

Monumental Drawing and Lettering

By Dan. B. Haslam

THE POPPY IN APPLIED ORNAMENT

The Poppy as a decorative motive is illustrated in this the second of the series of articles dealing with plant forms that are applicable to memorial design.

A most popular plant with the modern memorial designer, not only because of its beauty of form, but because of its symbolic representation of Sleep, hence Death, when death is looked upon as sleep.

While both flowers and leaves of the poppy are rather large to permit of delicately raised carving, this does not matter for we know that good taste requirements will not permit of our using naturalistic imitations of plant life in floral decoration for memorials. Conventional representation of form is insisted upon and the student in design will find the poppy readily adaptable to such treatment. He may experience a little difficulty in his first attempts at copying the parts of the plant in their natural forms, as the poppy is by no means a simple flower to copy. However, a careful study of outline and good hard practice with the pencil will soon enable the student to produce satisfying results.

The common red poppy grows in wild state among wheat, barley and in waste places. The flower has two sepals which drop off when the four crumpled petals burst out and smooth themselves. The slender stamens are numerous and black. They all drop off with the petals as soon as the seed eggs in the big

capsule are fertilized. The is a rounded or club-shaped knob with a sloping roof on which the lines running from the center to the edges are the stigmas.

The leaves are alternate and divided and are without stipules. The stems and leaves are clothed with white hairs.

The natural poppy is illustrated in Fig. 1 of the accompanying Plate. Each part is clearly drawn for study purposes as well as for drawing practice and we believe everything made very clear. The flower itself is shown in three positions besides the outline plan of the front view which should simplify matters for the student.

As previously explained, clever designs may be created from the generally considered insignificant parts of flowers. This statement holds true with the poppy as the few Design Suggestions as shown in Fig. 2 will show.

Nothing is claimed for the examples as shown in Fig. 2 except a desire on the part of the author to aid the student. They are all merely first thought sketches, which no doubt will be improved upon by any of the students who are interested in this course.

Sketch A. Fig. 2 is arranged in border design. The detail is rather large and too fussy for memorial design but is good for practice purposes.

Sketch B., showing the flower, two leaves and two buds arranged

FIG. 1. POPPY.

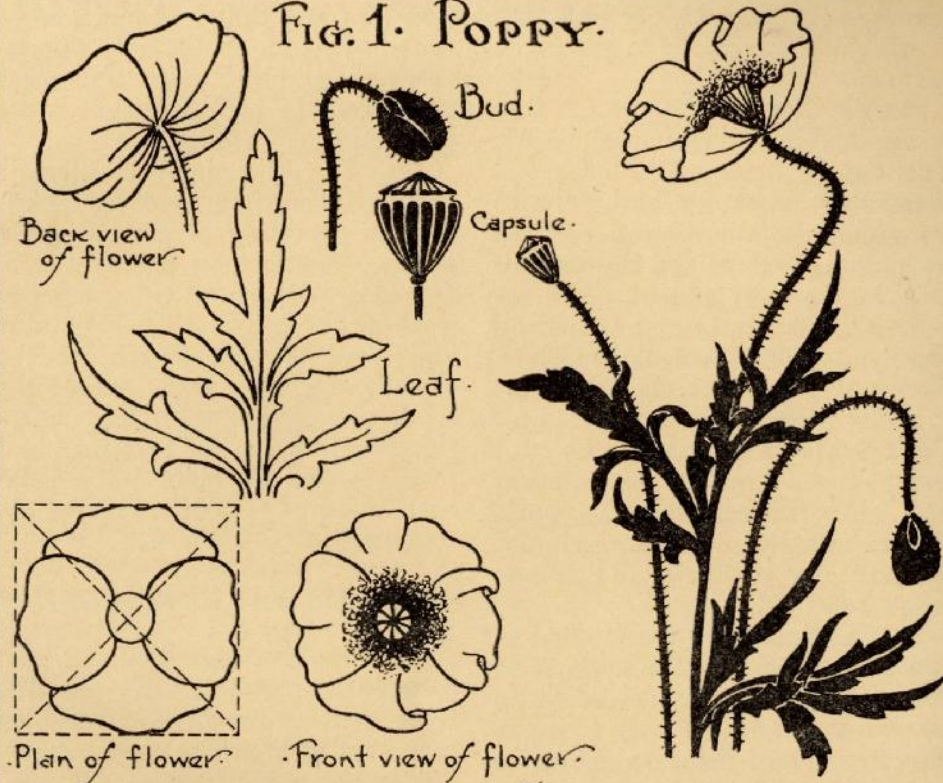
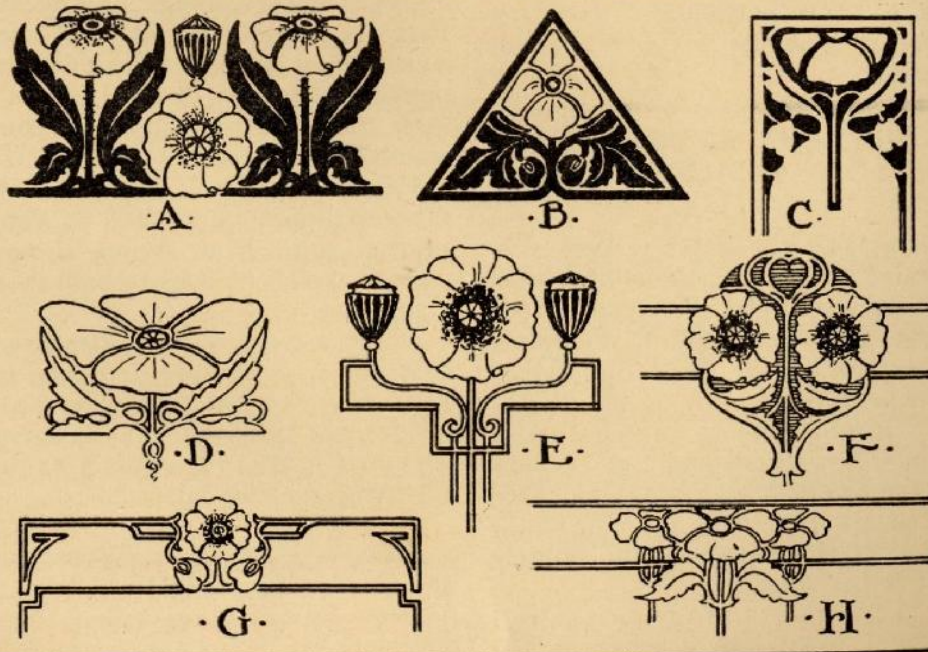


FIG. 2. DESIGN SUGGESTIONS.



in triangular form is better. This is more conventional, compact and is especially adaptable to sandblast carving.

Sketch C. is another design that is applicable to memorial work. This can be arranged in a vertical manner as shown, on both sides of the front of a die, or can be used with good effect as end decorations in a horizontally placed panel.

Sketches D, E, G and H will all serve as center ornamental motives. Sketch D, however, is adaptable to many pleasing arrangements for side decoration like sketch C.

Sketches G and H will appear well when finished on small work. Both examples are very simple, practical for memorial design and easily executed.

It is advisable for the student to endeavor to arrange the poppy and its parts into designs according to his own tastes, rather than to make direct copies of those as shown in our Plate.

We are still open to suggestions as to any particular flower our readers wish us to cover in this series.

CONTEST LETTER EXTRACTS

Entering the letter contest concluded in the April issue of *Design Hints* Mr. Peter Pavaglio, President, Peninsula Granite & Marble Company of Maquette, Michigan writes in part:

"On the subject in question, I would briefly extend my apology to the prospect for not having asked permission to make the call at the most convenient time, and politely leave his office."

"Upon return to my own office I should write him a letter stating

that it was not my desire to disturb him and that I should appreciate having an opportunity of conversing with him at any time most convenient to him. I should make my letter very courteous."

Mr. Pavaglio further suggests that error is often made by salesmen in expecting to get the order for a monument on the first call. His idea is to spend more time in learning the prospect's exact status and what is appropriate for the specific case, or to spend more time in establishing a thorough understanding between the salesman and prospect and to build up a solid foundation of confidence before attempting to close the sale.

A RETAIL SALES QUESTION

Mr. Pavaglio, above quoted, also asks this question: "What is the most delicate problem in selling merchandise in general and memorials in particular?"

Design Hints prefers to have opinions of the trade on this point. Perhaps discussion on it will help some fellow dealer at a distant point; perhaps the general level of sales efforts will be raised by considering the question.

Express yourself freely. Your name will not be printed in connection with your views if you state that you wish us to hold it in confidence.

If you have any other questions that you wish to have discussed or ideas that you are willing to pass on for the good of the business, *Design Hints* will gladly act as the medium of communication.

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