

LECHERTIER BARBE LTD.

(ESTABLISHED 1827)

Universal Artists' Colouremen.

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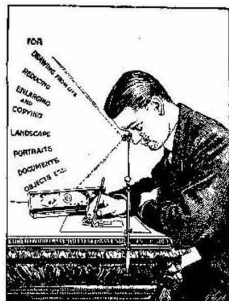
MANAGING DIRECTOR: Mr. R. E. LECHERTIER.

N.B.—For every requisite relating to Oil and Water Colours, Tapestry and
 Pastel Painting, Modelling and Black & White Drawing, SEE SPECIAL LISTS.

Samples of Papers and Photographs of Lay Figures on application.

All prices are FREE LONDON. Packing and Carriage extra.

THE UNIVERSAL CAMERA LUCIDA.



THE UNIVERSAL CAMERA LUCIDA is useful for any kind of drawing.

Enlargements (up to 36 times when the rod is at its full length) and reductions can be made from nature or from documents.

The pencil point is clearly seen, and the special cutting of the silvered prism makes it twice as luminous as the old.

The angle of sight is 90° instead of the old 45°. This allows the highest points above the line of horizon to be drawn as well as the nearest foreground.

The reflection on the paper is perfectly steadied by the insertion of the lenses (12 different focuses). These suppress the parallax—i.e., the movement of the reflection on the paper.

Photographs may be enlarged or reduced, and at the same time perspective corrected, if the vertical lines are converging.

Reversed drawing for Etchings, Engravings and Lithographs is also a great feature; it does away with the looking-glass, and saves much time, as the copy is reversed with the right to the left.

Painters and designers can outline with exactness the most complicated lines of perspective, scenery, or even a living model can be sketched in a few moments, thus saving much work to the illustrator.

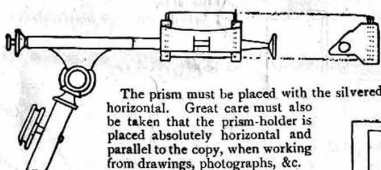
Portrait painters are guided to the correct pose, which is a first condition of success. Architects can rapidly draw sculpture or buildings, or enlarge the photograph of a monument, and can copy to scale the most complicated geometrical drawings without trouble.

Industrial designers of fashions, furniture, jewellery, &c., &c., will save much time by using this camera.

Engineers and surveyors will find it most useful for copying maps, plans, or any document, to any scale.

For amateurs, it provides a charming pastime for in and outdoor sketching, without previous study.

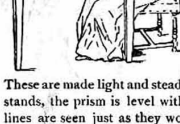
HOW TO PLACE THE CAMERA.



The prism must be placed with the silvered portion horizontal. Great care must also be taken that the prism-holder is placed absolutely horizontal and parallel to the copy, when working from drawings, photographs, &c.

The centre of the model must be reflected exactly underneath the prism. Verify with a set square or a plumb-line.

The position is obtained by raising or lowering the prism holder. By horizontal displacement, the vertical lines of nature are reflected vertical to the edge of the table.

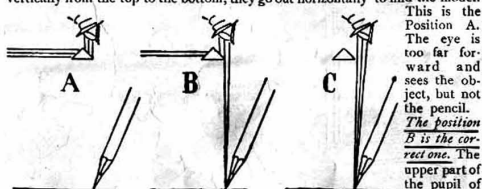


For indoor drawing, fix the sliding bar with the vice to the edge of a table or a drawing board.

For outdoor work, use a folding table. These are made light and steady, and, when the worker stands, the prism is level with the eye, and the faint lines are seen just as they would be seen in nature.

HOW TO LOOK THROUGH THE PRISM.

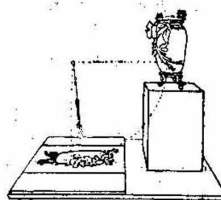
The prism reflects the rays of 90°; therefore, when the rays are directed vertically from the top to the bottom, they go out horizontally to find the model.



This is the Position A. The eye is too far forward and sees the object, but not the pencil. The position B is the correct one. The upper part of the pupil of the eye sees the object, and the lower part sees the pencil, and can easily follow the image on the paper. In position C, the pencil is seen, but not the object. To see the top of the image, slightly draw back the eye and advance the pencil. To see the lower part, look slightly more forward. The eye not in use may remain open. Keep the lenses clean; chamois leather is best for this purpose.

DRAWING TO NATURAL SIZE.

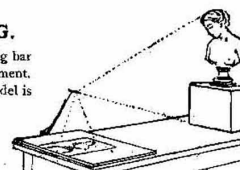
The prism must be at equal distance from the model and the table. This is the only case when no lens is used.



REDUCING.

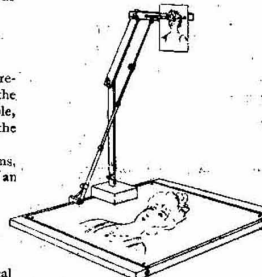
Shorten the sliding bar according to requirement. The further the model is

from the prism, or the nearer the prism is to the table, the greater the reduction. Use one of the lenses Nos. 1 to 6, according to instructions. Do not commence to draw until you have carefully focused the object and obtained a sharp picture on the paper, which is done by moving the object nearer or farther from the prism, as the case requires.



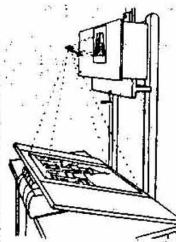
ENLARGING.

Lengthen the sliding bar according to requirement. The nearer the prism is to the model, or the further the prism is from the table, the greater the enlargement. Use one of the lenses Nos. 7 to 12, according to instructions. Great enlargements may be made by sections, with care taken that the object in each case is an equal distance from the prism.

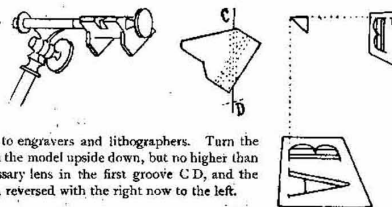


CORRECTING PHOTOGRAPHS.

Correcting a photograph in which the vertical lines are converging, it will generally be preferable to use a studio easel and fix the sliding bar on a box with the model; then incline the drawing board until the vertical lines are projected parallel. Use one of the lenses according to instructions.



REVERSED DRAWING.



Particularly of interest to engravers and lithographers. Turn the prism slowly forward, turn the model upside down, but no higher than the prism; put the necessary lens in the first groove C.D, and the object is reflected upright, reversed with the right now to the left.

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EXAMPLES OF HOW TO USE THE LENSES.

1. When the model and the paper are at equal distance from the prism, the drawing will be the same size; in this case no lens is required.
2. When the model is further away from the prism than the paper, it reduces the size, and one of the lenses Nos. 1 to 6 is used.
3. When the model is closer to the prism than the paper, it enlarges the size, and one of the lenses 7 to 12 is used.

According to the height of the prism above the paper, 12 inches, 16 inches, 20 inches, find out the distance of the model, and from the scales below, read underneath the number of lens to be used.

EXAMPLES

Suppose the prism is 16 inches from the paper.

If the model is more than 7 feet away from the prism, the drawing will be a reduction, and lens No. 3 is used.

If the model is 32 inches away, also a reduction, lens No. 5 is used.

If the model is 16 inches away, use no lens. The drawing will be size of original.

If the model is 8 inches away, the drawing will be an enlargement, and lens No. 8 is used.

Distance from Prism of object or drawing being copied.

