

Monumental Drawing and Lettering

By Dan B. Haslam

THE PRIMROSE IN APPLIED ORNAMENT



NO wild flower is better known than the simple beautiful primrose. This favorite flower, found in hedgebanks, meadows, etc. is abundant in spring before other flowers are out and its name means "first rose."

The rather pale primrose the "firstling of the year" comes with the daffodil, and is the most renowned of the primrose family. The leaves are radical, oblong in shape, rounded at the apex and gradually narrowed at the base, without a distinct stalk. The midrib is prominent and the veins strongly marked. The edges of the leaves are irregularly indented.

The corolla is more or less salver-shaped with an elongated tube, widened above the insertion of the stamens. It possesses five spreading deeply notched lobes, pale yellow in color. The long slender calyx is five pointed.

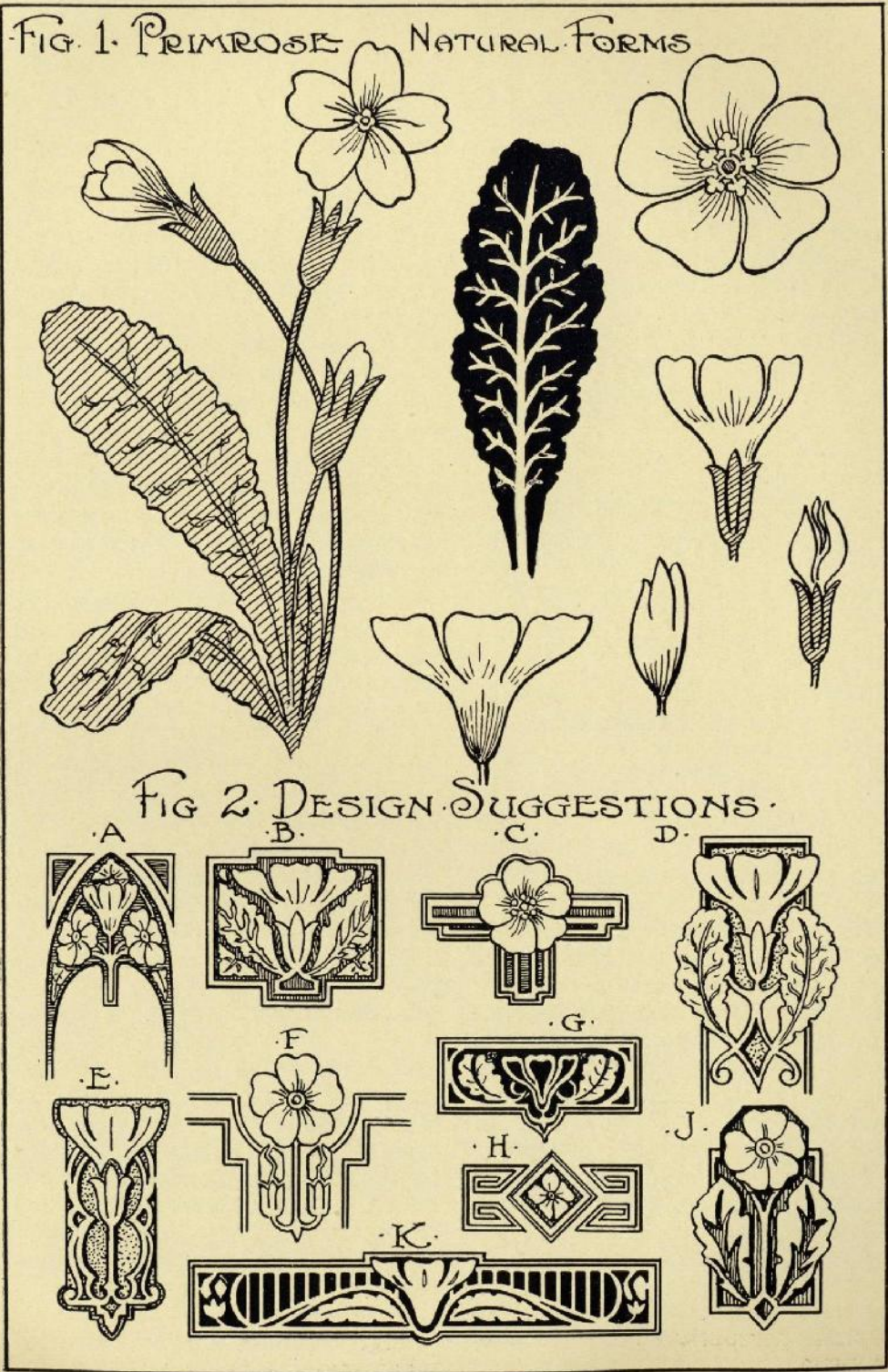
There are many relations in the primrose family. Possibly one of the most commonly known is the Evening Primrose. This plant is exceedingly common, so persistent and so profuse in its growth that it is often regarded as an obnoxious weed. It is often referred to as the Sunset flower because of its nocturnal habits, the flowers spreading wide open at sunset and partly or wholly closing the next morning. The corolla possesses four, pale, lemon-yellow, large and

rounded lobes. The flower spreads slightly less than two inches. The plant is common particularly in the northwestern states, Minnesota alone claiming five varieties.

The Birds-eye or Mealy Primrose, so called because its leaves are covered on the under sides with a white or pale yellow powder, is another interesting member of the primrose family. Its lilac or pale purple flowers are clustered like those of the cowslip, at the top of a short stalk, a few inches above the unwrinkled leaves. It flowers in June and July and gets its name of birds-eye from a patch of yellow which is found around the mouth of the corolla-tube.

It is presumed that some critics will insist that the leaves of the primrose are too large in comparison to the size of the flower for practical memorial design ornamentation. The leaves are somewhat large and in a way unattractive for simple design motives, but like some of the other plants previously shown in the series, careful and tasty arrangement of various parts will produce satisfactory results. The flower and buds alone are of such size and shape to be applicable to many pleasing arrangements in conventional design schemes.

The natural growth of the primrose is illustrated in Fig. 1 of the accompanying Plate. Note



the size of the leaves as compared to the flowers and buds. It will also be observed that this flower is as beautiful and possibly more distinguishable when arranged in design schemes as illustrated in Fig. 2 of the Plate.

The ten design suggestions, using the parts of the primrose as a basis, illustrated in Fig. 2, are all practical for modern sand-blast treatment.

Sketches C, F, G, H, and K are arranged as central motives in design while the others may serve best as side decorative schemes.

The student will experience but little difficulty in successfully copying the primrose. The flowers are quite simple in outline and the leaves so irregular that drawing becomes very easy even for the inexperienced.

MONUMENTAL DRAWING AND LETTERING

Re-printed at the request of several Design
Hints readers

The January number of "Design Hints" contained a review on Perspective Drawing from articles previously published exclusively through this booklet.

Two plates were shown in connection with the article, and it was mentioned that the author did not wish to attempt to convey the impression that professional designers take the time to lay out all the details as shown in our plates in the drawing of the average memorial design.

Speed being most essential, the modern designer has devised methods that aid him in securing the same accurate results without all the preliminary work necessarily shown in order to explain perspective and its phenomena.

He explained that if enough of "Design Hints" readers were interested in the subject he would re-publish the article and plate which explains these so-called "tricks of the trade" or short-cuts in perspective rendering of memorials.

Much to our surprise we received many letters from dealers asking us to re-publish this part of the series, and we are pleased to comply with these requests. We trust this article will be of interest and benefit to all.

Our plate illustrates two popular methods that are comprehensive and when put into use will enable anyone to make perspective drawings quickly and accurately.

Very few, if any, designers take the time to lay out a ground plan before proceeding with the perspective, especially on work of simple outline. Let it be stated right here, however, that in practice and until the student acquires a good working knowledge of the subject, it will be best for him to work from a ground plan for the vertical lines of the perspective. This was explained in the previous articles, and is not shown in the accompanying plate.

In making drawings of memorials it often happens that one vanishing point or both are so far away as to be off the drawing board. This is always the case where one is making a fairly large drawing on a small board. In that case it becomes necessary to make use of some system that will enable the draftsman to locate these most essential points.

Fig. 1 of our Plate illustrates what may be termed a Perspec-

FIG. 1. SIMPLE METHODS DRAWING MEMORIALS IN PERSPECTIVE

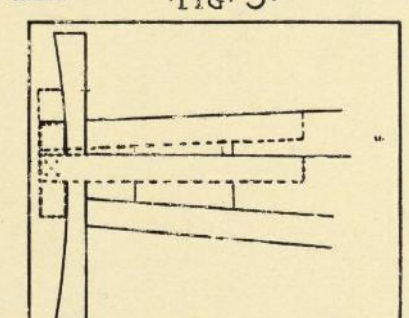
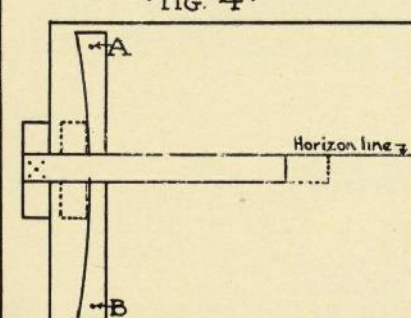
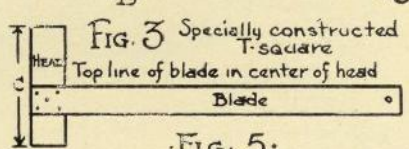
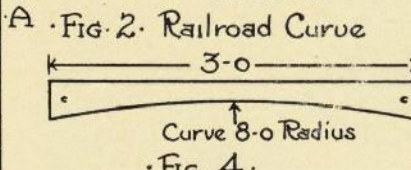
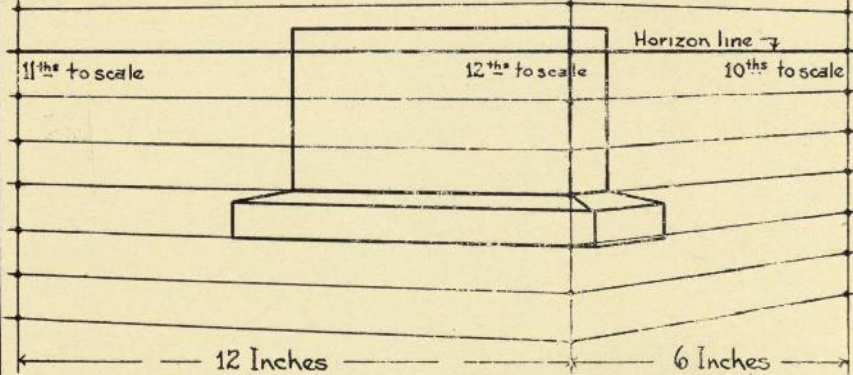


FIG. 6.

