

"Monumental Design: The Language of The Flowers," by Dan B. Haslam, in *Design Hints For Memorial Craftsman Magazine*, Vol. 4, No. 2, August 1927, pp. 10-11, 23-24. (includes sketches of: tulip, honeysuckle, primrose, oak, ivy, wood sorrel, roses, pansy, lotus, and crocus)

## Monumental Design

By Dan B. Haslam

### The Language of The Flowers

**S**YMBOLISM is as old as humanity. Before mankind could read words they read signs and symbols. Although the Egyptians early perfected an alphabet, it was not used for inscriptions on stone: there they used the more ancient hieroglyphics, an elaborate system of picture writing.

Egypt was the mother of civilization. Although her art once developed remained static as no other art ever has; yet branches of the parent tree taking root in other hands flowered gradually into new and beautiful forms.

The waters of the Nile were regarded with religious awe by the Egyptians. They symbolized its power in their ornament by wave like zig-zags. Water-plants shared with the river in whose shallows they grew, something of this mystical significance.

The papyrus and lotus were the chief water-plants. Papyrus stalks in a bundle were the inspiration of a common column form where the capital was formed to suggest the unopened bud. The lotus, a water-lily, the most beautiful of Egyptian flowers (see plate) had a greater religious significance and was even more important in ornamental design than the papyrus. To the Egyptian, it symbolized not only the life-giving power of the Nile but also Immortality.

Greek religion was pantheistic, that is, they believed in a great number of gods, goddesses and lesser deities. Each of these stood for something in the physi-

cal world, as did the Egyptian gods.




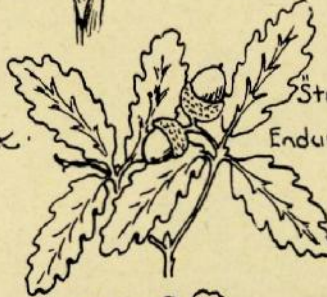
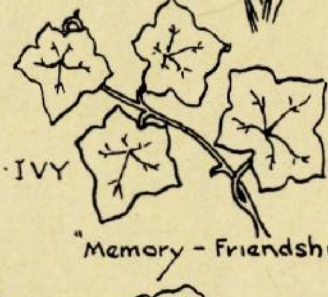


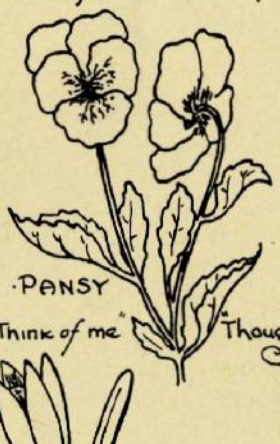
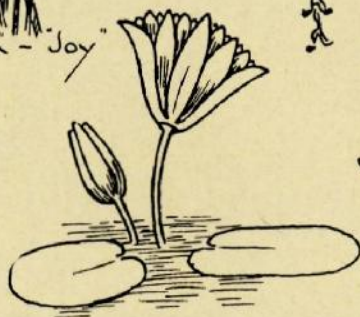

Egyptian ornament was built up of symbolical units, Greek ornament was not. If the Greek wished to symbolize the power of a river he did not make zig-zags as the Egyptian had done: he carved a statue of Poseidon, god of waters. Greek symbolism thus is a matter of sculpture rather than of ornament.

The Anthemion or Greek honeysuckle, (see plate) has been imitated in a great variety of ornament, the earlier forms of which were strongly reminiscent of the lotus.

The Roman love of rich and showy decoration formed expression in a number of decorative elements employing fruits, flowers, ram's-heads, ox-skulls, fluttering ribbons, cherubs and grotesques. The festoon a favorite among these symbolized sacrifice (or praise) to the gods, and hence was commonly carved on the temple altars. The eagle to them as to us symbolized power.

The early Christians were almost afraid of beauty; for in turning from the old paganism to the invigorating new faith of Jesus even the beauty which paganism had fostered seemed to them to be tainted with corruption. But a very fascinating study may be found in the symbolism of the period.

Christ was represented pictorially as either a youthful good shepherd with a lamb over His shoulders; or as Orpheus, the

<p>TULIP "Declaration of love"</p> 	<p>HONEYSUCKLE "Bonds of love" "Devoted affection"</p> 	<p>PRIMROSE "Sadness"</p> 
<p>OAK</p> 	<p>"Strength - Endurance"</p> 	<p>IVY "Memory - Friendship"</p>
<p>WOOD SORREL</p> 	<p>WREATH OF ROSES "Heavenly Joy"</p> 	<p>PANSY "Think of me" "Thoughts"</p> 
<p>LOTUS - Flower of the Nile - "Eloquence"</p> 	<p>CROCUS - "Cheerfulness" - "Pleasures of hope"</p> 	

but these losses have put a severe crimp in my financial condition. I am making these statements so that you may state such matters you think necessary in composing the sales letters.

Thanking you in advance for any assistance you may offer me, I beg to remain,

Yours very truly,  
Name on file.

Design Hints,  
St. Cloud, Minn.  
Gentlemen:

We wish to congratulate you on the success of your Design Hints on its third anniversary. The July number was especially good. It covered a variety of subjects in a splendid manner.

We also wish to commend you on the stand and space you have given in your journal on the subject of lax credits, "The high cost of slow pay," and trust that you will continue to carry on the fight, as we are satisfied to believe you will. The better class of retail dealers will demand a revision of the past credit program and are going to demand some relief from it.

Yours very truly,  
Ira E. Paine, Vice Pres.,  
Paine Granite Company,  
Grand Island, Nebraska.

Design Hints,  
St. Cloud, Minn.  
Gentlemen:

We read your little booklet every month and find much of interest. We think your articles on lettering in the earlier issues were the most practical of any ever published for the trade.

Yours very truly,  
E. E. Rich,  
American Monument Co.,  
Cleveland, Ohio.

## MONUMENTAL DESIGN

### The Language of The Flowers

(Continued from page 10)

Greek mythological hero, who with his heavenly music, won his bride back from the God of Death. The dove symbolized the Spirit of God which, at His baptism in the river Jordan, had descended and lighted upon Him.

Another very popular and curious symbol for Christ was the Sacred Fish. The letters in the Greek word for fish stood for the words in a Greek phrase, meaning "Jesus Christ, God's son, Savior." St. Clement of Alexandria advised the use of either the fish or the dove on all Christian seals.

The life and art of our time is enriched by making available reliable information as to the use of symbolic motives in the art of the past and that is the purpose of our articles on symbolism.

Ten natural plants are illustrated in the accompanying plate and for a handy reference the name of each flower and its symbolic meaning is shown in connection with each sketch.

Of the flowers and leaves shown in the accompanying plate the lotus, oak and ivy and wreath of roses have been used more frequently in modern design than any of the others.

The tulip is symbolic and a splendid flower for memorial design. The construction of both flower and leaves is simple, and the plant as a whole is practical for many pleasing design schemes.

Unless the honeysuckle is treated in the manner as employed by the ancient Greek, sketch of which is shown in connection with the drawing of the natural

flower, it is too fussy for satisfactory design treatment.

The modern designer may receive much inspiration from the primrose, crocus and the beautiful little sorrel plant. While the construction of both leaves and flower of the primrose is a little more complicated than the others, care in arranging the various parts of the plant in a conventionalized manner will produce satisfying and pleasing results.

The pansy is a beautiful flower but is not popular with modern memorial designers. It should be given some consideration, however, because of its symbolic representation of Thoughts and Memory.

The oak and ivy are commonly known because of their extensive use in memorial designs of the past. Neither leaf is used as much in modern design, however, although many very pleasing designs for sandblast treatment of ornament can be arranged using these leaves as basis.

The rose is the symbol of "Love" and when arranged in the form of a wreath, as illustrated in the accompanying plate, is the symbol of "Heavenly Joy", a most expressive symbol for modern memorial design.

In the middle of a ploughed field the motor car lay helplessly on its side. It had skidded off the road, and through the hedge. The motorist stood looking at it disconsolately. "Hello," called a curious passer-by, "Had an accident?"

"Oh, no; not at all," the angry motorist answered sweetly. "I've just got a new car, so I brought this old one into the field to bury it. Have you got a pick-axe and a shovel in your pocket you would lend me?"

## SUCCESSFUL CONVENTION AT WASHINGTON

(Continued from page 17)

in Convention Hall, Detroit, in 1926, the designs submitted for the approval of the visiting craftsmen and the public were carefully selected and presented a very pleasing and successful climax to the entire convention program.

Fifty booths and display spaces were occupied during the convention design show in the tented auditorium, and the cleverly arranged decorations made a very pleasing appearance. The monuments displayed were set on the sod of the plaza, and by careful arrangement of shrubbery and trees, made to resemble closely an actual cemetery display.

Among the displays in the tented auditorium of especial interest were:

Royal Granite Co., St. Cloud, with Chas. J. Hemberger, Hugo V. Freeburg, William Thomas and Fred Manson in charge of an attractive display of Royal Antique, Royal Mahogany, and Royal Gray memorials.

The St. Cloud Granite Works, with William Shield in charge of a display of Red Pearl.

The North Star Granite Corporation, St. Cloud, presented for approval of the visiting public and craftsmen eight designs, two in Minnesota Pink, four in North Star Red, one Pioneer Gray, and one Indian Red. John Campbell, Wm. Campbell, Sr., Ed Stander and Albert Pool were present to greet the visitors.

The Melrose Granite Co., St. Cloud, was represented by J. M. Gossman and F. F. Hoffman, in charge of an exhibit of Melrose Red, Melrose Gray, and Tapestry.