Monumental Drawing and Lettering

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THE ROSE IN APPLIED ORNAMENT



HE Rose—by far the most popular among the great variety of our flowers. Pleasing, delicate, frag-

rant, beautiful in its natural form and easily adaptable to many artistic conventional design schemes.

The student will experience great difficulty in successfully copying a rose accurately. Rose petals are so thin, transparent and so twisted that copying becomes quite difficult even for the most experienced draftmen. We are frank to admit that even though we have had some twenty years drafting experience, the rose causes us more worry and produces more tedious work in reproducing than any other flower, except in conventional form of course. We know of no rules that will aid the student in copying a rose accurately. It is advisable however to copy from nature rather than from printed forms, for nature is the best and only teacher.

We have often heard it stated that a granite carver's ability is put to the test by his skill in artistically reproducing a rose. If he can carve a rose satisfactorily ond accurately, he is considered a master artisan, and is entitled to the highest wages paid for such talent and ability. The designer of memorials should be put to this same test, but we do not believe it has ever been done and his workmanship could not be compared with that of the carver's because everything is in his favor and the actual work of an entirely different nature.

In successfully reproducing a rose on paper more study is given to shadows than to form. The edges must be broken or the flower will appear overworked and too stiff. The shadows are generally curved to convey the idea of roundness.

Roses develop slowly from the bud and all petals radiate from the center. The petals are smaller at the center, those farthest away being larger and more developed.

There are many varieties of roses and each has its peculiarities in color, form, size and shape of petals. These should be understood, especially if the daftsman attempts reproducing the flower in oils or water colors.

The rose leaves are as important in rendering as the flowers themselves. They are oblong in shape, serrated, arranged in clusters of three, five and sometimes seven leaflets and with stipules adherent to the leaf stalk.

We believe the accompanying plate to be the most interesting of the many shown in our series. A spray of roses, leaves and buds is illustrated at the top along with various parts of the natural plant.

The two large pen and ink renderings of the natural flower are shown for the purpose of clearly illustrating our assertion that shadows play a most important part in the successful rendering of petal forms as well as the general shape of the flower proper. The outline of the flower itself is suggested in the use of light broken lines.



While, as previously explained, in its natural state the rose is the most difficult to draw of any of our flowers, it is easily adaptable to many simple and yet beautiful conventional design forms.

In Fig. 2 of the accompanying Plate and under Design Suggestions, we have illustrated four varied arrangements of the flower in conventionalized form. The examples are all very simple in construction and when employed in design schemes are beautiful, and practical as decorative motives in pleasing memorial design.

As an aid to the student we have illustrated in Fig. 2 a few design suggestions using the four styles in varied schemes. These plans are all practical for memorial application, especially in the popular sand cut finish.

We believe this article to be of more real benefit to the student than any we have previously shown in our series. We appreciate the fact that there is but little help for him in this article as far as successful rendering of the natural flower is concerned, but we have tried to explain many times that natural floral motives are considered improper and impractical in correct memorial design because they do not emphasize structure. This is rather a nice rule to strictly adhere to, when the rose is taken into consideration.

The Rose is as expressive in religious symbolism, or it might be best to say nearly as representative of the good things of life, as the Lily. Like the lily it is the flower of the Virgin Mary and is symbolic of Love, Wisdom, Beauty, Purity, Christ, Divine Love, Spiritual bliss and God's heavenly grace. On a cross it is representative of the Death of Christ, and arranged in

the form of a wreath denotes Joy or Heavenly Joy. The rose bud symbolizes Hope and Promise.

Let us so live that we may be entitled to a rose or a lily or both. arranged in pleasing CONVENTIONAL design on our own memorial or hickey.

TEST YOUR WITS

A chambermaid is said to have put twelve travelers into eleven bedrooms, and yet to have given them each a separate room in this way: She put two of them in No. 1 the third in No. 2, the fourth in No. 3, the fifth in No. 4, the sixth in No. 5, the seventh in No. 6, the eighth in No 7, the ninth in No. 8, the tenth in No. 9, and eleventh in No. 10. She then came back to No. 1, where she had left the twelth gentleman along with the first, and conducted him to No. 11.

A "ketch somewhere in it! Who will send us the mathematical solution?"

Magistrate (severely): "The idea of a man of your size beating a poor, weak woman like that!"

Prisoner: "But your worship, she keeps irritating me all the time."

Magistrate: "How does she iritate you?"

Prisoner: "Why, she keeps saying, 'Hit me! Beat me! Just hit me once, and I'll have you hauled up before that bald-headed old reprobate of a magistrate and see what he'll do to you."

Magistrate: "Discharged."

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