian decorative lettering from book-hands and icons. • C5th-14th Coptic book-hands. • C16th-17th Ethiopic book-hands - *Amharic*. • C2nd-1st BC Square Hebrew to C15th Hebrew book-hands. • Hebrew text of "Trees". • Hiberno-Saxon (Insular) decorative *Box-letter-forms* C4th –9th, Book of Durrow, Lindisfarne Gospels, Book of Kells, Durham Gospels, Collectio Canonum and Lichfield Gospels. • C18th19th Burmese and Thai square script. • C10th-12th *Nepalese raňjanā* and *siddhamātrka* script. • C17th-20th Tibetan and Archaic Indian *Lan-tsha* script. • C19th-20th High Balinese *lontar*(Palm leaf) manuscripts.
Volume 5	225 mm x 555 mm	30	Light red buckram	• Complete *mock-ups* for fourth and final version of the book. • Collage works assembled from cut-up reproductions of the artist's own work; these include images, border designs and panels to receive lettering/text blocks.
Volume 6	225 mm x 555 mm	26	Light red buckram	• Contains all compositional drawings on tracing paper for images and decorative borders.
Volume 7	225 mm x 555 mm	42	Light red buckram	• A pasted up *dummy* of the (proposed) completed book. • Created from (same-size) colour photocopies. • Finished pages set out facing each other in pairs with the exception of the Frontispiece and the last page of text and image, both of which stand-alone.

5.6 - Developments

The developments were twofold: the first was concerned with generating a binding style for the Book whilst the second involved a printed publication. These developments are located on the lower right hand side of Figure 5.1.1.

5.6.1 - The Book covers

A small number of ideas were proposed with respect to the Book's permanent binding; these included considerations of colour, cover material and gold blocked designs. Three were fabricated at the level of small maquettes, but none were realized in a completed form. The maquettes are illustrated in Plate 7.2.34.

5.6.2 – The Publication Outcome

The publication of Communion to the Trees in December 2002 was a post exhibition outcome, evidence of which is contained in Appendix J.1.