

## Historic Ornament and Modern Design

*By Dan. B. Haslam.*

This is the beginning of a series of articles on Historic Ornament in which beautiful designs of the past are borrowed and arranged in practical schemes for modern memorial design and sandblast execution. We hope this series will prove as generally popular as the other articles on ornament we have previously published in *Design Hints*. Only those motifs we believe to be best suited to sandblast carving will be illustrated, and an earnest effort will be made to secure past examples that are attractive in outline, symbolic and applicable to modern memorial design.

Three or more sketches of finished designs showing contour and surface enrichment will be illustrated in each plate along with completely rendered details of other design suggestions. Believing our illustrations will be most appreciated, and the finish more clearly defined by rendering them in wash instead of pen and ink, we have carried out this thought in preparing the accompanying plate. Variety in arrangement for side decoration, central motifs, rosettes and borders are also shown in the sketches in our plate.

### EGYPTIAN

In all styles of Art with the exception of that of the Egyptian, we can trace a rapid ascent from infancy, founded on some bygone style to a culminating point of perfection, when the foreign influence was modified or discarded, to a period of slow lingering decline, feeding on its own elements. In the Egyptian we have no traces of foreign influence, and we must therefore

believe that they went for inspiration direct from nature.

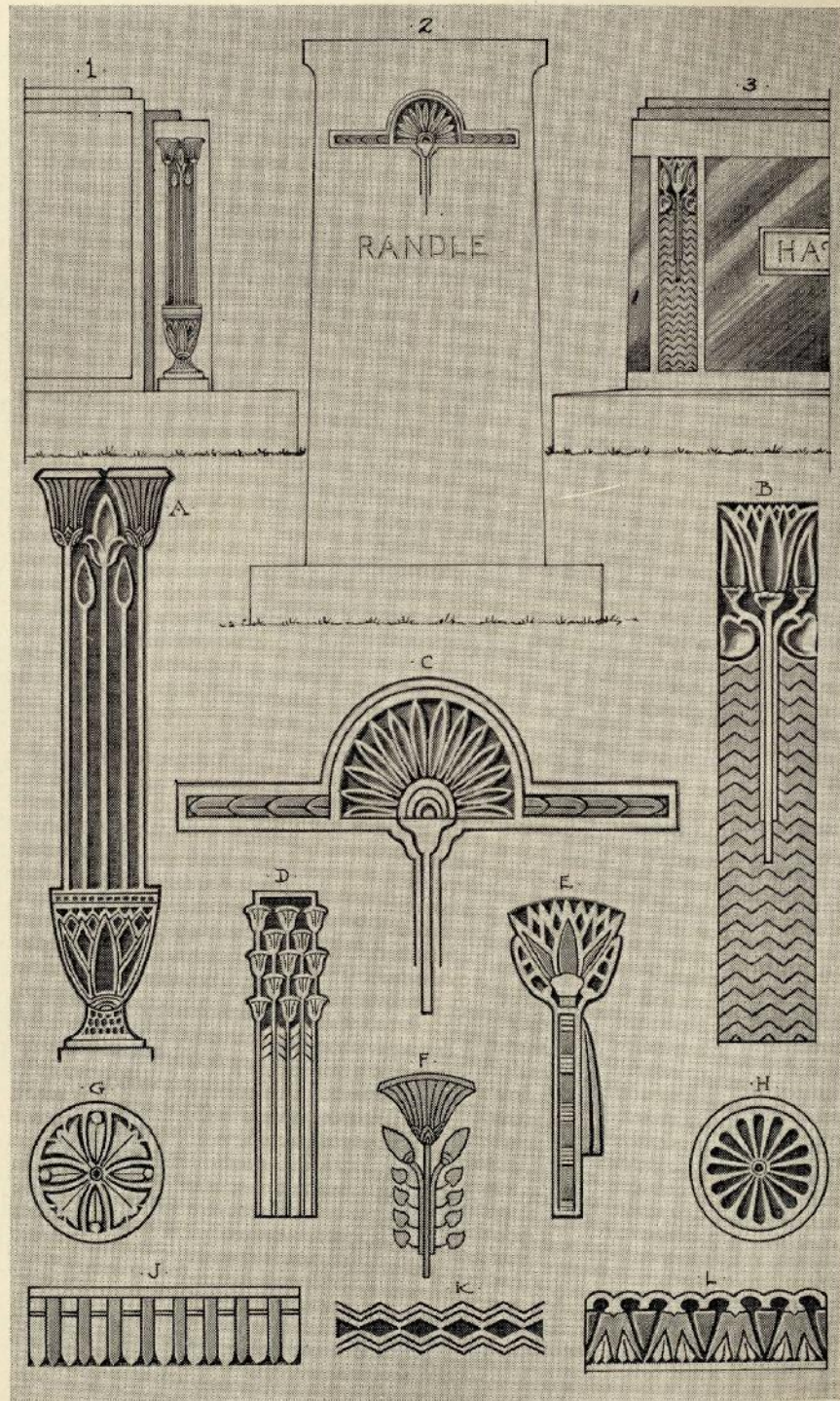
The types of the Egyptian ornament are few and natural, the representation is but slightly removed from the type.

The chief water plants are two, the papyrus and the lotus, symbolizing the food for the body and the mind. The papyrus was a kind of reed bulging somewhat at its base and surmounted by a flower, which, originally bound into a bud, finally opened to show a profusion of little blossoms at the tips of stems springing from a common center at the bud's base. Papyrus stalks in a bundle were the inspiration of a common column form.

The lotus and the papyrus together with the palm branch with the twisted cord made from its stems, and the feathers of rare birds, which were carried before the king as emblems of sovereignty are the few types which form the basis of that immense variety of ornament with which the Egyptians decorated their buildings and many other works of art, even to small articles used around the home.

While Egyptian ornament was more natural in shape than other types, their representation was architectural rather than true natural form.

The ornament is of three kinds; that which is constructive, or forming a part of the monument itself; that which is representative but at the same time conventionally rendered, and that which is simply decorative. In all cases it was symbolic. The lotus flower not only symbolized the life giving power of the Nile, but also im-



mortality. The Nile was also symbolized in the wave-like zig-zag ornament. The palm was sacred to Osiris, god of death.

The crowning member or cornice of an Egyptian building was decorated with feather ornament which appears to have been an emblem of sovereignty.

Animals appeared more often in sculpture decoration than in ornament proper, as did the human figure; but the winged disc, emblem of divinity is important; also the vulture symbolic of motherly care, sacred to Mut, the sun god's wife. In Egyptian Art the soul was represented by a little bird.

The architecture of the Egyptians is thoroughly polychromatic, —they painted everything. They dealt in flat tints and used neither shade nor shadow, yet found no difficulty in conveying to the mind the identity of the object they desired to represent. They used color as they did form, conventionally.

The colors they used were principally red, blue and yellow, with black and white to define and give distinctiveness to the various colors.

—Plate 1—

Three interesting designs are illustrated under numbers 1, 2 and 3 in our plate. We have suggested polished finish for the die in Sketch 3, but this would appear well all hammered, and the others, which show hammered surfaces, are not too ornate for inexpensive polished designs.

The ornament as shown on each of these design suggestions is illustrated in large size below each sketch and lettered A, B and C. Sketch A shows the papyrus flower in combination

with the lotus and its buds rising from a lotus shaped vase. The papyrus is merely outlined on its outer edges, and parts of the flower darkened with carborundum. The surface between the stalks is sunken, and the petals of the lotus vase are finished likewise. The narrow outline around this sinkage creates a most attractive appearance.

The lotus plant and its buds are illustrated in Sketch B. This flower is also raised in a sinkage. The panel containing the wave ornament is blown darker and creates a pleasing contrast with the hammered surface and somewhat softens the incised lines of the wave ornament.

The fan made of dried leaves is shown in Sketch C. This ornament together with the border of feathers makes a very attractive central motif, particularly for tall designs. The feathers in this plan are darkened.

Sketch D is a representation of the papyrus growing in the Nile. This is an attractive plan for side decoration. Sketch E represents a full-blown lotus and two buds, bound together with ribbons, the type of the Capitals of Egyptian columns. The small petals of the flower are raised in a sinkage with the centers sunken. The three large petals as shown in the sketch are outlined and darkened in the center.

Sketch F shows the papyrus flower in combination with lotus buds. This ornament is merely outlined and shaded. It is especially suitable to tall designs as a central motif.

Sketch G and H illustrate two very popular Egyptian rosettes. Sketch G represents the lotus flower and its buds, and H repre-

(Continued on page 24)

issue is read from cover to cover  
by myself and my men.

Sincerely yours,  
O. F. Staples,  
Valhalla, N. Y.

\*\*\*

#### APPRECIATION

We find your book DESIGN  
HINTS very interesting and ap-  
preciate it very much.

G. Donato Memorial Co.,  
Pittsburgh, Pa.

\*\*\*

#### WATCHFUL WAITING

I am enclosing my check for  
\$9.00 in payment of one dozen  
Design Hints as follows:—

You will note that I am watch-  
ing Design Hints.

Thanking you for your valued  
magazine, I am,

Very truly,  
C. S. Naylor, Mgr.,  
The Naylor Memorial Co.,  
Blanchester, Ohio.

\*\*\*

#### And This From the President Of Our National Association

We received the copy of your  
book, and while I have not had  
an opportunity to examine it  
closely, have glanced through it  
and consider it a very valuable  
addition to the memorial dealers'  
library. Men who are not very  
well schooled in Design should  
find a lot of valuable information  
as contained in this book.

Yours very truly,  
R. L. Belknap, Pres.,  
Memorial Craftsmen of A.  
Pittsburgh, Pa.

\*\*\*

#### Granite Chips

(Continued from page 16)

1908-09 William Marr  
1910-11 James Adie  
1912-13 John McDonald (J. W.)  
1914-15 J. H. M. Jones  
1916 Alex Duncan  
1916 W. D. McDonald

1918 John A. Cross  
1919-20 Alex A. Milne  
1921-22 H. J. M. Jones  
1923 D. K. Lillie  
1924 John A. Cross  
1925 James Carswell  
1926-28 William Barclay  
1929 James Duncan  
SECRETARIES  
1889 William Barclay (Sr.)  
1890 George Lamson  
1891-93 William Dunbar  
1894 E. N. Tayntor  
1896-98 Thomas H. Cave (Jr.)  
1898-1901 George G. McAnally  
1902-05 James Campbell  
1906-08 William S. Alexander  
1908-14 Charles Wishart  
(First year part time only)  
1915-18 H. P. Hinman  
1919-21 Athol R. Bell  
1922-26 R. E. Mitchell  
1927 M. W. Newcomb  
1928 P. L. Bailey

\*\*\*

#### Historic Ornament and Modern Design

(Continued from page 12)

sents the feather as used in orna-  
ment.

The three border designs J, K  
and L are quite simple, yet ex-  
ceedingly attractive and particu-  
larly adaptable to pleasing sand-  
blast finish. Sketch J represents  
the feather in ornament, Sketch  
K the wave-like ornament sym-  
bolic of the Nile and L shows the  
lotus and its bud in satisfactory  
arrangement.

The method of shading is clear-  
ly defined in each of these ex-  
amples, and we believe our read-  
ers will find the designs most  
interesting and beneficial.

\*\*\*

The world steps aside to let any  
man pass who knows whither he is  
going.