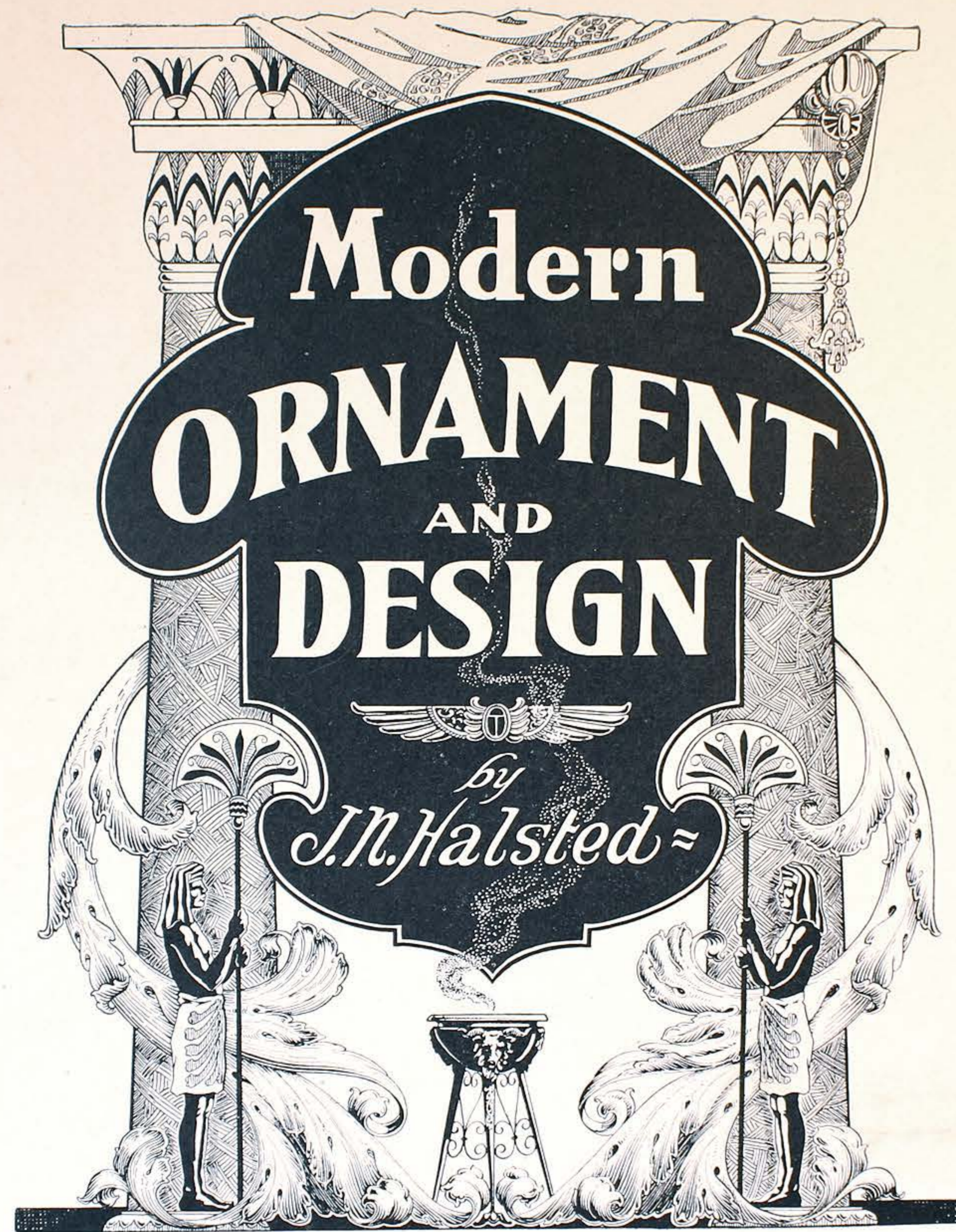


**MODERN
ORNAMENT
AND DESIGN**

G. H. Halsted





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The creation of ideas along the decorative line oftentimes becomes simplified if something is placed before us which offers a suggestion.

The contents of the following pages are practical ideas presented for the purpose of simplifying the processes necessary to the creation of decorative design, to eliminate an extensive library of many volumes on different subjects and

to have on hand at all times under one cover a ready reference from which valuable suggestions may be had.

Many of the illustrations have incorporated in them for convenience of publication, numerous designs which may be separated and used in a different manner and the text matter contained herein has been condensed for the benefit of the busy craftsman.

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CHAPTER I

The Commercial Desire to Beautify—

The universal desire to acquire more knowledge of decorative design in a short time, suitable to the exacting requirements of today, has prompted the publication of this work.

With the intellectual development of mankind through all the ages came the desire to beautify, continuing, and being constantly improved upon by craftsmen who have given us inspiration, from which is built our modern art.

Naturally, as the public taste improves, it demands more attractive objects, in advertising particularly; therefore, if the demand is for better, more unique, more genuinely artistic things, it should be the ambition of every artist working in a commercial way, to *improve* his methods and finished products, so as to fitly cope with ever-improving public taste.

Hence, the great awakening in fields of advertising as pertains to design, color, arrangement, layout, etc.

Modern decorative design depends much upon what has been done in the *past*. Research into the works of the past is very essential, and we should neglect no opportunity to study and observe what "has gone before." By so doing we are able to profit by all the "good" of the past and to avoid that which is not universally good in design, thereby saving much energy and expense.

Volumes might be written on the wonderful individualism of Chinese art, of the Egyptians with their lotus leaf designs, wave borders and peculiar methods in mummy case decorations, on down through the ages of Greek and Italian art.

Decorative art of most every age has been dominated to a certain extent by spiritual belief. The wonderful geo-

metrical patterns of the Moors are products of a people who were refused the right to make an image of any living thing. The great religious epoch of church building, with great spires interwoven with intricate design reaching skyward, the Egyptian mummy cases, the Chinese dragon, have each contributed another touch to art, with a thought of the hereafter predominating.

Through the French and English periods, decorative design, like religion, has prevailed, laying before us all that has been accomplished by those wonderful masters of bygone days.

The American Indian has given us much in decorative design. More symbolical than decorative, yet the principles of design have been handled in such a way as to compel interest.

Our own American Indian art has hardly been touched upon for use in a commercial way, while at our very doorstep we have neglected to profit from their works.

Here is the nucleus for establishing a true American art, not copied from something originating in foreign countries.

Much credit should be given these "early Americans" for the art they have created. Secluded as they have been from the great centers of learning, living midst squalid surroundings, without opportunities to acquire education, and even without suitable tools with which to work, these people deserve more for what they have done than has ever been accorded them.

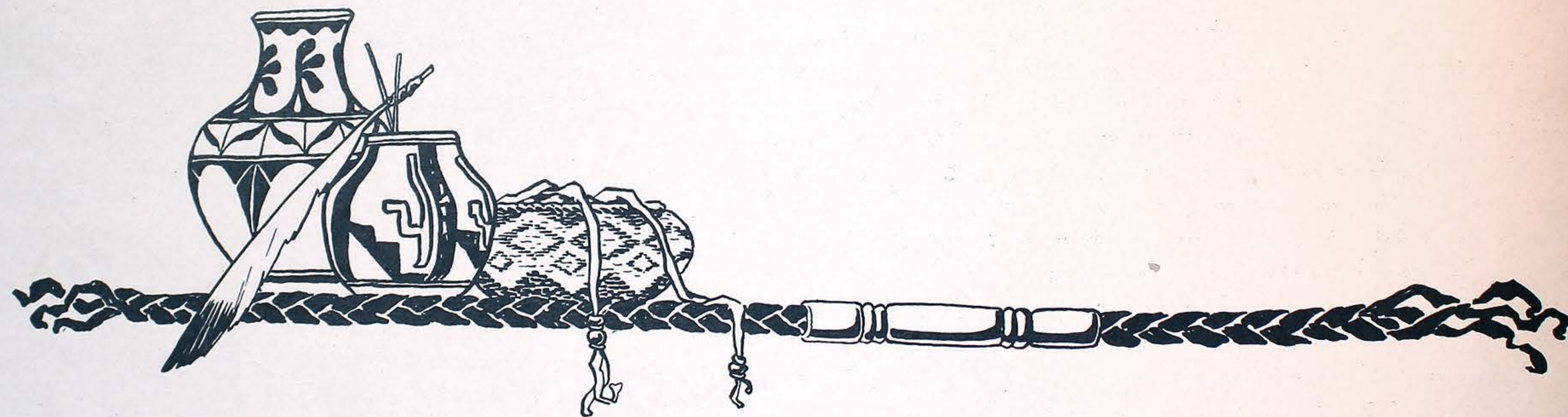
Ornamentation covers the largest field of art; nearly

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everything we see today is ornamented or designed, either for the sake of beauty, or through necessity. The great demand for *competent*, original designers makes this one of the most promising of fields for the artist.

Modern commercialism demands a quick turnover; spending months, or even years upon a single design, as has been done in the past, is certainly not in keeping with the rushing demands of today.

Art today must be grasped from what is left of the past; must be fused with original ideas to fit our modern needs.



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For the cover



CHAPTER II

Environment—

Just a word in regard to the surroundings in which you work.

An *orderly* shop induces pleasure, satisfaction, ease and economy of operation. This has been proven by the world's largest industrial institutions and applies just as forcibly to the sign artists' sphere.

Orderliness has so much to do with your finished product that it should become your hobby.

Have tools and materials within easy reach; arrange your work bench at the proper angle to give the greatest ease.

Cut, clip and preserve clippings of everything good in the way of design; a proper filing cabinet with the contents properly indexed will prove the worth of its cost.

For the cover of your drawing board use a large card

lined off with ink into one inch squares. Use architects' tracing paper for sketches, for this is transparent, has a hard, white surface and takes pencil or charcoal nicely.

The squares on the card under the tracing paper save much time in measuring and squaring your sketch, and it is easier to throw a curve over a squared surface because of the sense of direction provided by the lines.

Learn to *observe* all good design in detail, study general lines; note the plan of handling, observe how individual units combine to make a pleasing whole. Learn to take a single motif and create a complete design through repetition.

Decorative design is the art of applying ornament to a flat surface by means of painting, drawing, chiseling, etc., and must be carried out in *consistent* lines; that is, the ornament must be consistent with the object on which it is placed.



CHAPTER III

Anatomy of Design —

Even as the animal world is divided according to anatomy, so, too, is design based. Your every effort must have its structural foundation, or "skeleton," the lines of which are very simple when intelligently classified.

A geometrical form of some kind must be the basis of any design, so it is necessary, preliminary to the drafting of a design, to determine the lines upon which it will be distributed. The shape of the space to be filled often determines the distribution of the design as well as the shape of the individual unit.

Repetition in ornament is necessary to a certain degree; it is a preventative against loose, rambling ornament and encourages order. The more often it is proposed to repeat a

form, the farther it should be removed from the imitation of nature.

Highly elaborate and attractive features will not bear repetition to as great an extent as a more trifling or insignificant device. The latter may be multiplied to an almost unlimited extent.

It is essential therefore, that there be definite lines in any ornamental design. If these are not arranged for, they arrange themselves, so it is necessary to make these lines the skeleton or frame work upon which to build your pattern.

With a full realization of the necessity for anatomical construction, you are better prepared to study the following chapter.



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CHAPTER IV

Planning of Ornament—

First "see your design" before putting it upon paper. Analyze it mentally, for once it is allowed to form before you it is no easy matter to modify it.

A design may be a unit complete within itself, or may be composed of a series of units placed in orderly arrangement. Where more than one unit is used to form a design the entire number of units must be conceived and placed so as to form a pleasing effect throughout, at the same time not giving any too much emphasis to the unit itself.

If the unit when used in series is too elaborate it will at once attract too much attention to itself, thereby causing confusion to the eye and detracting from the effect of the design as a whole. So in the planning of the unit it is important that this fact be kept in mind.

In the planning of ornament, first determine the form or shape you intend to build upon, such as the square, triangle, or circle. If the unit is to be worked up into one of these shapes, or shapes equally distinctive, sketch in roughly the main *skeleton* lines or the lines of direction of the main parts.

If the lines in your composition lead up to some prominent feature, that feature must be of sufficient importance to justify attention, so keep well in mind the *center* of attraction; that is, the point where your skeleton lines seem to center, converge, or point to. That center of attraction should be, as it were, the climax of this individual design.

You may start at the center and spread out toward the margin, or you may start at the margin and work in, always,

however, keeping in mind the skeleton structure or lines of direction.

After the most interesting sections of this individual pattern are laid out, then, if necessary, the connecting links or lines that tend to bind your design together can be laid in and the detail completed.

In Figure 1, one of the simplest forms, the diamond, was chosen as the shape to be filled and the motif accepted was the flower and pot. With the aid of skeleton lines the general contour of the design was laid in, the leaves, flower and pot being then worked up in conventional style upon these lines.

In the panel at upper right of Figure 1 the skeleton line principle is again used to get direction lines.

The conventional flower and leaves are used, but the leaves are worked up on the scroll order and made to fit the space.

Lightweight buds which do not detract from the heavy part of the design are used to fill the open spaces and to complete the design effectively.

If worked in color, these buds should be but slightly lighter or darker than the background, and the heavy black part of the design should be done in more contrasting color.

In the large panel at bottom of Figure 1 an odd shape is chosen, with a panel for lettering in the center.

The motif of decoration is the twining or curling vine with the ornamental leaf.

The skeleton lines here follow the general lines of the

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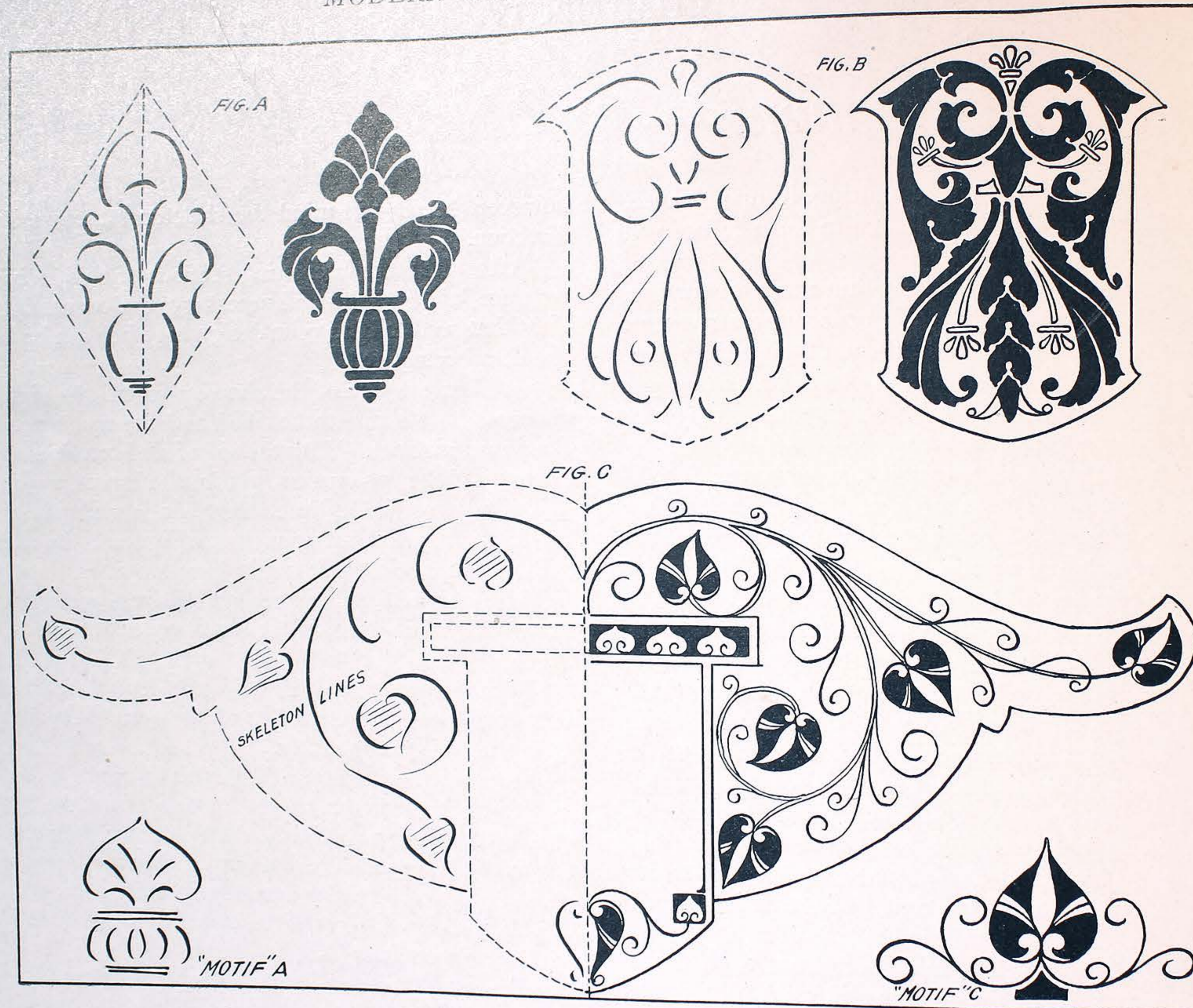


Figure 1

shape to be filled, springing out to the center panel. *F* which tends to draw in this case, is the

In a flowing design stabilize or offset a straight line or parallel accomplished by the emphasize it more added to the top of

The leaves have equally fill the allotted with one another, but

This simple design using leaves on the leaf spaces.

Open spaces in consideration, for the often the shape of

In the making and carried through conventional in shape,

MODERN ORNAMENT AND DESIGN

shape to be filled, starting at the top of the center panel, springing out to the tip, also dropping down and back toward the center panel. *Herein* lies the principle of line in a design which tends to draw the eye to the point of interest, which, in this case, is the lettering in the center panel.

In a flowing design of this kind it is necessary that we stabilize or offset these circular lines with a substantial straight line or panel. This balancing effect would be partly accomplished by the square shape of the center panel, but to emphasize it more fully, the dark horizontal panel strip is added to the top of this center panel.

The leaves have been so arranged on their stems to equally fill the allotted space, and are not set in straight lines with one another, but help to carry out the general shape.

This simple design could be greatly elaborated upon by using leaves on the twining vines and flowers occupying the leaf spaces.

Open spaces in your design must also be taken into consideration, for they are as important as the filled spaces and often the shape of the open space forms a design of itself.

In the making of a design some motif is usually accepted and carried throughout; whether it be leaf, flower or conventional in shape, it should be so arranged as to give promi-

nence to the most elaborate and attractive parts, with the idea of *balance* kept in mind.

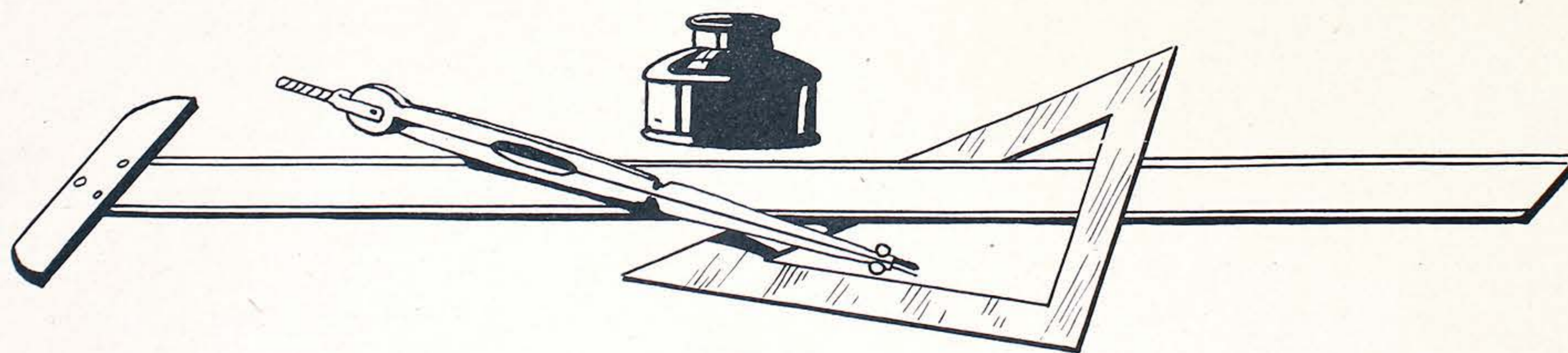
To form the design, units may be arranged horizontally, vertically or diagonally, taking well into consideration the spacing of the individual units.

As the spacing is just as important as the units, it is advisable to make several unit drawings, and by placing these upon your drawing sheet in various positions the most *attractive* arrangement may be found.

In the drawing of a unit of which both sides are to be alike, draw one side, or one-half of your design, fold the remaining half of the paper under, place this upon the carbon side of tracing paper, and trace the drawing made. When the paper is opened up or unfolded, the complete design appears with both sides exactly alike. This is termed the "turn-over" pattern.

Decorative design may be classified under three headings: The Rosette, Border and Surface pattern. The surface pattern best shows the structural lines upon which it is based.

Although the surface pattern is not used very extensively where hand work is concerned, it contains the basic principles of construction and repeat.



Surface Patterns—

The surface pattern is laid out upon what is termed the "net," a series of parallel lines equally spaced horizontally, perpendicularly, diagonally, or all combined to form squares, triangles, etc.

The method of working the design over these lines insures perfect spacing and regularity and determines the constructional appearance of the completed design where the unit is used in repetition.

A repetition of any unit or form at regular intervals produces a pattern and repetition of pattern produces the design. The arrangement, or, in other words, enclosure of these patterns, can be sifted down to the following shapes: the square, or parallelogram, the triangle or diamond shape, and circular shapes.

By placing the units in line and breaking the line at intervals we have the simplest of designs. By setting up these lines vertically and horizontally we have a skeleton foundation based upon the square.

Figure 2 shows several intricate designs based upon the same skeleton work and all derived from the square shape to begin with. This checkerboard arrangement has unlimited possibilities.

In following the lines, instead of working within the squares we have another range of designs which may be worked into overlapping patterns or interlacements (Fig. 3).

Upon introducing a third series of cross lines upon the diagonal we have the triangle and diamond shapes, and by

grouping the triangles the hexagon is formed (Figure 4).

Aside from the square the hexagon is one of the most interesting shapes for repetition, for it fits together perfectly without other interlocking shapes and forms a solid pattern. This feature is the basis for mosaics or tile work. The octagon necessitates the addition of a square to make the repeat (Figure 5), the pentagon requiring additional triangles.

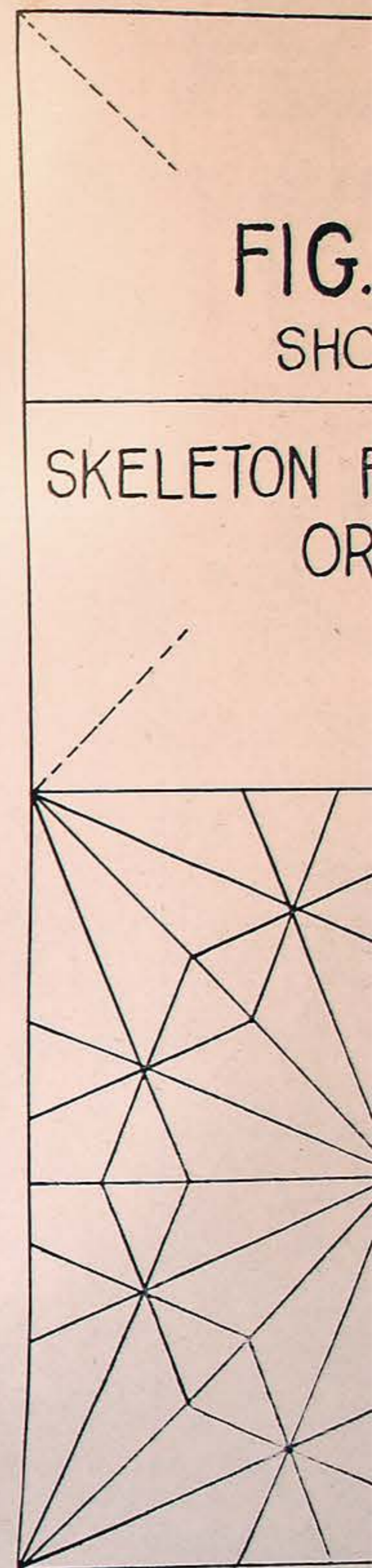
Because of the facility with which triangular shapes may be arranged in repetition they are exceedingly valuable in pattern work; the diamond being a combination of two or more triangles the same principles apply.

The principle of the circle conforms practically to the foregoing, using the point of intersection of lines as the center (Figure 6).

In repeating patterns it is absolutely necessary that lines or forms crossing the edge of the shape you are using (whether it be square, triangle, etc.) must be accounted for in the next space. Your design must be so arranged that lines passing from one square to another continue in an unbroken line, and match up exactly. In Fig. 2 this is illustrated by straight lines; curved lines also follow this principle.

Surface patterns are used almost entirely upon flat surfaces or for backgrounds, and are generally printed or stamped. Often, however, very satisfactory effects may be obtained through stenciling.

The process of tyless stenciling will produce some very



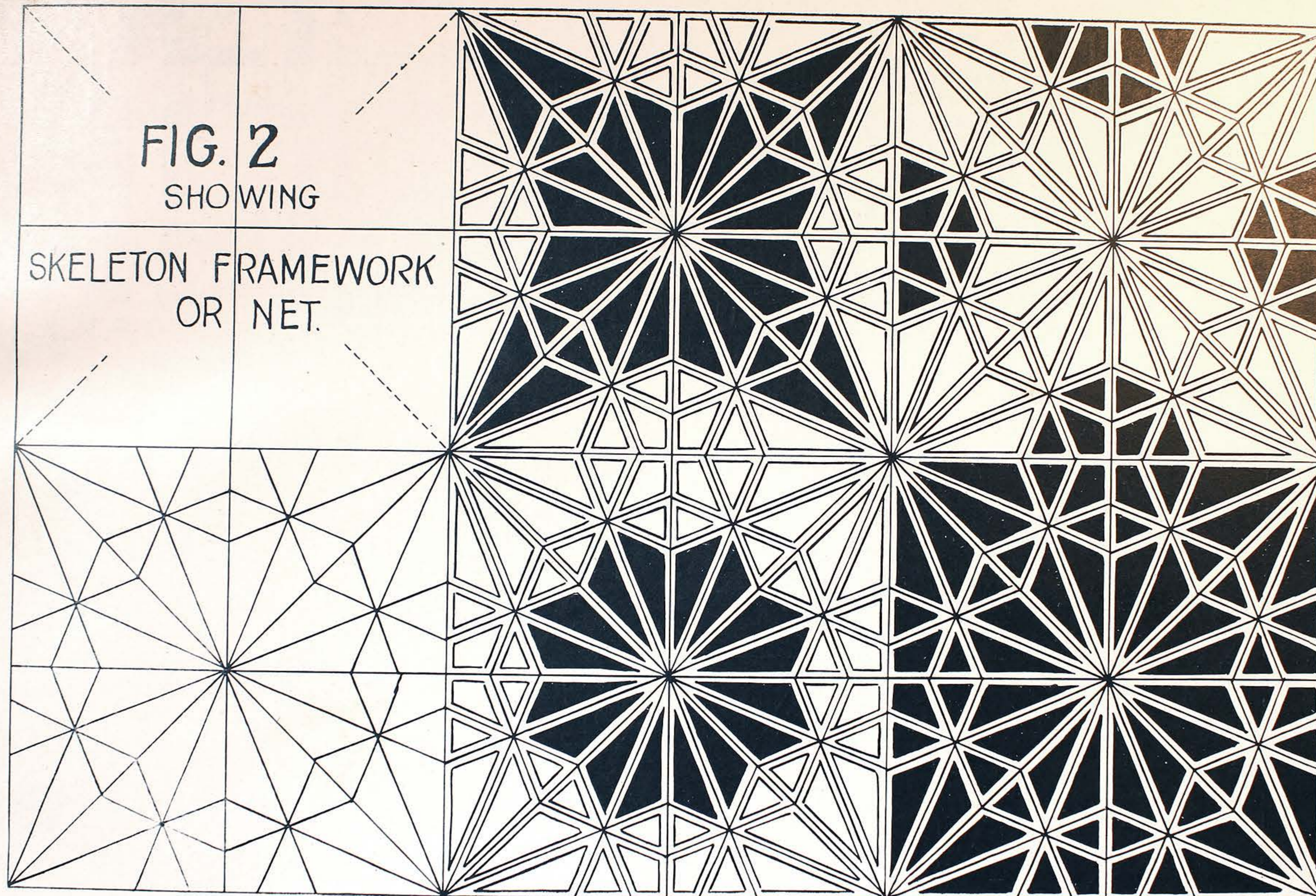


FIG. 2
SHOWING

SKELETON FRAMEWORK
OR NET.

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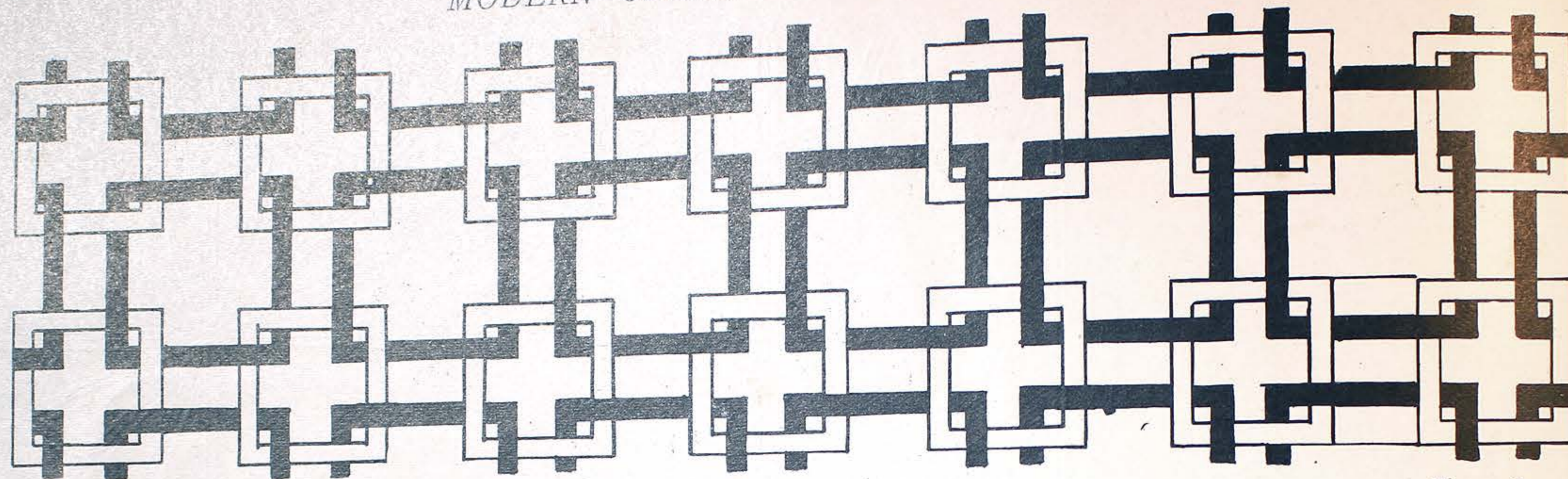


Figure 3

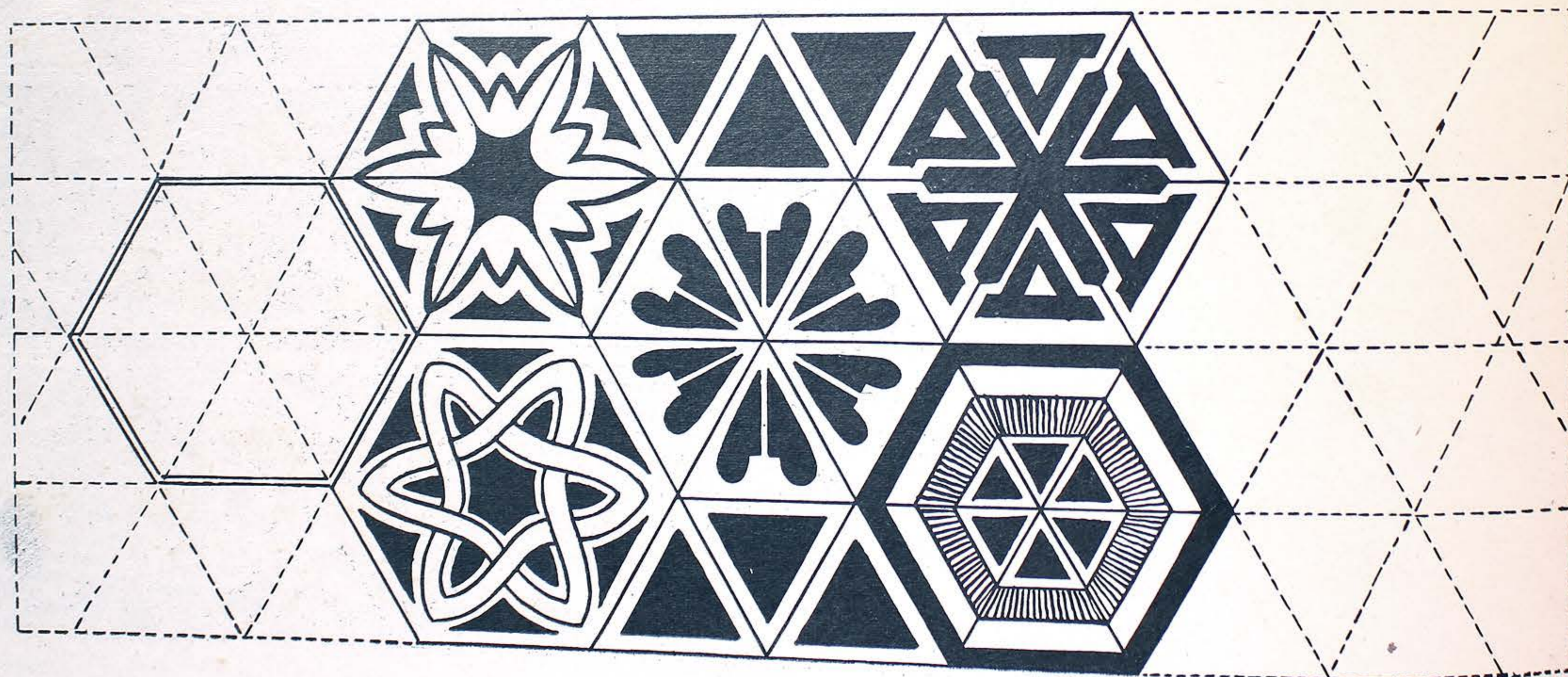
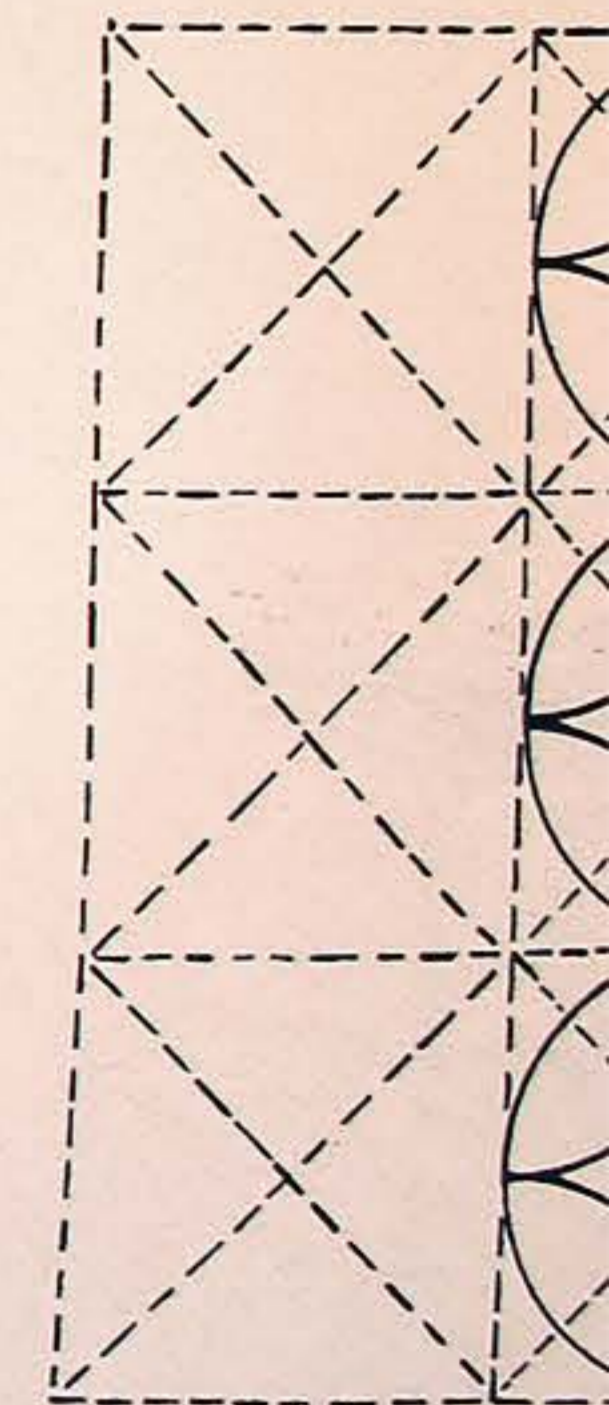
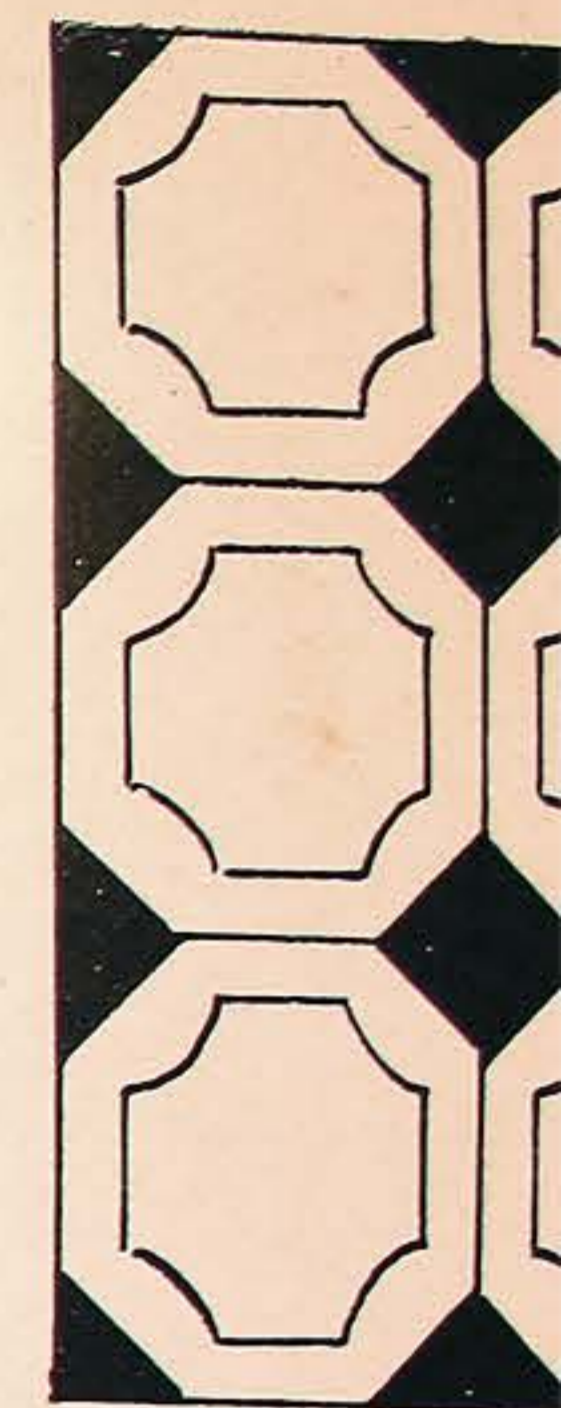


Figure 4



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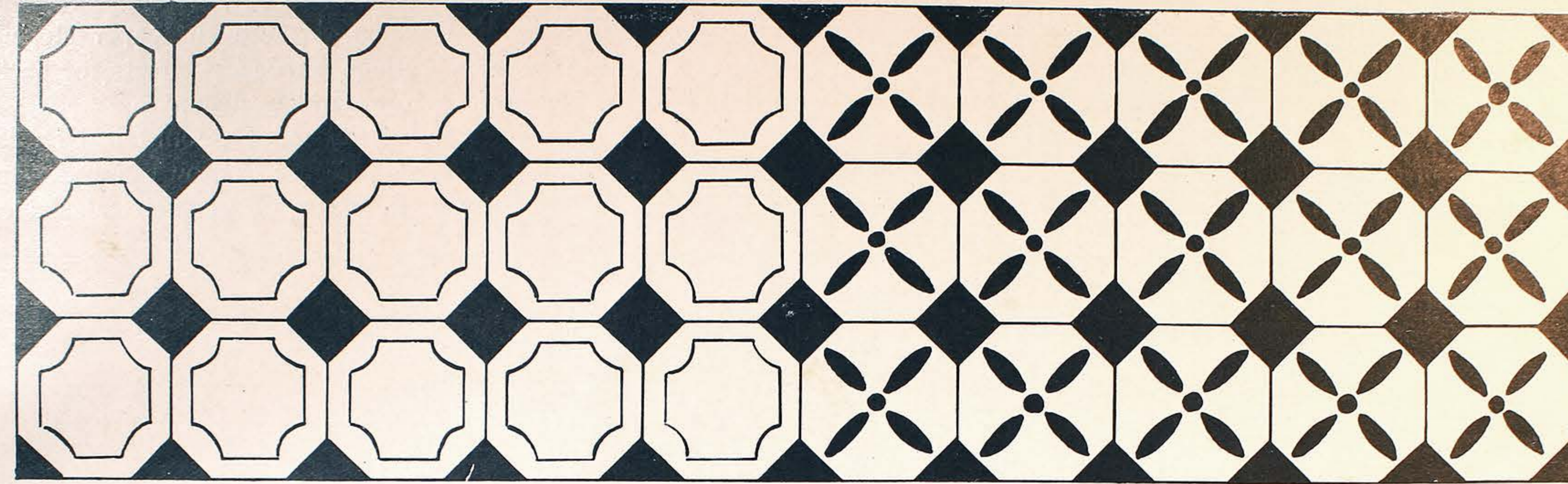


Figure 5

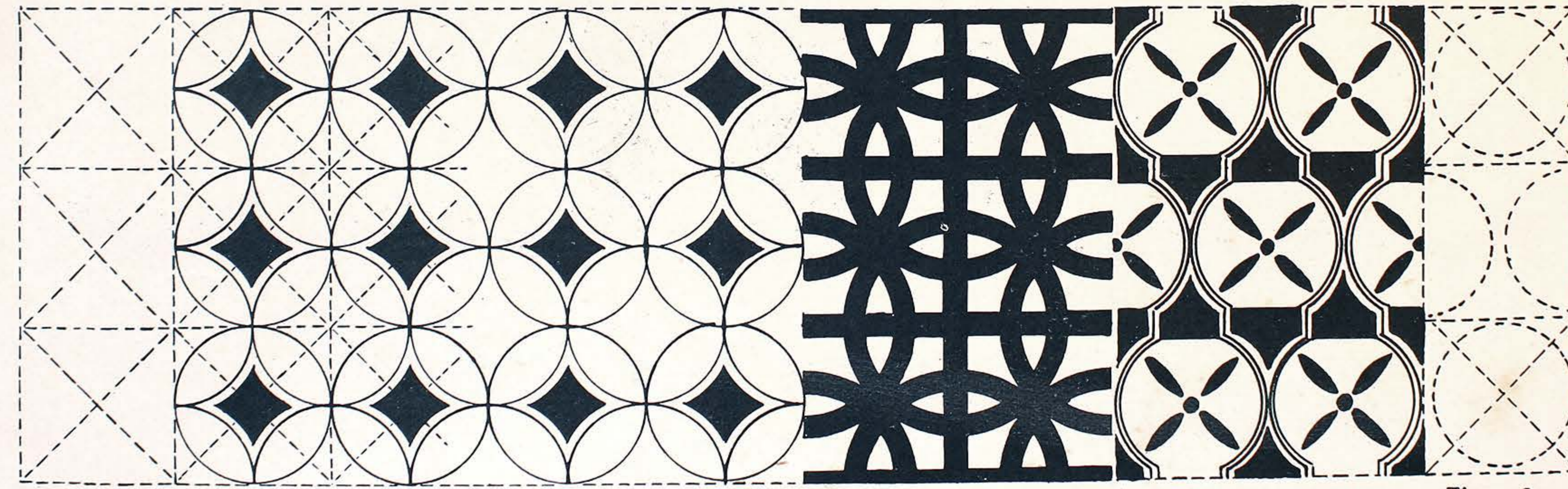


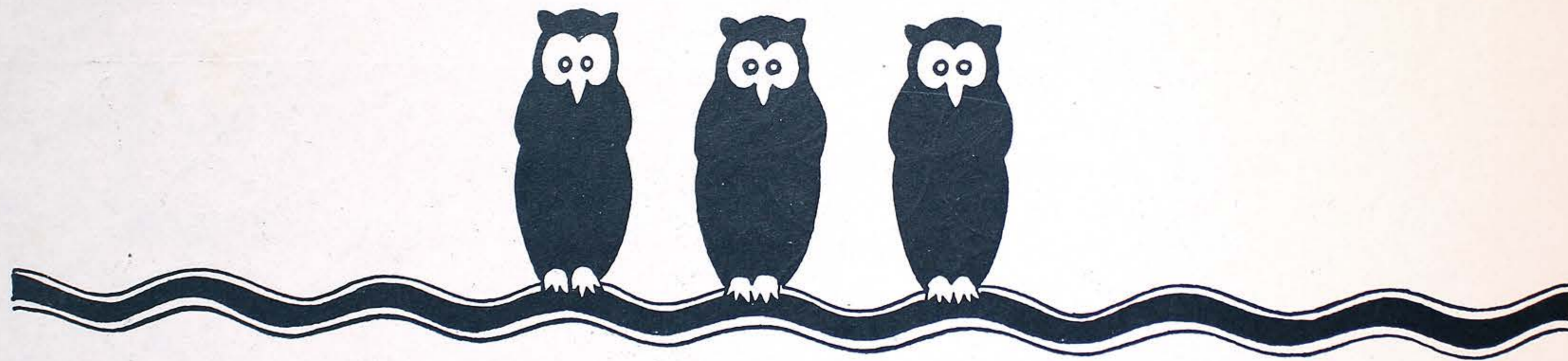
Figure 6

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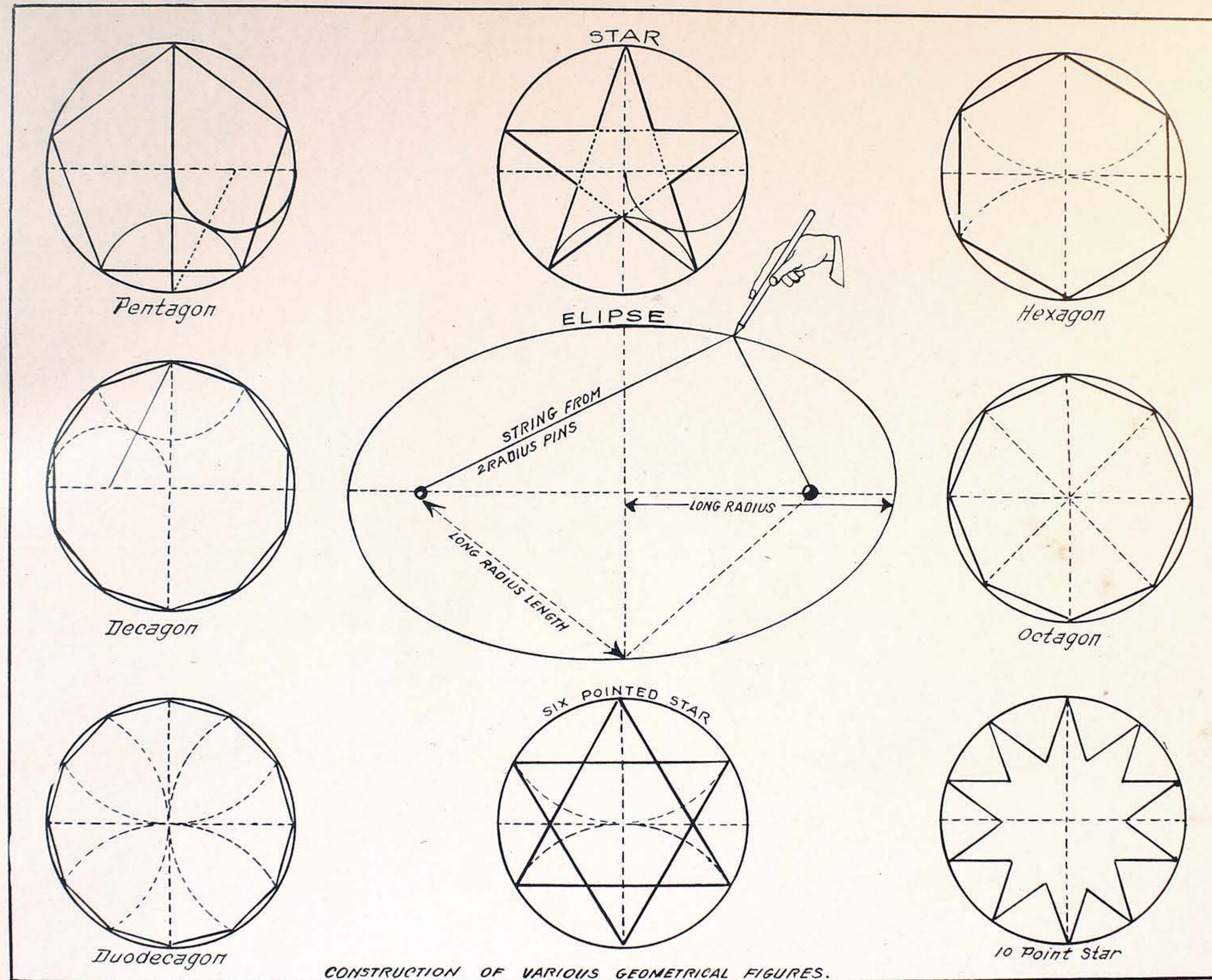
beautiful surface patterns when worked in several colors. Patterns worked with the tyless stencil upon squares of wallboard make very satisfactory floor coverings for window displays. A very beautiful effect may be obtained by stenciling in several bright colors upon imitation patent leather, or the material of which tire covers are made.

Colored bronzes air-brushed through cut paper stencils onto silks and satins also produce marvelous effects for backgrounds or as centerpieces for window displays.

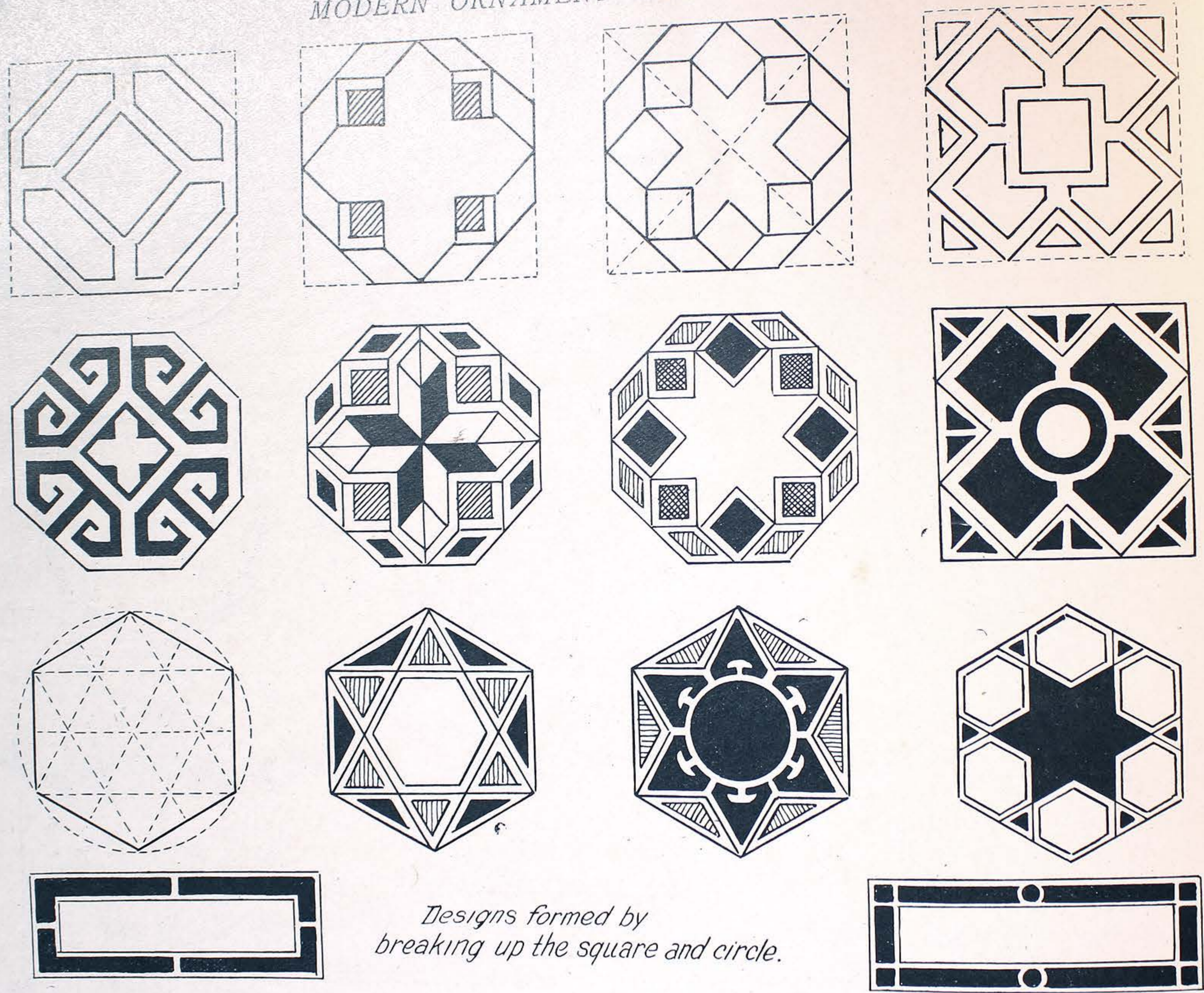
Figure 7 shows the construction of geometrical shapes suitable for surface patterns. Figure 8 shows how designs may be formed by the breaking up of geometrical shapes.



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Designs formed by breaking up the square and circle.

Figure 8

Rosettes

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This seems a... spent in cutting...

CHAPTER VI

Rosettes —

A rosette is a design complete within itself, whose parts are related to its center, controlled by the law of radiation, where forms seem to spring out fan shape (Figure 9). However simple or complex the parts may be, they must combine to produce a pleasing whole.

The individuality of the parts must be lost, so to speak, in the makeup of the design as a whole.

A good way to learn about rosettes is to fold and cut paper. Take a square of paper, fold on the diameters, then on the diagonals, making a right angle triangle. By cutting in from the edges, then unfolding, the rosette appears. The lines when varied even a little will produce surprising effects.

This seems a childish way to create design, but an hour spent in cutting different designs during one evening will

teach you *more* about proportions in form and spacing than would be possible in months of ordinary work.

By experimenting with these cut designs, laying them side by side, you will be able to see which are cut too deep, or those not cut deep enough, noting and studying also the proportions of the solid forms with the open spaces and to arrange your design to radiate out or rotate around the center.

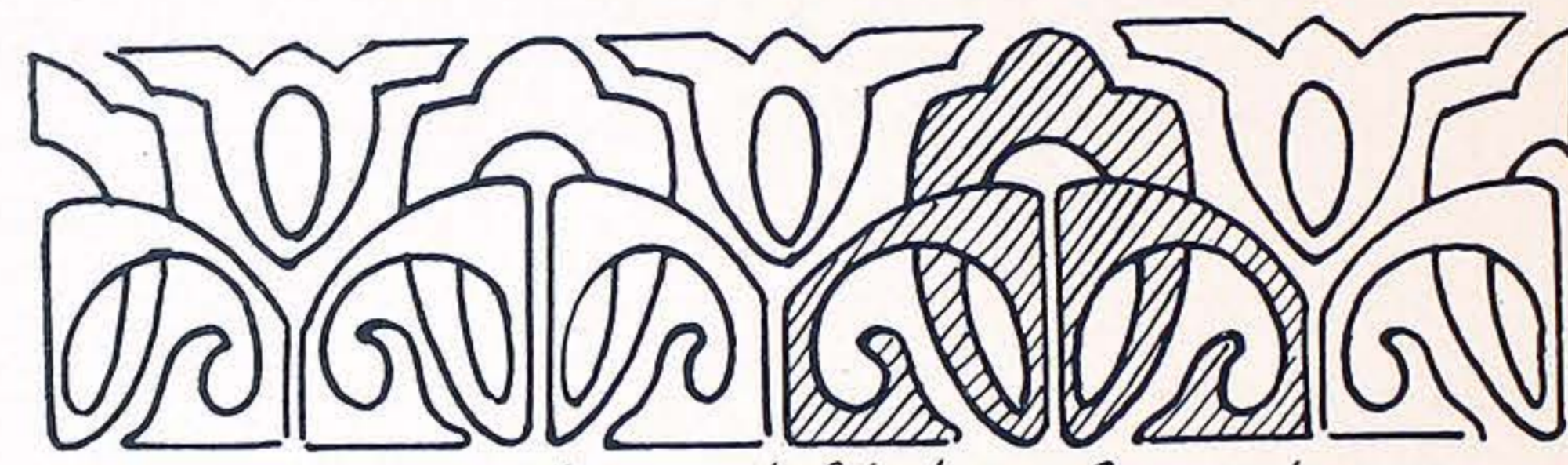
Properly designed, rosettes may be placed side by side and used as a border pattern, or may be made into a solid field or surface pattern. An individual motif may be taken from a rosette and worked into a border pattern as illustrated.

The shape of a rosette does not necessarily have to be square; circular or broken shapes may also be used, some wonderful designs resulting from this simple process.





Border Motif taken from below



Border Motif taken from above



Tile Pattern



Greek Motif

Figure 9

Borders -

In design, the decorations of one of another, and, well studied so as to mix with the color.

Another use of space so as to cover

The treatment around them, and should not *overrun* panel.

The character design surrounded a light border, the made heavier, or

If the border etc., similar to the will generally create pattern. Too much will tend to run to

In the border way that the eye A heavy or accented lighter units will

This is illustrated Chinese motif taken into a border.

CHAPTER VII

Borders —

In design, the primary use of a border is to prevent the decorations of one surface from coming in contact with those of another, and, when used for this purpose, should be carefully studied so as to prevent the design of the border from mixing with the design of the adjoining surfaces.

Another use of the border is that of enclosing a given space so as to confine it and give it unity.

The treatment of borders depends largely upon the space around them, and, when used to enclose a panel, the border should not *overwhelm* the lettering or picture within that panel.

The character of a border must be *in keeping* with the design surrounded. If a heavy solid design be enclosed within a light border, the border seems to fade away and should be made heavier, or more in accordance with the inner design.

If the border design is made up of curves, lines, shapes, etc., similar to those used in the surface pattern enclosed, it will generally create the desired harmony with the surface pattern. Too much of a similarity between the two, however, will tend to run the entire effect together.

In the border the units are arranged in rows in such a way that the eye goes from one to another in a sort of wave. A heavy or accentuated unit occurring regularly among lighter units will afford variety.

This is illustrated in Figure 10, where the large unit is a Chinese motif taken from an embroidery design and worked into a border. This design was drawn and reversed, the

same pattern being placed directly below in a reversed position and the smaller design next to it on the right being made to fit in between two such pairs of units.

To make this smaller design harmonize with the larger on each side, it was made similar in shape, the outer curves, top and bottom, and the curved ends also similar in shape, being smaller. This smaller design or unit was drawn with the intention of taking up the space between the larger ones, at the same time "tying" them together, giving the eye a chance to pass pleasantly from one large unit to the next.

Units work better together if they have something in common, or "in relation." In this design will be noted an instance where the space between the units forms another design of itself.

This rolling effect is better exemplified in the Greek fret border and the Egyptian wave design (Figure 11).

The addition of marginal lines with border units tends to emphasize the border effect, to carry the eye along (Figure 12). In this the "stop border" marginal lines are very essential.

Notice, upon crossing a railroad track, how one's eyes naturally follow the rails, off into the distance? This same effect is induced with the lines or rightly connected units of a border.

Borders do not necessarily have to be around the outer edge of a panel, any sub-section of a design may be fitted with its own border.



Figure 10



Figure 11

Unit taken from a Rosette

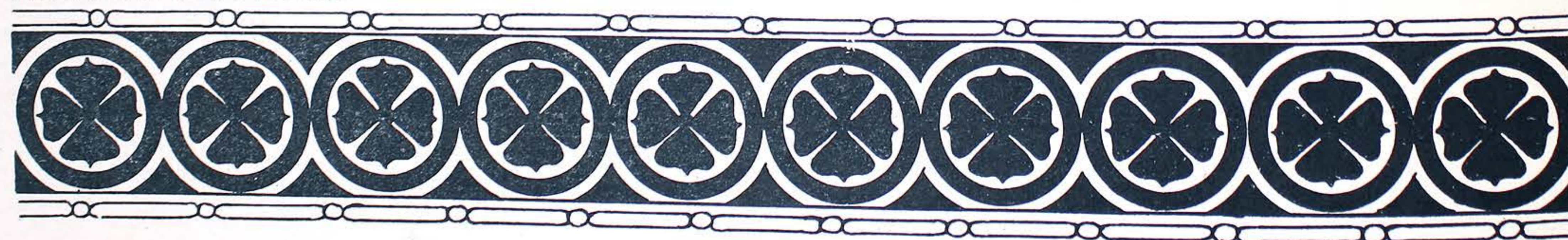


Figure 12

To give more variety, the border need only be at top and bottom, or, if the rate enough, may be repeated around it, this by repeating around the panel.

Borders are often used to set off an elaborate surface.



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To give more width to a tall up-and-down panel, borders need only be at top and bottom. A section of border, if elaborate enough, may be formed into a panel with an open space around it, this by contrast forming another or plain border around the panel.

Borders are often of such interest that nothing farther is required to set off a panel; in other cases, however, an elaborate surface pattern is worked within.

Borders may be continuous or broken, symmetrical or free, with the outer or inner edge accentuated, or both, or neither.

The design may spread across the border from either margin or run parallel with the margins.

Much *freedom* can be expressed with borders, but the fact that the eye must take in the border as a whole, *must* be kept in mind.



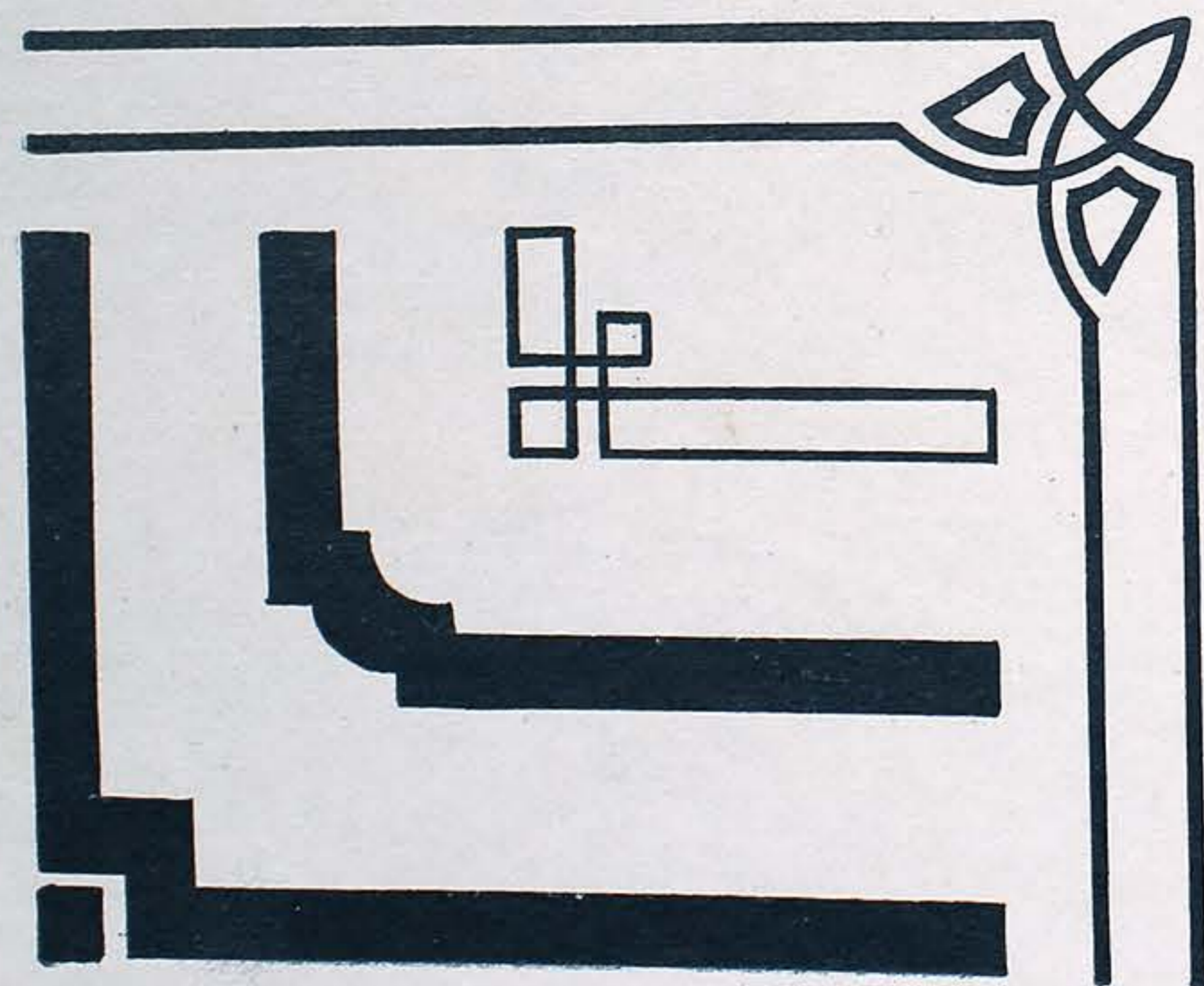
CHAPTER VIII

Corners —

The weakest parts of a square or parallelogram are the corners, but they may be elaborated or accentuated through more ornamentation at these points.

In designing corner pieces keep in mind the construction of corners just as though they were joined together of wood (Figure 13).

The most common corner joint is the mitred corner, or the kind joined together with the joint on the diagonal. Using the diagonal line as the main skeleton line of construction, the units of your design should naturally spring away from this line on each side, following the course of the frame.

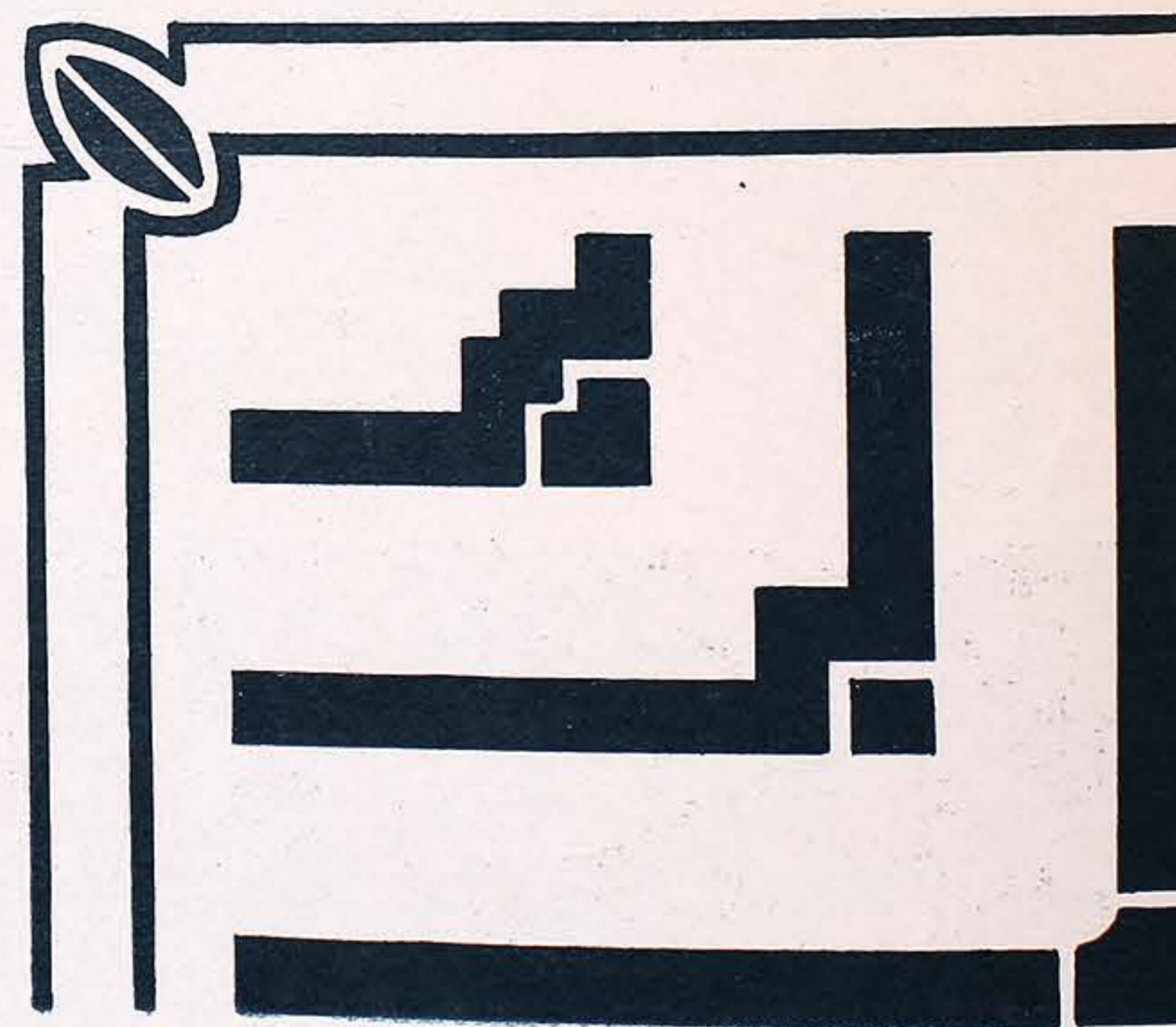


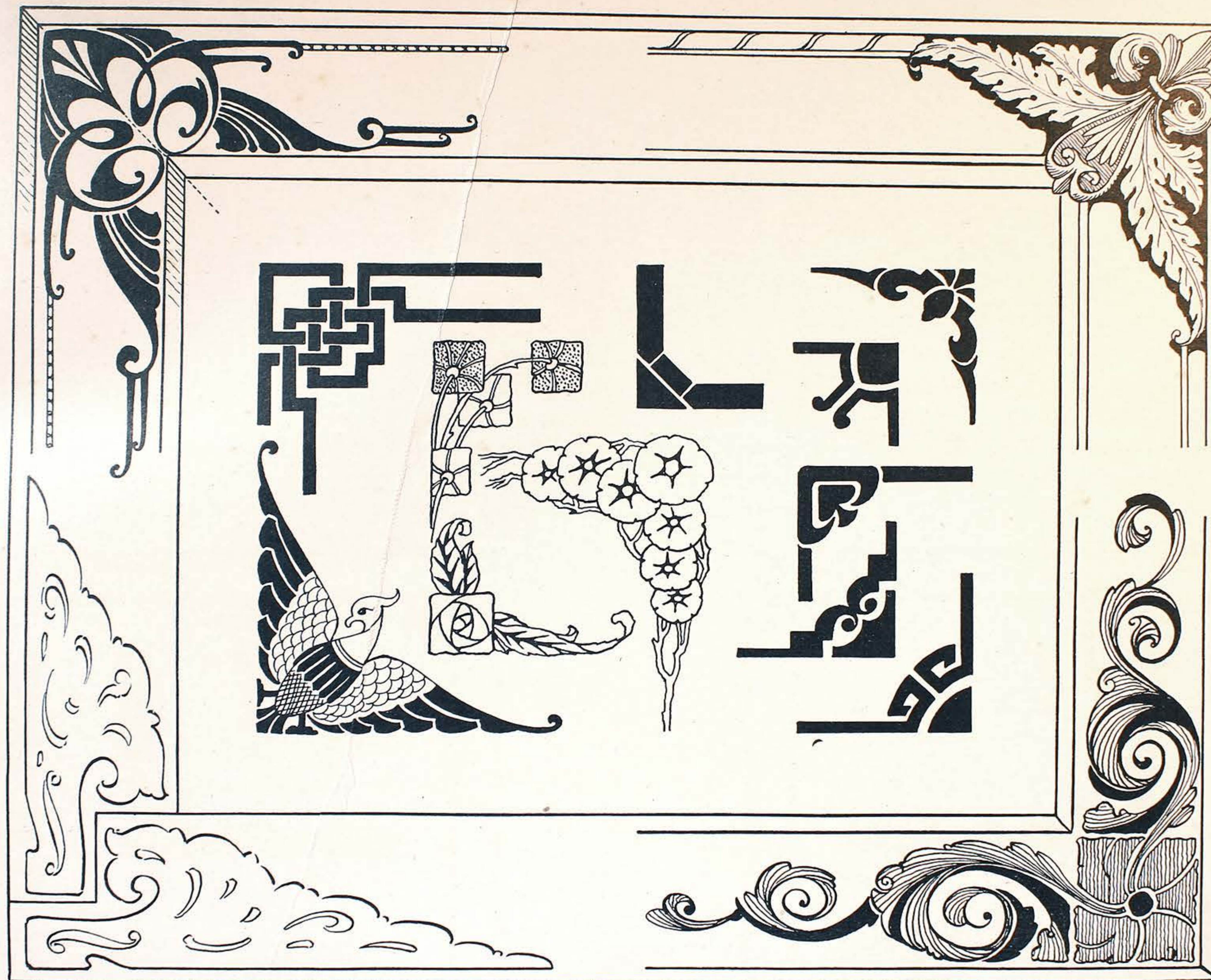
Another method is suggested, the butting of one frame board against the side of another, forming a sort of square.

Double line borders interlaced or criss-crossed at the corners produce effective results, but it should be kept in mind that if these lines cross one another they should pass under, over, under, and so on, to give the continuing effect.

Corner designs may extend within the border or onto the surface enclosed by the border, or they may extend beyond the outer edge of the border.

In either case it is the rule to use the diagonal for the center line, working the turnover pattern on each side of this dividing line.





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CHAPTER IX

Balanced Arrangement —

Balanced arrangement plays a very important part in the layout of a design. To get the effect of balance, the units, or sections of the design, must be placed so as to give a pleasing effect to the eye. A haphazard scroll or ornament thrown on with no thought of balance or proportion is at once *disturbing* to the eye.

This is more essential in designs without geometrical inclosing lines, designs not of the border, surface or rosette pattern. Designs within panels or other limited areas under this heading must also appear to be well balanced and not one-sided.

The elements on one side may be entirely the reverse of those on the other, yet must be so executed, either through size, weight, thickness or arrangement, that they seem to hang in an even balance with the opposite side.

Japanese art exemplifies this principle probably more than any other, for these folk of the Orient are peculiarly adept in the handling of balanced arrangements. Some of their most wonderful designs are based solely upon this theory of balanced arrangement. Panels are often laid out with the heavy part of the design off center, but with the idea of balance in mind, something of interest is carried toward the open space, thereby giving the panel the appearance of being filled, but also leaving open space for contrast with the heavy part.

The simple panel to the left of Figure 14 illustrates this point. The design to the right, even though executed with

sides unlike, is still worked out with the idea of balance in mind and seems to hang evenly suspended.

In Figure 15 every drawing upon the page is worked out with this idea of balance. In the center design the scroll is drawn in the shape of a letter "S" and made to fill the entire space. The figure conforms to the general direction lines, but the arms are made to cut across on the diagonal to relieve the circular effect. The heavy horizontal base and line at the bottom give strength to the design, at the same time offsetting the perpendicular effect of the panel.

Note how the scroll in the upper left-hand corner though irregular in shape, appears to hang evenly suspended, the lower ones setting up and balancing themselves.

Figure 16 is designed for an Oriental window setting and is a very good example of balanced arrangement.

In the laying out of this design the arched effect is used to give the Oriental atmosphere, and because of its circular appearance is placed in the center.

The low stand to the left displaying the urn is balanced upon the right by the tall panel.

This arrangement of a tall panel on the right and a low panel upon the left gives the effect of an imaginary diagonal from upper right to lower left. To offset this effect the drapery was drawn upon the opposite diagonal, thus carrying the point of vision back to the center of interest.

The dark space, or sky in the panel, suggesting high coloring also tends to attract the eye, and the tapestry drop hang-



31

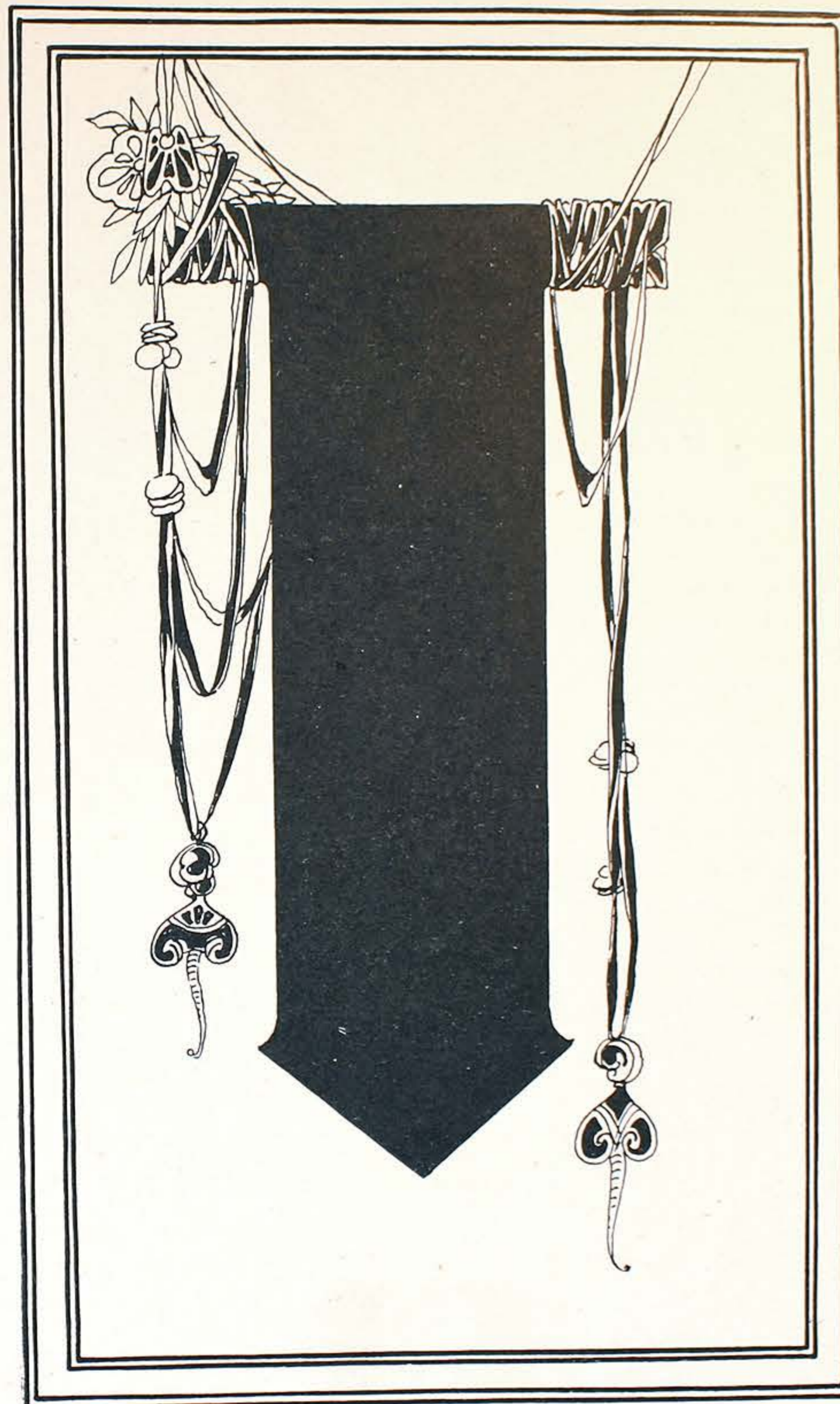


Figure 14

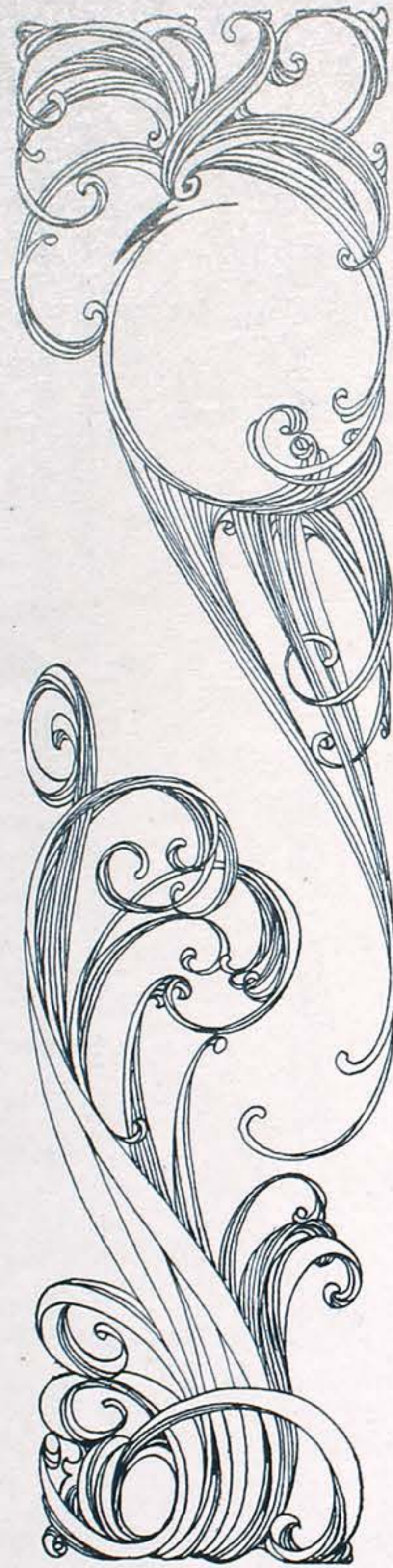


Figure 15



Figure 16

MODERN ORNAMENT AND DESIGN

ing straight down across this space offsets the horizontal clouds, and parallels with the tall, upright panel, giving height to the arch at this point.

Figure 17 is a Siamese design, an example of equalized balance where both sides are alike; nevertheless, the idea of balance has been well considered.

On each side of the main design is placed a narrow but tall design, the interesting image at the base giving a substantial foundation effect to these long panels, harmonizing with the pointed tops.

The square dark space in the center panel, together with the jewel box and horizontal border at the bottom, have the same effect on this panel.

Without the images and horizontal effect the eye would have a tendency to follow the pointed tops of the panels out of the picture.

The drapery forms an avenue of entrance into the frame, leading the eye to the jewel box, or center of attraction. In this design borders and surface patterns are also suggested.

Figure 18 includes several simple suggestive ideas for arriving at balanced arrangement, and through working along these lines larger and more complicated designs may be formed.

Balance in scrolls is frequently overlooked, yet it is a fact that a *poorly* executed scroll well balanced makes a better appearance than a *nice one* out of balance.

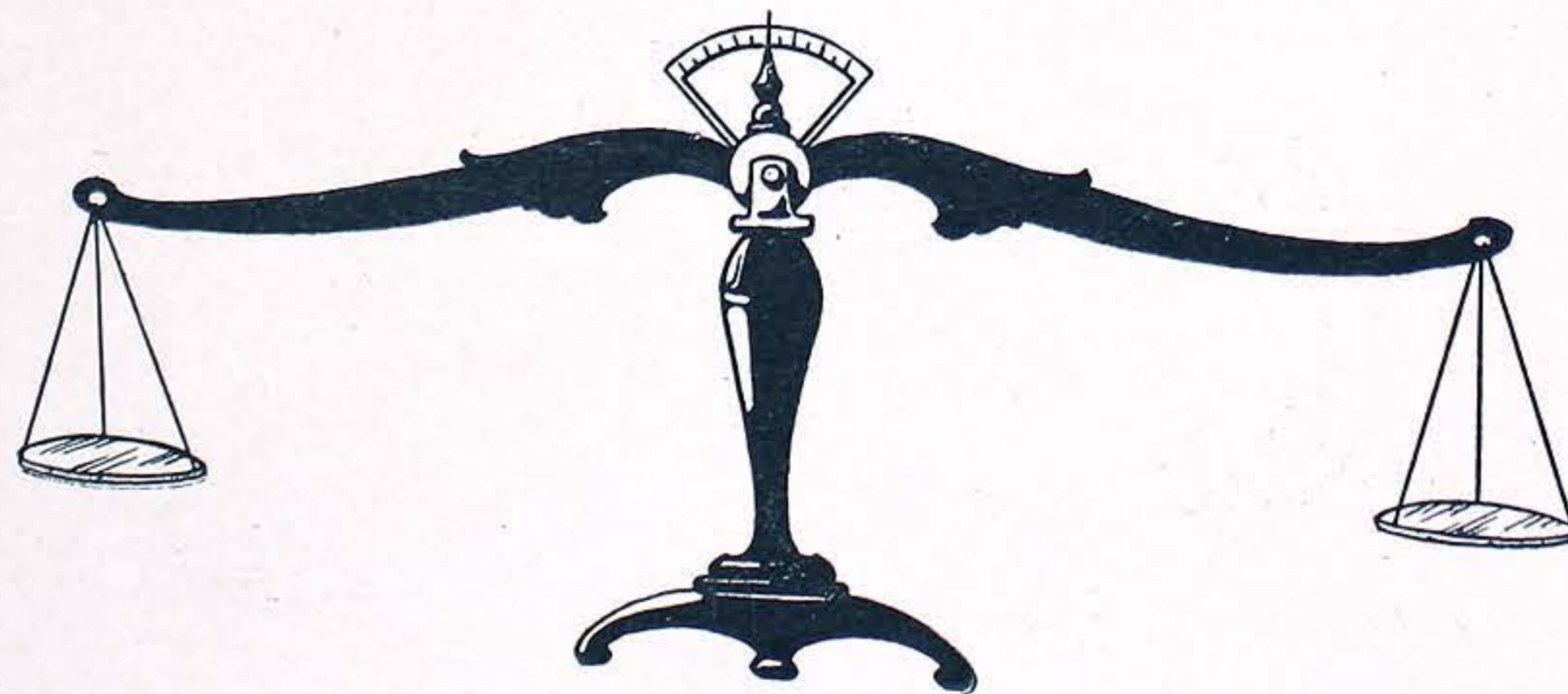
Balance is as essential in laying out a sign or show card as in a design, and applies to groups of letters as well as to units in the design.

To fully and perfectly explain the importance of the one subject—balanced arrangement—a whole volume could be written, for the entire completed effect of a design or sign depends upon it.

It should always be kept in mind that the eye must be held to the center of attraction in the design and *not* follow some rambling line out of the picture.

Work the general lines of your design in such a way that they help the eye to arrive at the *interesting* point. If such lines tend to run too much in one direction draw in lines at right angles to offset this effect, at the same time keeping in mind the fact that the eye following all these lines will eventually end up at the point of *interest*.

The word "lines" used in the foregoing pertains and refers to panels, forms, groups of lettering, etc., which may predominate in a layout and not necessarily to straight lines.



MODERN ORNAMENT AND DESIGN

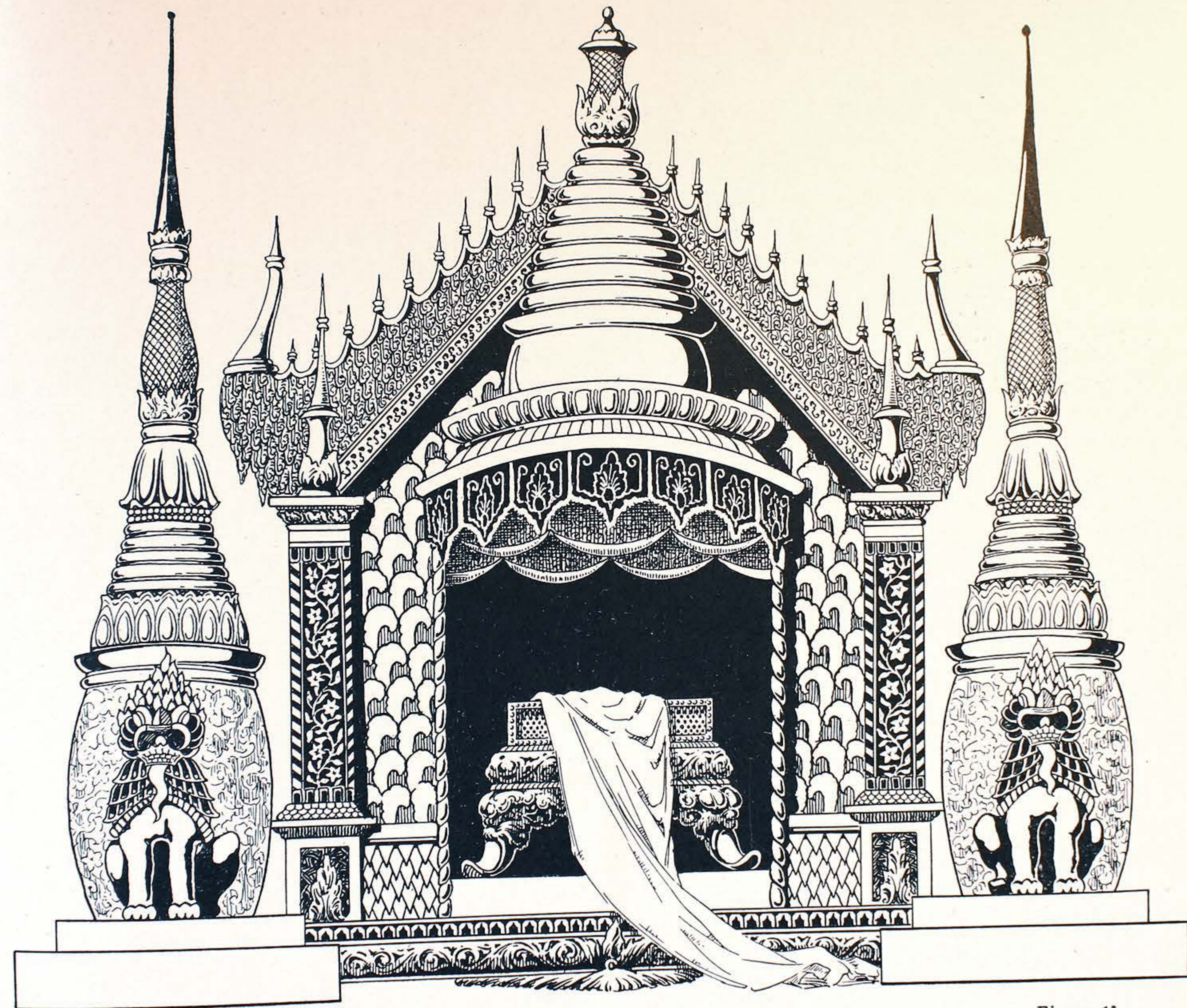


Figure 17

MODERN ORNAMENT AND DESIGN

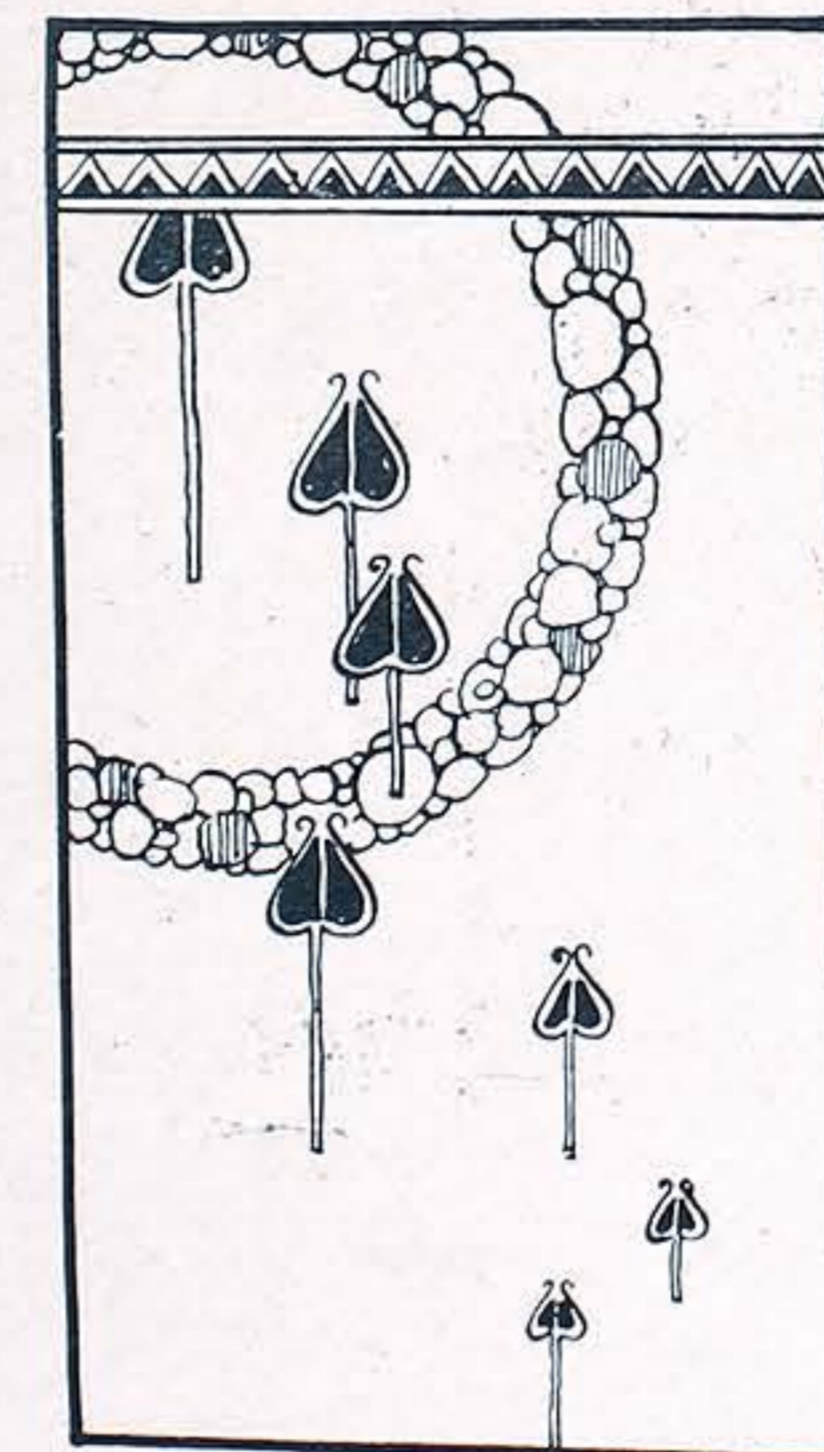
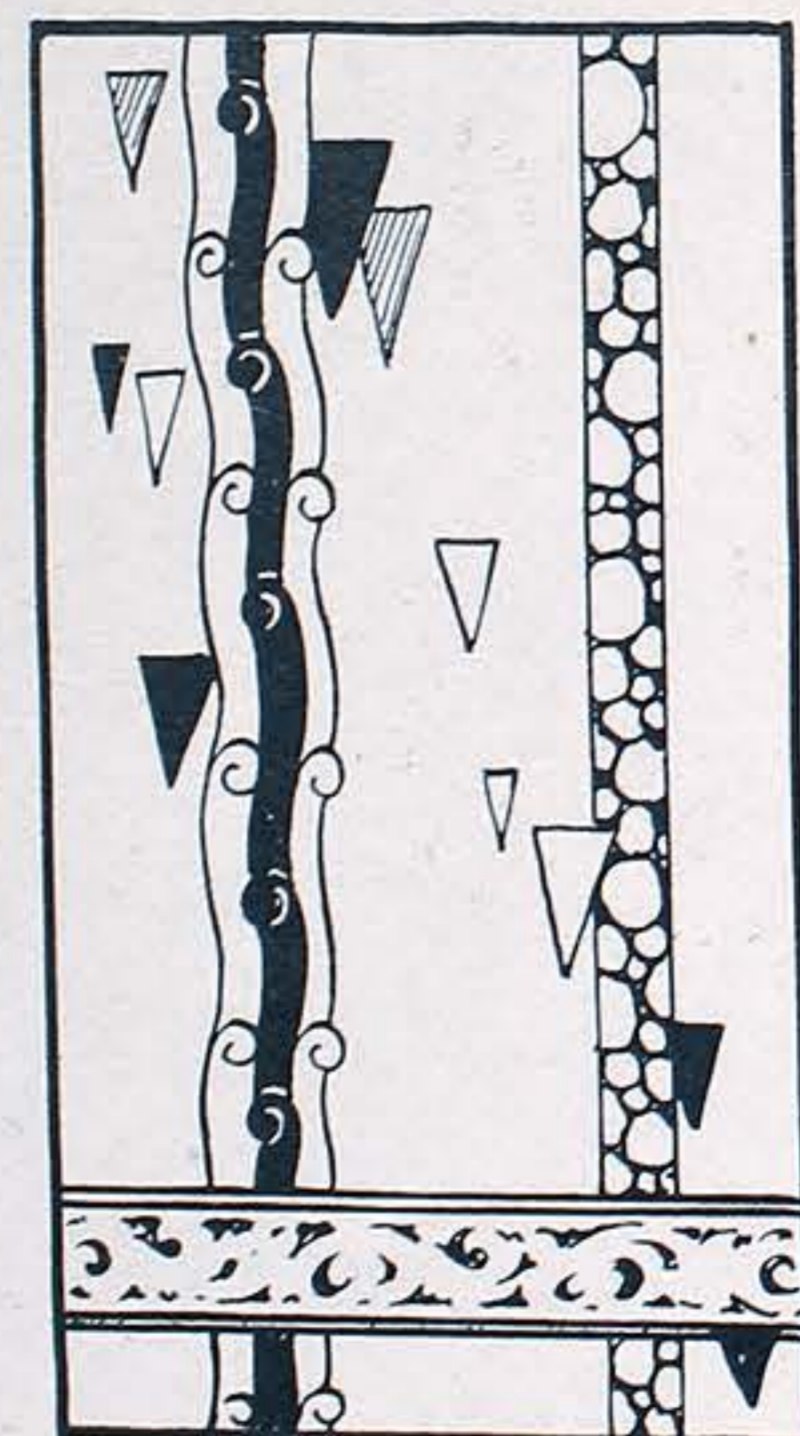
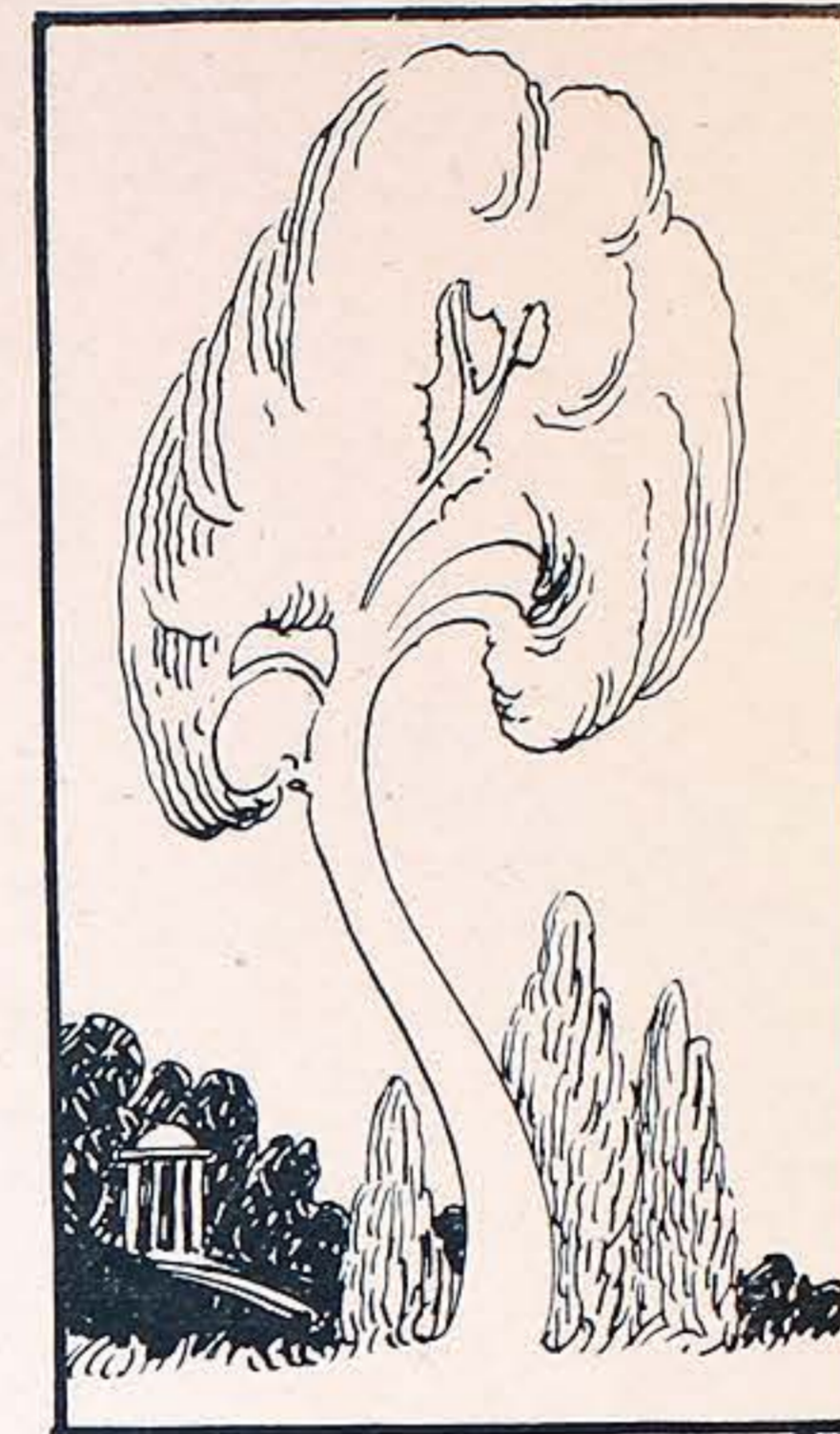
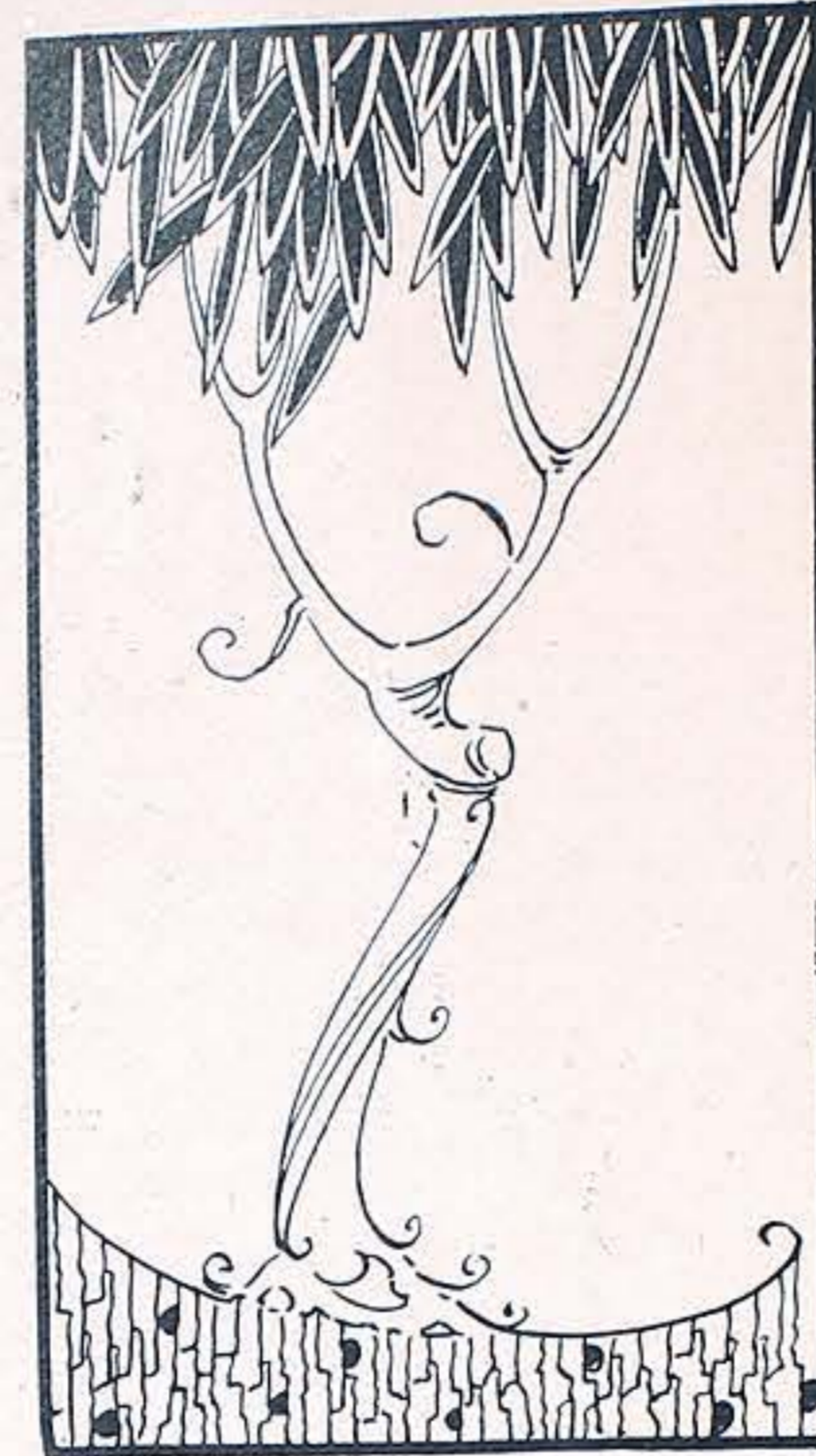
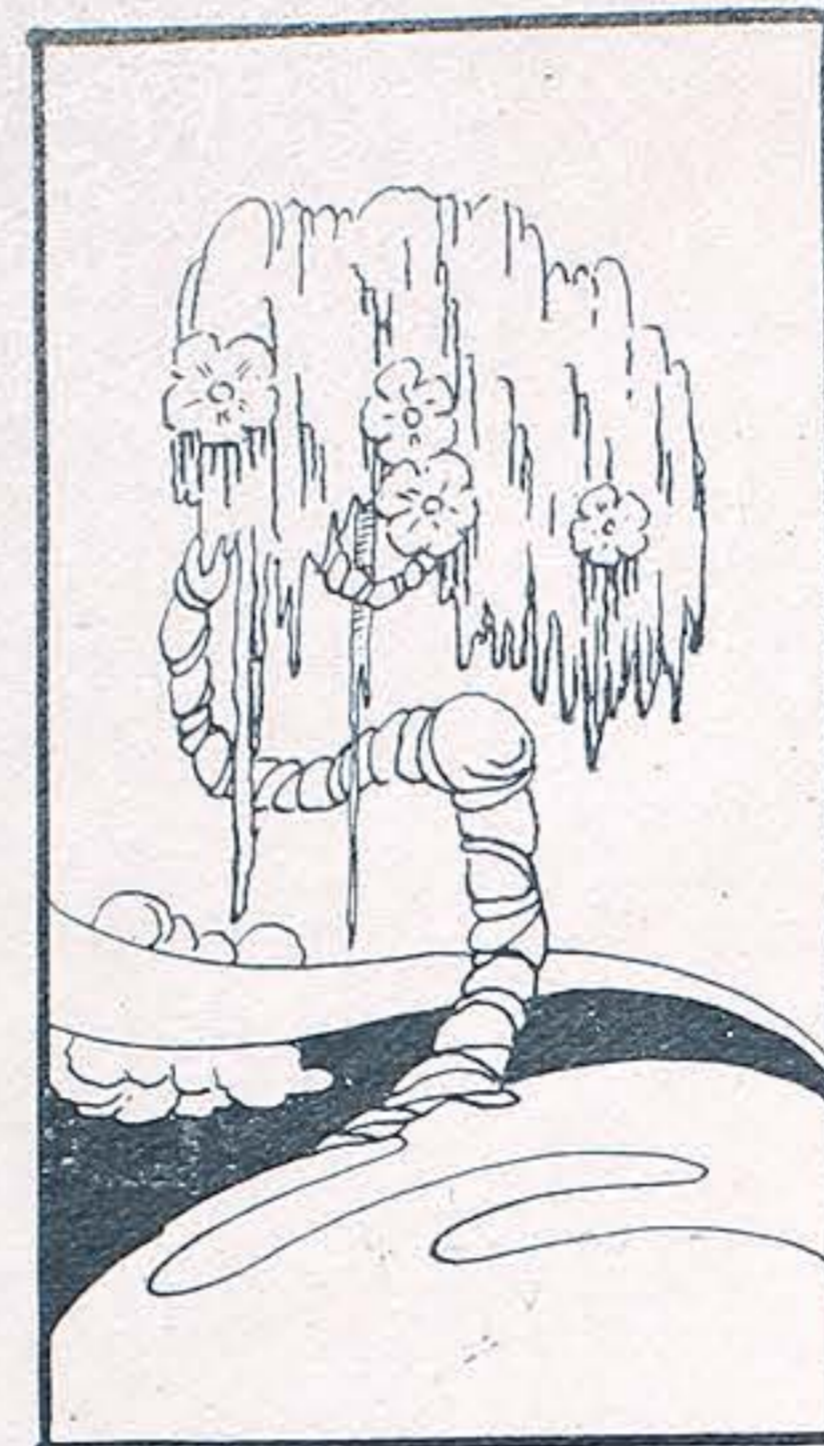


Figure 18

Scrolls-

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CHAPTER X

Scrolls—

The scroll may be compared to a branch with its leaves arranged in order.

First of all, in designing a scroll, the *shape* of the space to be covered must be considered, for a scroll thrown on with no previous mental planning of the completed shape invariably ends in disappointment.

Scrolls may be made to occupy most any shape, if *properly* handled, permitting of free handling perhaps more than any other form of design (Figure 19).

Due to the fact that the scroll follows geometrical rules only to a certain extent, this method of decoration has been sadly abused, indeed.

Your true artistic talent is shown in the building up of a scroll, for in it your individualism crops out to the most marked degree.

With the shape of the space to be covered proceed to lay in the main sweep, or *skeleton* line.

As this line gives *direction* and determines the sweep, it is essential that care be taken to give it a free and easy appearance. Let it flow away in an *easy* manner, always keeping in mind the *balanced* arrangement.

When this main line or stem is properly placed, add on the side lines or twigs which branch off to carry the leaves.

As these side lines are to carry the leaves or swells of the scroll they must be so placed that there remains enough room on either side for the leaf, if both sides are to be shown. However, in narrow places it is sometimes advisable to show

but one-half of the leaf, giving it the appearance of being bent over.

Some motif or unit should now be adopted for the finished ends and sides of the leaf. It may be on the naturalistic order, or conventional, and upon this motif depends the final appearance of the scroll. Figure 20 illustrates the same scroll in naturalistic, conventional and Rococo design.

This motif may either start close in at the beginning of the twig and swell out, ending in a circular or pointed end, or it may swell out at the beginning and end up with a gradual taper.

Here again comes *repetition* in ornament, so the motif or shape of the leaf or swell should be well considered.

The scroll may be accentuated through the use of more ornament than the mere leaves.

A design, for instance, representing the flower, or fruit, or, with proper handling, animals, fish, or even the human figure may be made to conform with the general plan.

The flower may be the predominating feature and the foliage subordinated, or *vice versa*.

If the flowers predominate they should be arranged around the scroll so as to give it balance, well placed about the main skeleton line to continue the effect of the sweep.

In designing the ordinary brush scroll the same principles imply, with the exception that the twigs and leaves are represented by a sweep of the brush swelling out as it goes to a blunt finish, or tapering again to a fine line.

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Figure 20

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Working opposites into your scroll creates interest.

The brush scroll, Figure 19, illustrates how this may be handled, where a branch of the scroll springs out with a reverse curve from the other, also where the sweep comes inside the curve, finishing up with an enlargement.

Brush scrolls should be contrasty; real thin where they are thin, thick at the swell.

Scrolls may also be uniform in width along their entire length and do not necessarily have to be curved throughout.

The making of a scroll should be entirely governed by the purpose for which it is to be used; if it is to be used as a supporting element, it should be heavier and more substantial in appearance; if it is to be used with a light design, it should be more open and airy, giving the appearance of freedom.

In Figure 21 a page of Chinese scrolls, the light, airy scroll with the flower is illustrated at the top and center, with uniform straight supporting scrolls on either side.

Figure 22 shows how a practically square black shape may be broken up, and, with the aid of the scroll, be made to conform to most any desired outline.

Figure 23 again shows the supporting scroll made heavy in conformity with the panels.

Figure 24 shows the possibilities of making scrolls occupy odd shapes.

Figure 25 illustrates the swing or curves so essential to a nice scroll.

As the designing of a scroll is governed by the *purpose* for which it is used, as well as the individual characteristics of the artist, the styles obtainable are numerous and varied.

Scrolls are easily mastered if the artist keeps well in mind *direction* and *balance*, together with *proper* motifs. The artist, however, must determine to give himself sufficient time for practice.



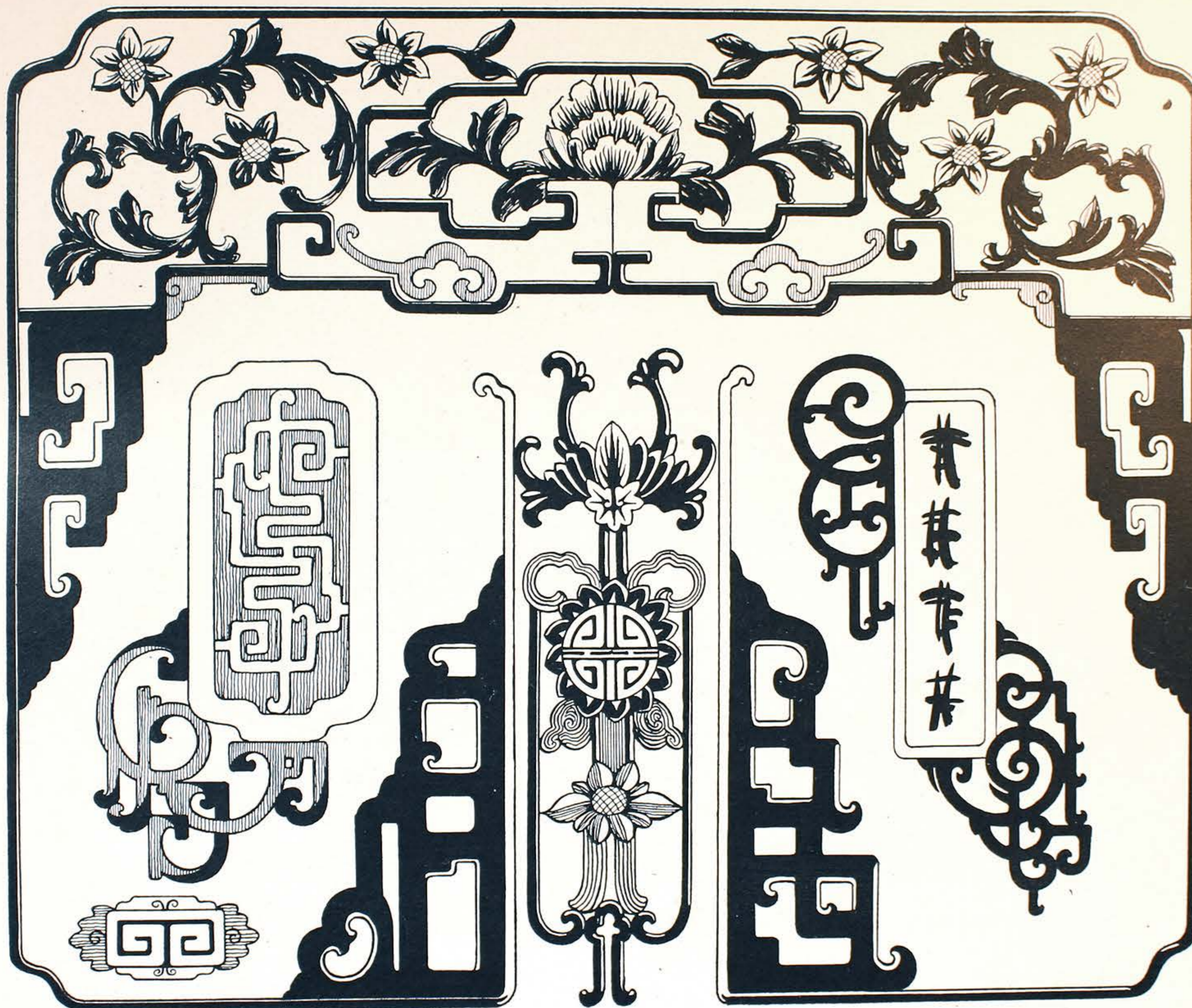


Figure 21

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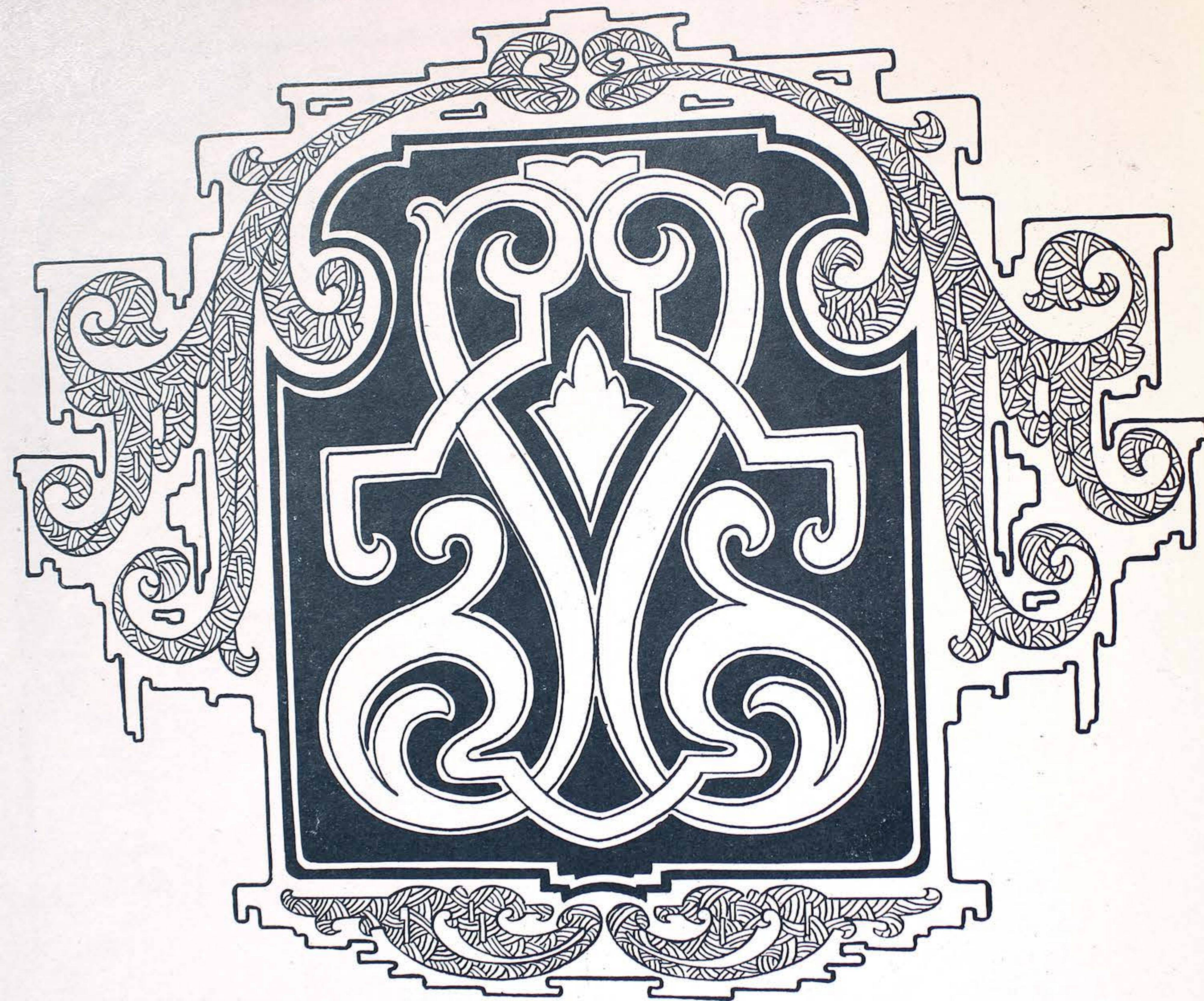




Figure 23





CHAPTER XI

Naturalistic and Conventional—

In offering a multitude of ideas or suggestions for ornamentation, nature is not confined to geometrical design; many forms of plant life also serve as patterns available for treatment.

Designs formed from nature come under two headings: *Naturalistic and conventional.*

Naturalistic ornament consists of direct imitation of nature, following line for line, or reproducing in picture form.

Conventional designs are formed by eliminating detail, by drawing in the more essential direction lines, or the most predominating shapes and leaving out minor details. A more strict observance of regularity will be found in conventional design than in nature.

Flowers, leaves, stems, etc., worked in on the conventional order seem to be more adaptable to design than the naturalistic, for they are more easily moulded to fit given shapes.

Conventional design may also be exaggerated to a certain extent to fulfill the purpose; the flower, while round in nature, may be made to fit into a square space; the leaves may also be converted into scrolls.

In copying nature in the naturalistic way the object should be closely followed, carrying out the idea of the flower, stem and leaves completely.

It will be noticed in the study of plant life that nature has built a remarkable similarity of construction into the leaves, stem and bloom of many plants. Taking the cat tail, for example, its slender stem, slender leaf and slender flower or bloom, are all symmetrical in shape. The thistle, too, with its thorny stem, its thorny blossom and leaves, present features of similar construction.

In building up a floral design it is natural that the flower should have a prominent position, being the most beautiful section of most plants. The leaves and stems, owing to their flexibility, are used as the direction lines or connecting links that bind the design together.

The shape of the flower or leaf often suggests the idea for a rosette or unit, which may be used in a surface pattern or be made to fit in as a space filler.

In Figure 26 is shown the drawing of a peacock in naturalistic form; one may see also how it may be changed to the conventional and used in decorative design.

The animal world also offers many suggestions for decorative work, although very limited in possibilities as compared with plant life.

The lion, horse, tiger, peacock, butterfly, eagle, etc., are examples of images of life suitable for artistic treatment.

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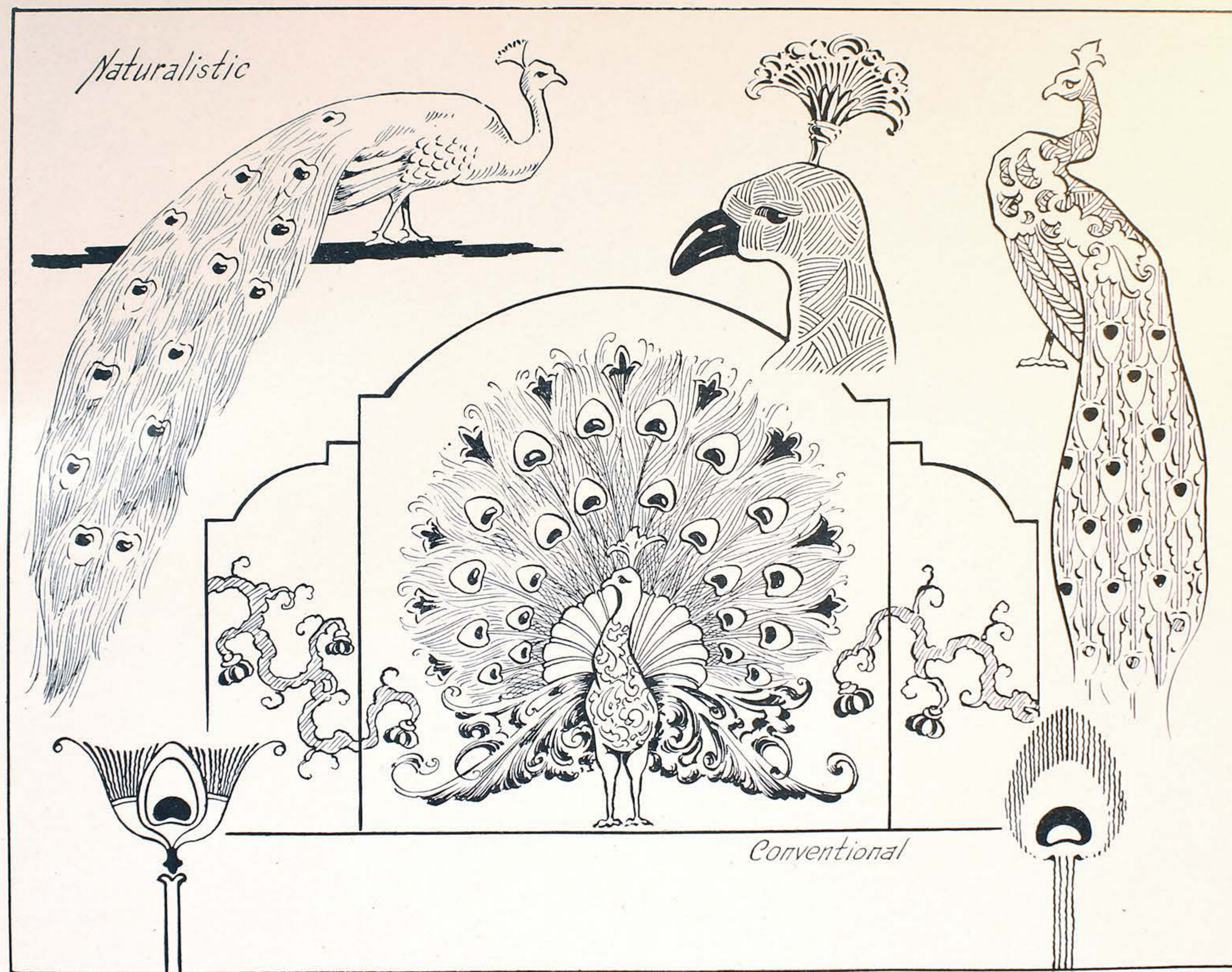


Figure 26

CHAPTER XII

Composition —

If carefully followed the paragraphs presented herewith should be of valuable assistance in the designing of *artistic* signs.

Consideration should be given to the composition or arrangement, both of the masses of lettering and the design which surrounds it.

Composition is the arranging of lettering, paragraphs, decorations, etc., in a *pleasing* relation to each other.

The arrangement of lettering in a design and the constructional appearance of the design as *a whole*, are far more important than the exact construction of each individual letter or part.

Balanced arrangement being the predominating factor in every sign it must be considered as such.

All groups of lettering, pictures, ornaments, etc., must be placed to attain this effect of balance or poise.

Where but one panel of lettering is placed equally divided on each side of a center dividing line this is easily accomplished, but where more than one panel or group of letters are used it becomes more difficult.

When two or more panels are used in a design they are usually made unequal in size, and, as there is no set rule in regard to the placing of these masses the principle of the seesaw is used.

To secure balance on the seesaw, the larger body must be moved closer to the center and the lighter farther away. To balance a small panel with a larger one, it is necessary to

move the smaller far enough from the center to balance the difference in the size of the panels.

The shape and color of the panel must also be taken into consideration. Some shapes attract the eye more than others, the same as colors, and where unusual shapes or contrasty colored panels are used the same procedure must be followed, that of balancing panel with panel (Figure 27-A).

The power of attention commanded by each mass dictates the placing, or distance, one from the other.

The optical center of a panel is slightly above the exact center and should be considered as such when working a design from the center.

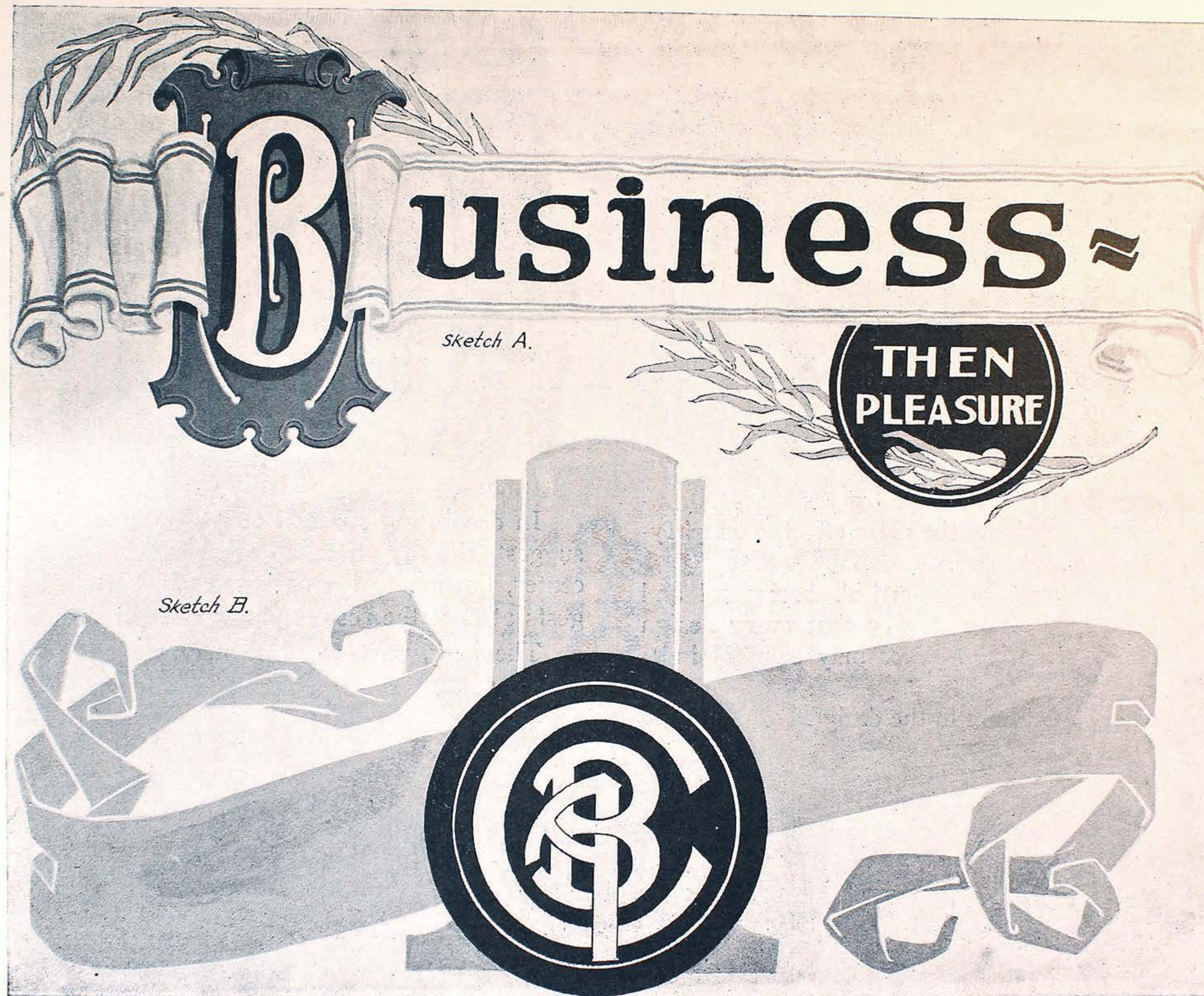
To secure harmony, borders, lettering and ornamentation should all agree. Real thin bar letters, such as the Architect or Roman, would immediately look out of place inside a heavy, bulky border. For a similar reason the heavy, modern poster letter would completely overwhelm a light, airy, floral border.

The style of letter and ornamentation should also harmonize with the purpose of the sign if dignity and refinement are the ends sought.

Unity binds the various parts of a composition together in style and character; in other words, the grouping of all the elements should appear as one properly related mass.

The idea of unity should also be retained when breaking up copy and dividing it into various panels.

These panels should be but units of the complete idea or



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grand plan, giving prominence to the most important part first, and less important parts in true proportion to their values.

Avoid weak, spotty layouts by watching the distribution of masses and panels; tie them up, if necessary, one to another, with some interesting design, but retain somehow in the design as a whole, the idea of *unity*.

In striving for unity avoid the barbed wire entanglement effects which are weak and confusing; make every line go somewhere to serve a certain purpose in the general plan and not ramble along without a definite destination.

An ornamental design may be said to have line and mass; this is demonstrated in Figure 28.

The border behind the circle gives to the design a horizontal line effect. The panels dropping down from this border give the vertical line effect; the "F" gives the predominating diagonal effect; the circle, the mass effect, exemplifying the harmony of line and mass.

While this design shows both vertical, horizontal and diagonal line effects, it is not necessary that every design should show all effects together; either may be used independently of the other.

The main or accentuated lines in the design determine the

impression to be created and are the predominating factors in all design.

To an accomplished designer this handling of line and mass becomes second nature, nevertheless, is always taken into serious consideration, especially in the designing of broken shaped panels.

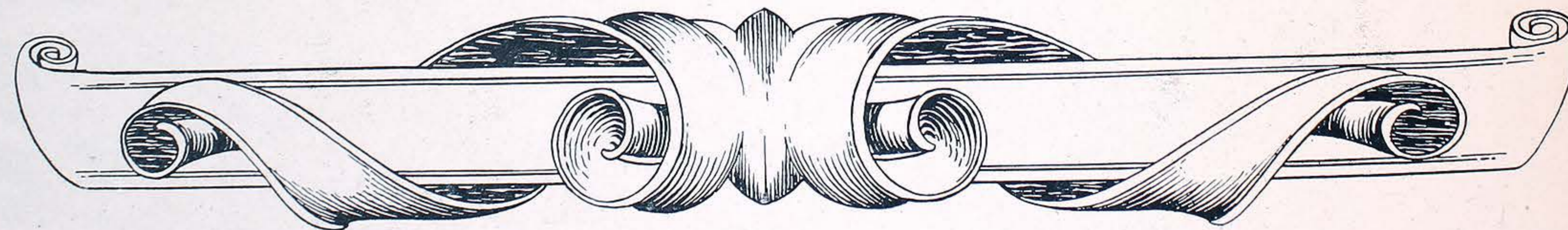
In designing vertical panels, lines accenting vertical qualities may be used; for horizontal panels, lines running horizontally would more naturally be used.

Lines or masses placed at right angles to either of these give variety and help to accent the lines themselves.

As in the rosette or border, the general effect, as a whole, must be the final consideration, so it is necessary to keep in harmony the style of letter used, the individual unit or motif, and the arrangement of both.

In decorating spaces left for ornamentation the triangle suggests the ray effect, a design which springs out from the center, flowing to the narrow ends. The square space suggests at once the rosette pattern, either round or square.

The long, narrow space may well be taken up with a border pattern, and the large flat surface naturally calls for a surface pattern.





CHAPTER XIII

Characteristics of Design —

The field of decorative design as pertains to the sign industry is large and varied. While in the majority of cases we are required to confine our designs into square spaces or parallelograms, we often have the opportunity to add some shape or other to the outer edge, thereby giving the entire design a more interesting appearance. Or we may be able to break or vary the squareness by enclosing center panels with an artistic design and still remain within the frame.

As ornamentation should be *consistent* with the object upon which it is placed; the nature of the material in hand and the subject-matter to which the lettering pertains should dictate the style of ornamentation most *appropriate*.

A garage sign bearing a floral design could not be called appropriate; a conventional, geometrical or mechanical shape would be much more in keeping.

A butterfly or peacock, both objects of beauty, might readily be accepted as suitable in the designing of face pow-

der or beauty cream advertising. And so must *appropriateness* be kept in mind.

Staid, reliable architectural designs work well in real estate or bank signs, while temporary signs should be adorned with a free and easy ornamentation, something in keeping with the speed with which this last-named class of work is turned out. The scroll is used to advantage here probably more than elsewhere.

A very important element in the choosing of a design is the location in which it is to appear when finished and erected. If it is to be a glass sign to be read at a *short distance* more detail may be incorporated, finer lines used, and a greater variety of color combinations permitted. If this same copy, however, is to be placed on a transom light several feet higher than the line of vision, one must accordingly plan the sign so that it may be read at a *greater distance*. The transom sign, then, would be worked out upon broader lines using masses instead of detail.



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CHAPTER XIV

Panel Construction—

Much interest may be created through the formation of panel designs, as in Figure 29, showing several different shapes within the same outside space, any of which might be used as a unit by itself.

Much stress may be laid upon opposite drawn lines or forms in panel drafting. The principle of lines drawn opposite other lines is illustrated in letters of the alphabet. In the letter "E," for example, at right angles to the heavy perpendicular bar, run light horizontal lines. In the letter "V" each side comes in at an angle with the other, giving both balance and variety.

In Figure 30, horizontal, vertical and square panels are imposed one over the other. Any two panels in this drawing will work in combination with satisfactory results, showing that the principle of opposites works well even in panel design.

In Figure 31 is drawn a number of odd-shaped panels, illustrating the possibilities of covering these odd shapes with design.

It will be noticed how the triangular spaces are filled with designs which spring out from a certain point; these ideas, while more elaborate, are originated in the rosette, a section of which may be taken for the suggestion.

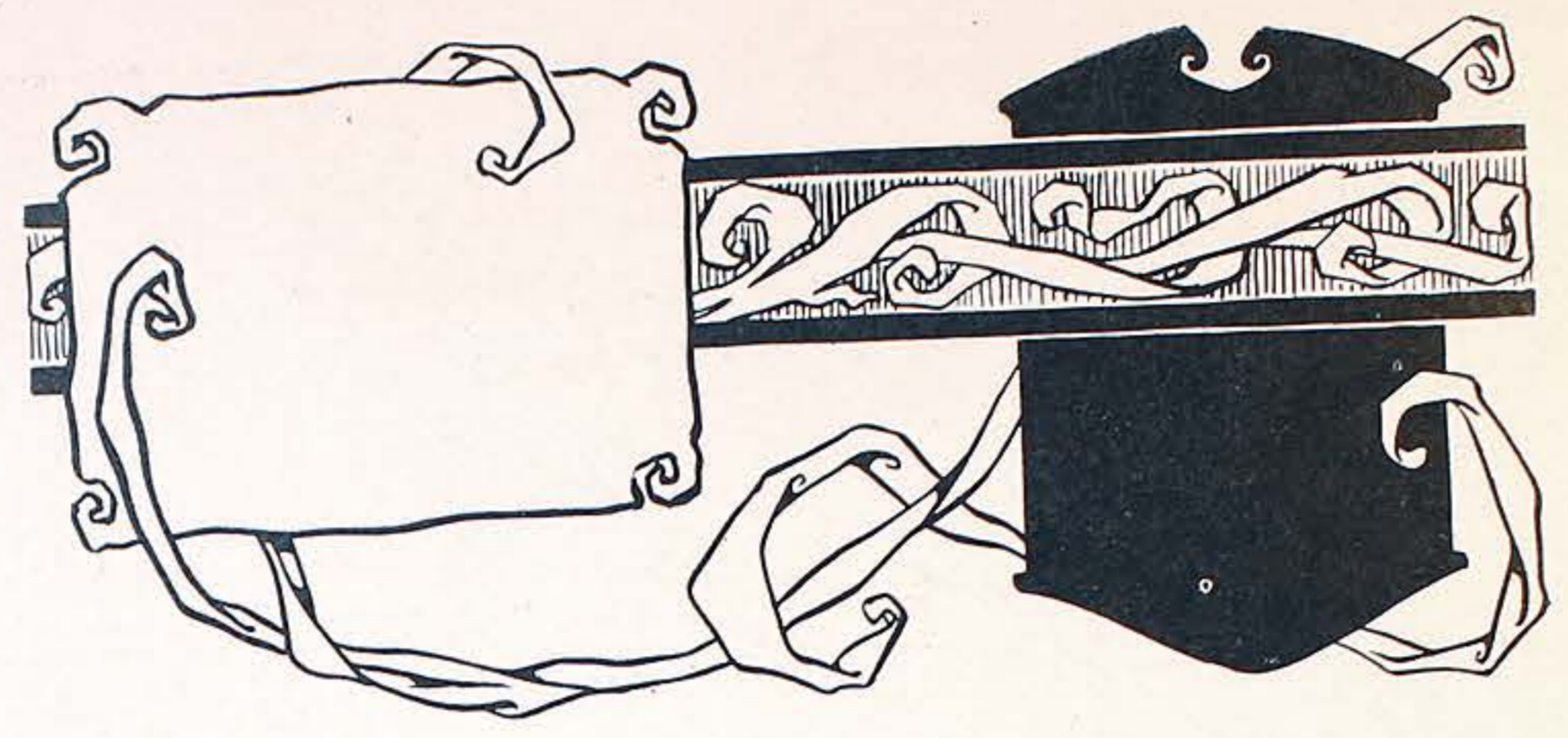
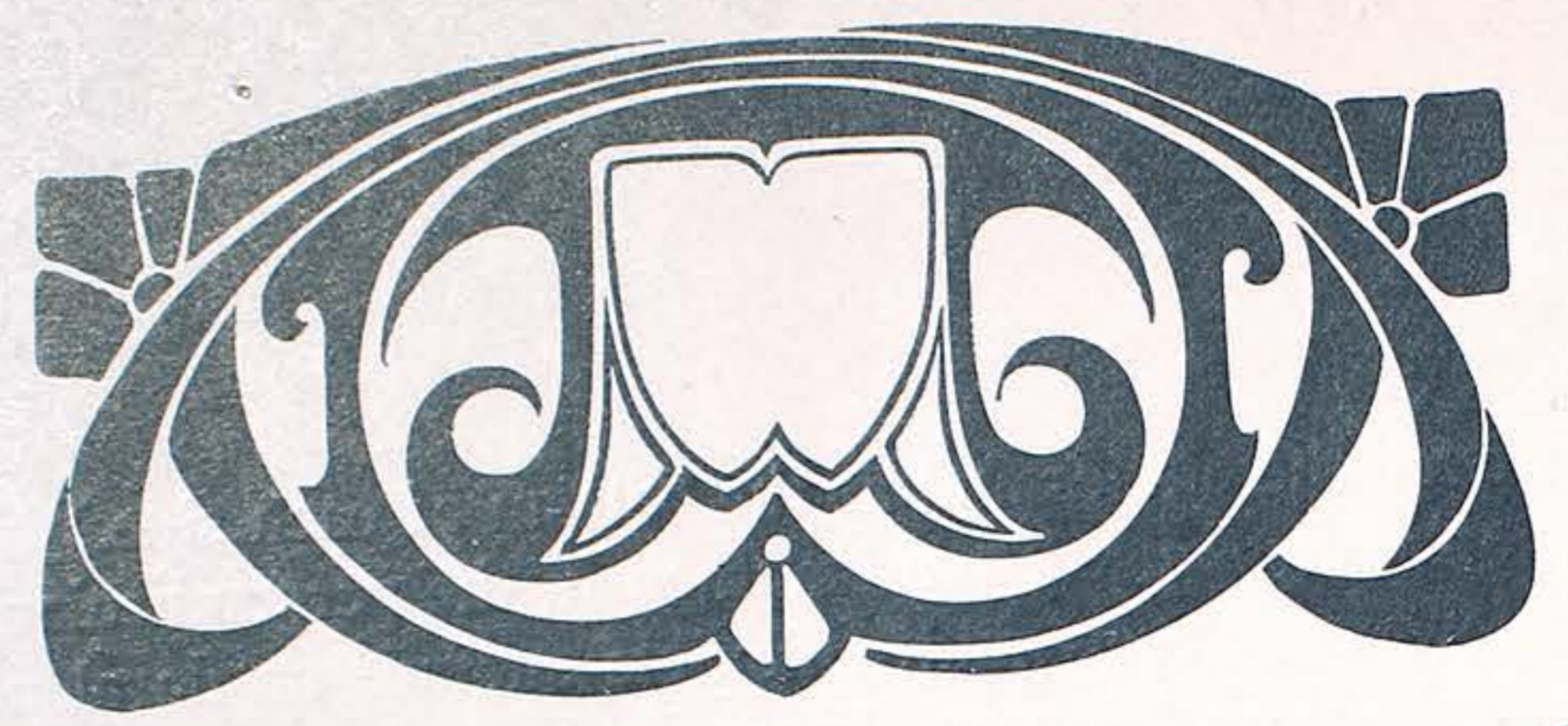
Odd-shaped spaces which have no set geometrical form seem hardest to cover with design, but by means of dividing and breaking up may be formed into smaller panels or shapes which readily lend themselves to ornament. (See small panels

over the circles and at the bottom of each side.) The border effect was used to advantage in the perpendicular panels below the circles and a flexible surface or floral pattern was worked in between these panels and the center ovals to fill these spaces, which have a very broken outline.

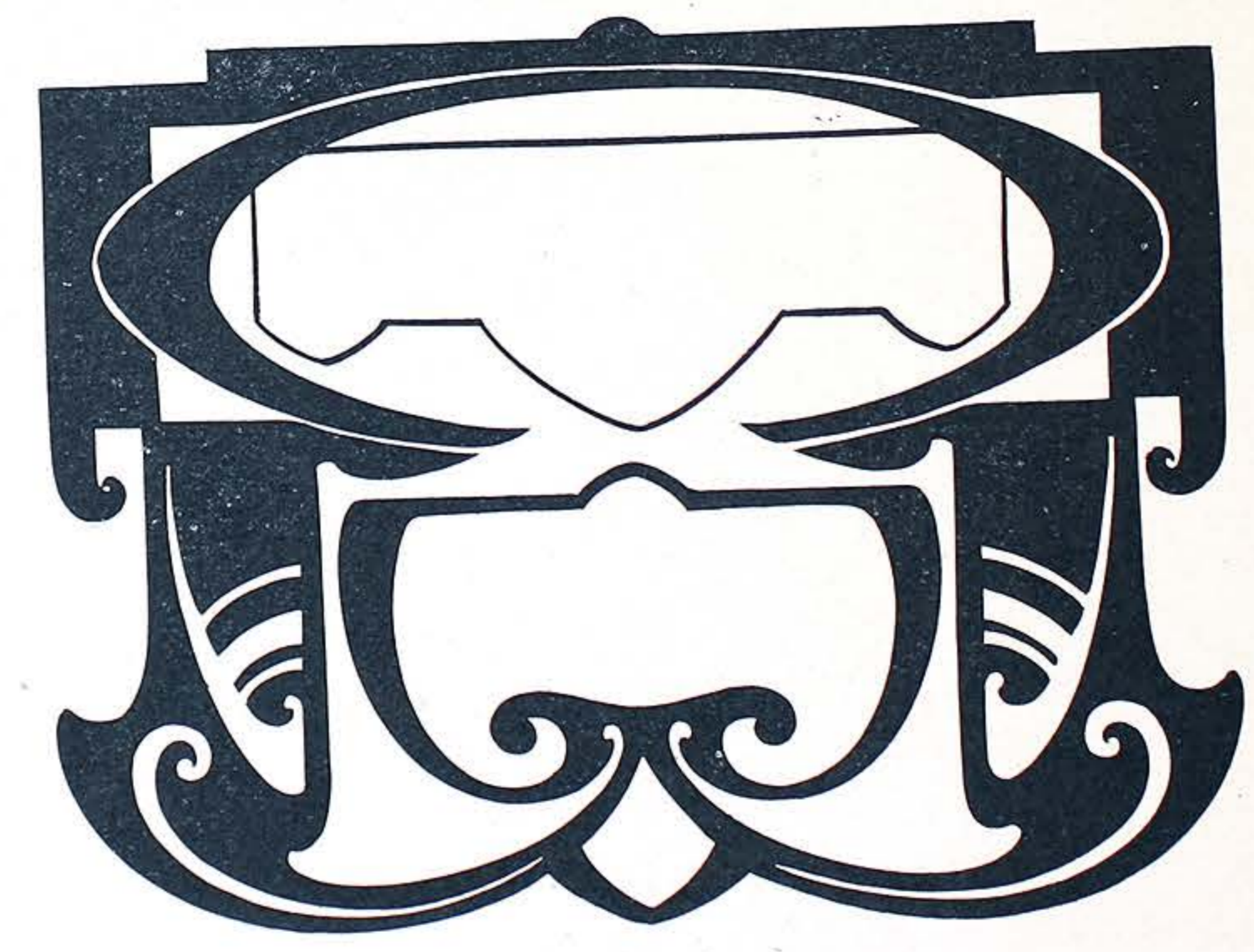
In Figure 32 the top panel is made up almost entirely of curved line, the center portion being drawn in straight lines, giving the panel a substantial or balanced appearance.

The lower panel being constructed of all curved lines would appear as though it might at any time fall over, but, with the addition of the straight gray panel behind it, the tipping-over effect is overcome, illustrating clearly that curve shaped panels, excepting the circle, should have connected with them somewhere straight lines, either horizontal or perpendicular to give them the balanced effect.

Figure 33, a square panel effect, while void of any design excepting the soldiers at the top, is composed entirely of lettering and shows the modern trend of extreme poster where the lettering is made to fill the entire space. While this style of layout is not as readable as one with more space between the lines, it has, however, a sort of solid, substantial appearance. The human figure is here used as a decorative principle, the soldiers being drawn more on the conventional than naturalistic order. Note the break in the two heavy lines under the word "March," placed directly over the word "Hats," the important part of the copy, which has a tendency to *attract* the eye to that word.



Panel Ideas







*Note- Ideas for filling
various shaped spaces.*

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Extreme Poster

Figure 33

Irregular, complicated, particular spots, the *unity* of

Where a room should rather plain

A few panel shapes

Long, attention on both sides, the combination of two panels may

Horizontal, either top or bottom, accentuated fully, to a

Panels should be the combination of two

By sketching horizontal lines, attentioned, ad

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Irregular, unlooked-for surprises in design of a more complicated character also tend to draw the eye to that particular spot, but should be handled carefully lest they spoil the *unity* of the whole.

Where ornamental lettering is used in a panel, plenty of room should be left around it and the ornamentation made rather plain, otherwise one will tend to *confuse* the other.

A few simple suggestions in regard to the formation of panel shapes are as follows:

Long, perpendicular panels may have added ornamentation on both sides, at the top, center or bottom, or a combination of two of these. Or, stated another way, a perpendicular panel may be accentuated on the sides at these points.

Horizontal panels look best when accentuated at the center top or bottom, or both, but may, with proper handling, be accentuated at the ends only if the designer proceeds carefully, to avoid giving the center too slim an appearance.

Panels too much on the square order are monotonous and should be made longer one way than the other; the proportion of two to three or longer seems to work out best.

By sketching in a parallelogram, either perpendicular or horizontal, and working off on the sides at the points mentioned, adapting some form of motif harmonious through-

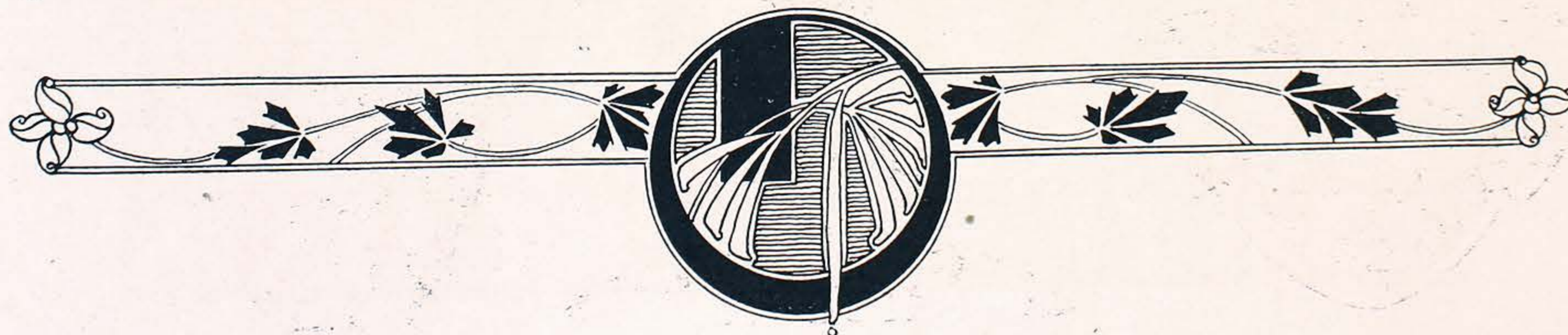
out, any number of panels may be created. The lettering or contents of the panel, often by shape as a whole, dictates the panel shape inside, but the same principles still apply to the outside. In Figure 34 the panels are accented toward the top.

In Figure 35 is demonstrated the construction of brackets, all worked out upon the triangle shape with the idea of support as well as space filling.

Bracket designs may be used with panels in numerous ways, both as ornaments and supporting elements, and should be drawn with the idea of a brace being kept in mind; heavy and strong if connected with a like panel; light and airy if used as a space filler or ornament.

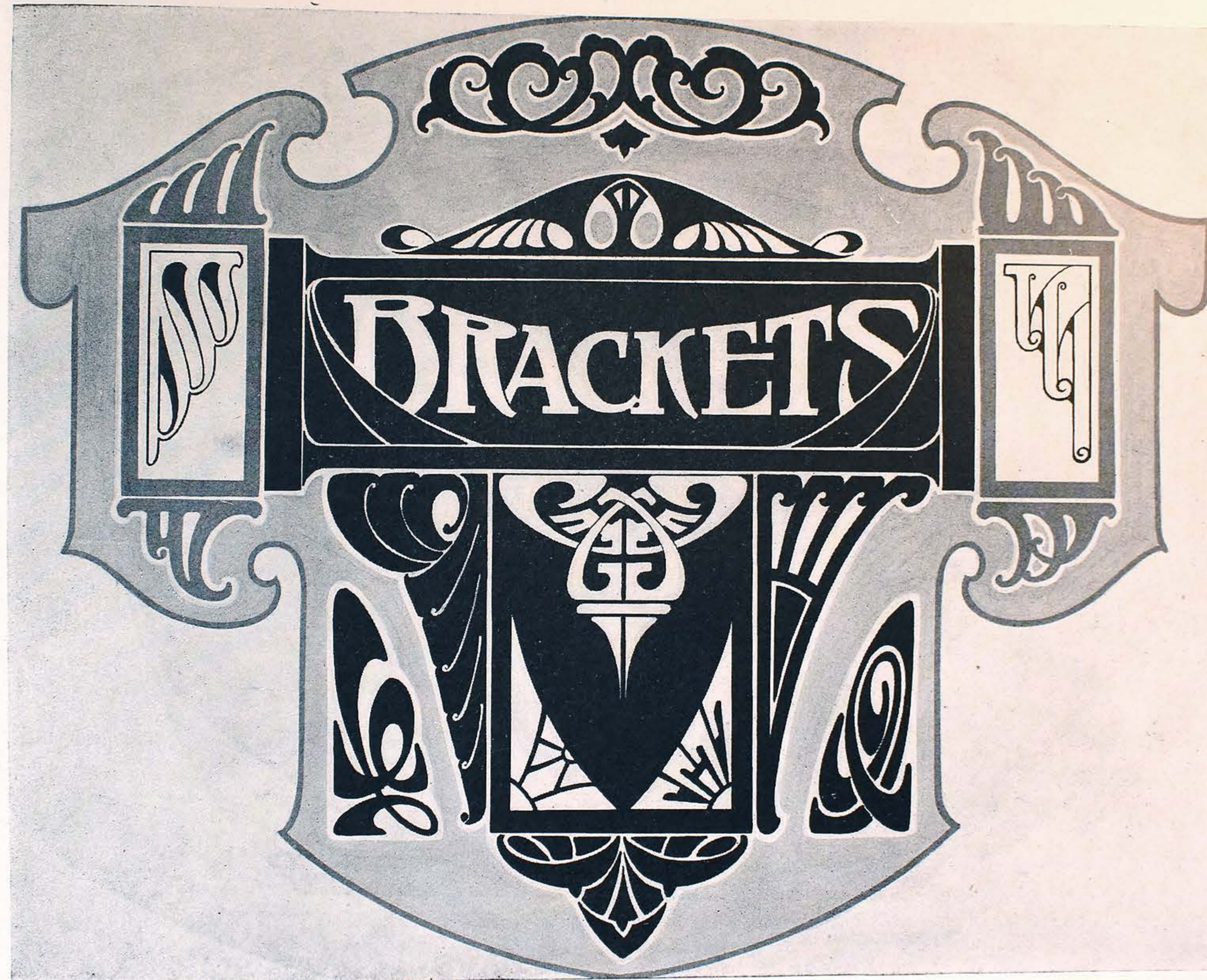
In Figure 36 a simple panel shape has been broken up and elaborated through the use of scrolls into a more complex design. This method of breaking up spaces into smaller spaces not only gives one an opportunity to use a greater variety of colors, but often is the suggestion for ornamentation because of the shapes created by this breaking up process.

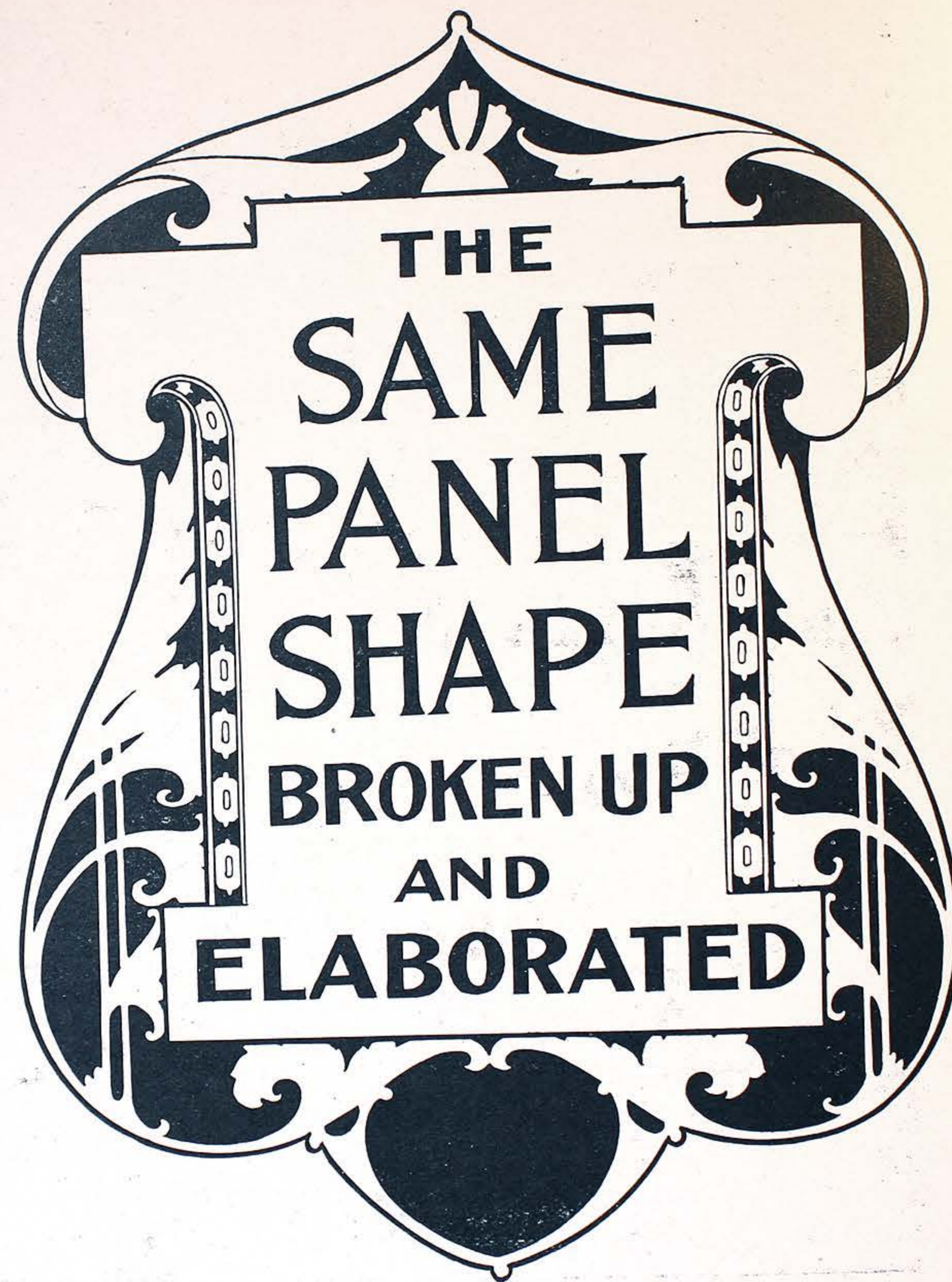
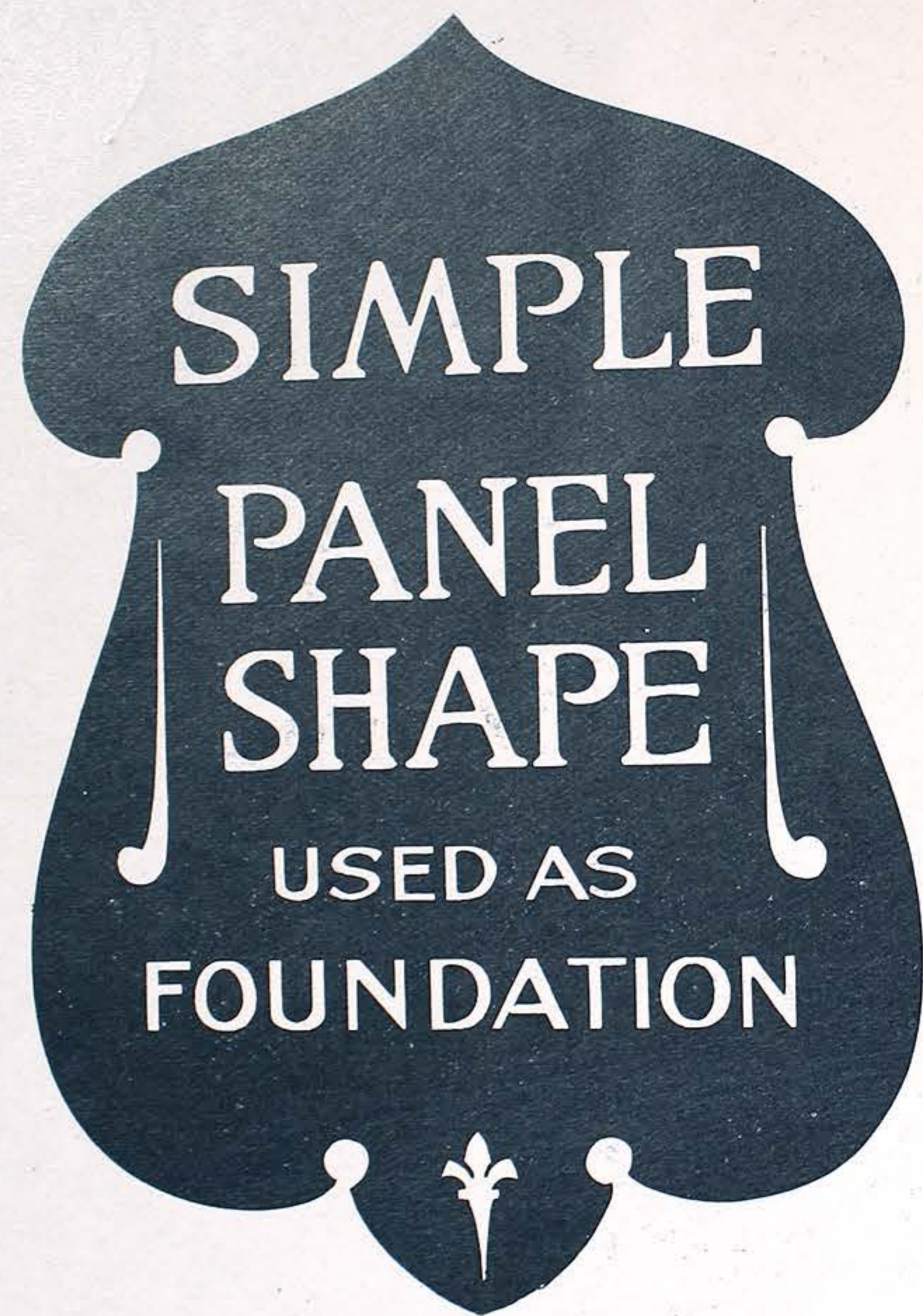
To the trained eye the shape of the space has much to do with the ornamentation, and, as these shapes are being formed by this breaking up of the original panel, some sort of design which would work well in these shapes should come to one's mind.



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Adaptation

We come to the first of the most important principles which should be studied.

Letters themselves must be adapted to the shape of the panel. Variety of layout is the artist's duty, and, in the laying out of a part of a sign, the

There seems to be a layout may be made by the addition of

To adapt the shape of the panel, the ing must have that the message

In laying out the entire field with important lines, ordinating the the lettering.

In many instances, as we are dealing with, to make the message compelling.

CHAPTER XV

Adaptability of Layout to Design—

We come in contact with "layout" from the time we make the first pencil sketch until the sign is completed. It is the most important part of the process of making a sign and should be *studied* from every angle.

Letters themselves are simply units of layout, each of which must be constructed in accordance to defined rules. Variety of layout depends wholly upon the *ability* of the artist, and, with the assistance of correctly applied design, the laying out of copy really becomes the most *interesting* part of sign making.

There seems to be no limit to the numerous ways in which layout may be accomplished, whether by arrangement or by the addition of panel effects, borders, etc.

To adapt layout to design necessitates consideration of the shape of the space to be occupied by the lettering. Lettering must have first consideration, for it is through lettering that the message is carried.

In laying out a sign it is usually the rule to cover the entire field with lettering as large as possible, featuring the important lines of copy, either through size or color and subordinating the others, leaving only a margin surrounding the lettering.

In many instances this sort of layout is permissible, but as we are dealing with ornamental design we must endeavor to make the layout more attractive, more *interesting* and *compelling*.

Through the use of panels this may be accomplished when drawn in conformity with the lettering.

In blocking in the lettering, let parallelograms suggest the shape of the different groups of letters, giving prominence to the lines or sentences which deserve prominence.

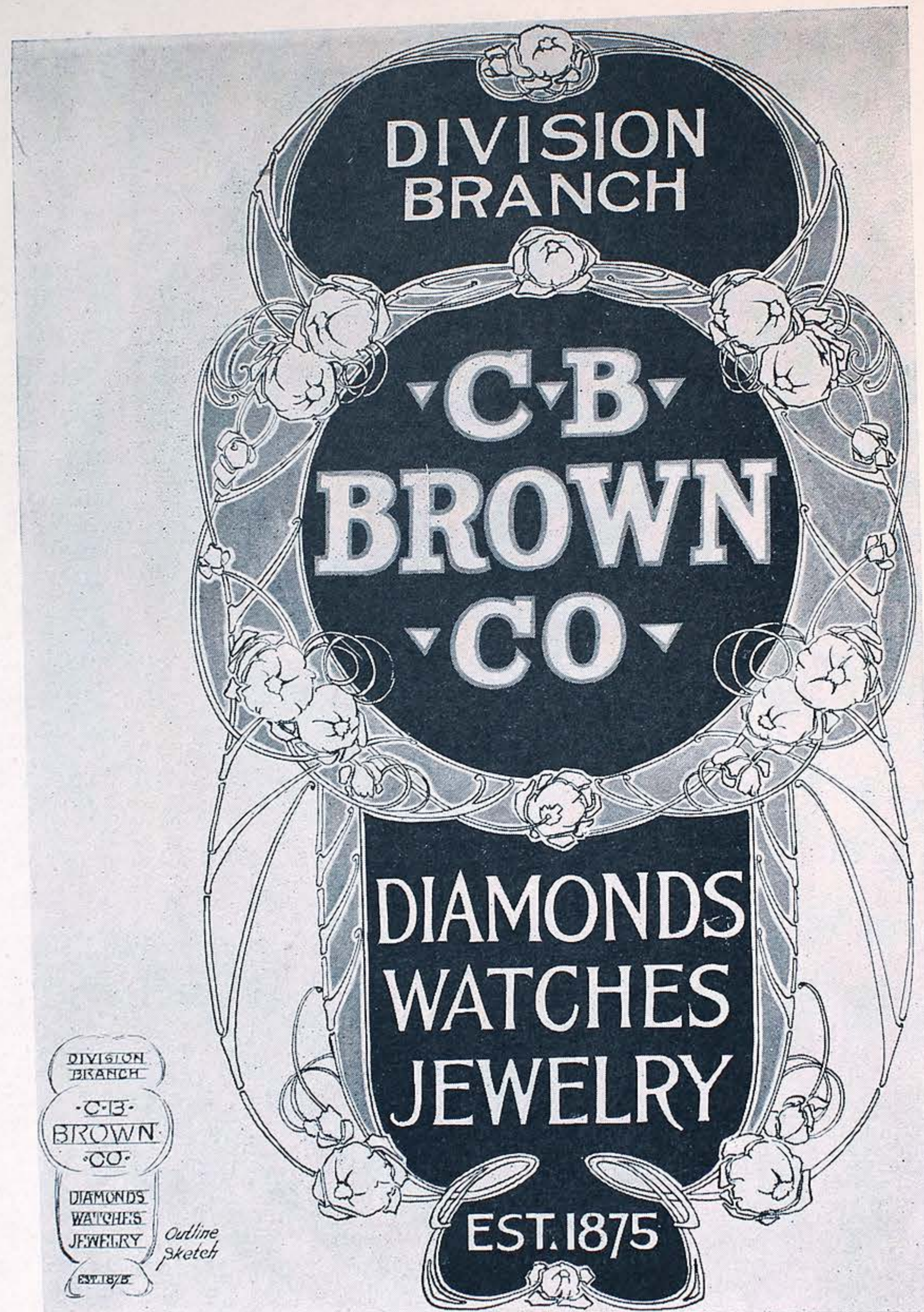
Arrange these parallelograms in their proper form and the outer edge as a whole will generally give an idea as to the skeleton lines upon which the shape of your panel may be laid.

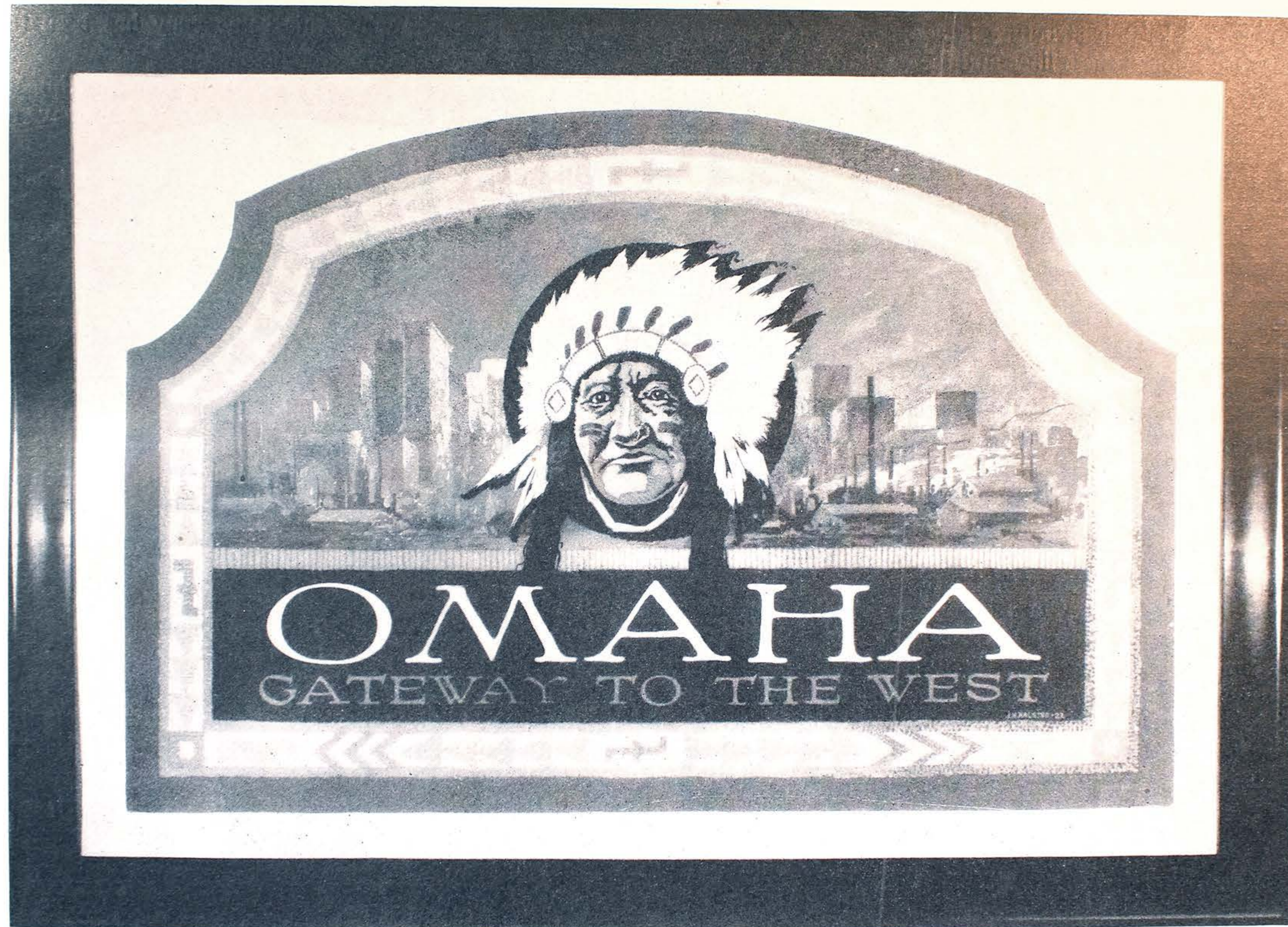
In Figure 37 the firm name demands prominence and is given preference in size and position, being placed slightly above the center of the panel. "Diamonds, Watches, Jewelry," the main articles carried in stock, are next in line for size and position. "Division Branch" and "Established 1875," being of less import, are distributed at top and bottom, the least attractive locations.

By the blocking-in process we now have four panel spaces with a somewhat broken outline down the sides when taken as a whole.

Jewelry being a luxury suggests an ornamental design of refinement; therefore, a floral design on the conventional order has been chosen.

As the panel containing the firm name should be given the most prominence, the main lines of the design should carry the eye to this panel; the most elaborate part of the design should also be placed around this panel.





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After the skeleton structure is adopted the ornamental work is laid in upon these lines and the design completed.

In Figure 38 "Omaha," being an Indian name, the idea of "Indian decoration" was naturally adopted.

The placing of the head in the center calls for an arched top, drooping down on either side to help fill the corner spaces, this also giving height to the panel.

The lettered panel at the bottom being worked in dark color, giving it the heavier appearance, occupies only about one-third of the height, to balance with the lighter section above.

This lighter panel is worked in very freely in pale tones so as to properly represent a skyline view of the city.

Between these two panels, or sections, runs a prominent horizontal line in a broken manner to avoid cutting the picture in two.

The horizontal line and the two lines of lettering are counterbalanced by the two strands of hair which cross at right angles, tending to *attract attention* to the lettering and leading the eye to the center of the picture.

The border is worked in a beaded effect, size and color giving prominence to the word "Omaha," which is the *important* part of the message.

The top panel in Figure 39 is an example of the ordinary method of laying out a sign in a given space. The lettering of this sign is crowded in, poorly spaced and executed, both common faults, and the three lower lines of copy are broken up in such a way that they appear to *confuse* the eye.

The layout for groups of words is just as important as the drafting of a design. Feature lines must be well arranged; balance must be accomplished, and enough margin left to alleviate the *cramped*, crowded appearance.

In the lower drawing this same copy has been transformed into a *decorative* design.

First, it was necessary to *analyze* the copy, for important values of various lines and sentences in any copy have much to do with the prominence allotted to them.

In this instance the firm name, "R. Christie & Co.," was accepted as being the important message, but this is not always the case, for some firms are inclined to subordinate their name and feature their *product*.

So, because of the desire to feature the firm name in this instance, it was placed in a prominent position across the panel and made more noticeable by the reversing of color, using "white on black."

The words "Music" and "Art" were placed in the next most prominent position—center and directly under the firm name. To be contrasty with the above panel much white space was left around these words, and the style of letter changed to lend variety.

The copy, "Victrolas, Saxophones and Sheet Music," pertaining only to the musical department, are separated from the art subjects and placed in a panel of their own. The art subjects likewise were placed upon the opposite side in a panel.

Through this process we have accomplished four things: We have given the firm name more prominence, segregated the words "Music" and "Art" from the firm name, placed **the musical advertisement** and the art advertisement in their respective places, and have, therefore, attained a more pleasing, effective, easily read advertisement.

After the position of the firm name panel was chosen it was but natural to drop down below with the words "Music"

and "Art," which space on each

The general longer above the shaped panel of this panel extends ornamental center

Here, again in straight lines

You will find ing, and a sturdy day, will convince in the art of design

With this "Art" advertisement left at each side of a panel designed form with this behind them to

In making from the straight we should break portance as he positions upon *monotony* of layout

In panel converted into the design advertised.

In this design be converted into panel at the left the shape of a

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and "Art," which, being short lines of letters, left plenty of space on each side.

The general triangular shape formed by these words, the longer above the shorter, gave us the suggestion for the egg-shaped panel enclosing these words, with a continuation of this panel extending above the black panel and forming an ornamental centerpiece at the top.

Here, again, is the principle of the triangle worked not in straight lines, but in *curves*.

You will find the triangle helpful at all times in designing, and a study of different designs about you, day after day, will convince you of the importance of this simple figure in the art of drafting.

With this much of the design completed the "Music" and "Art" advertisements might simply be lettered in on the space left at each side of the triangular panel, but to carry the idea of a panel design farther we draw the two side panels to conform with this space, including the perpendicular strip panels behind them to lend a supporting effect.

In making layouts for lettering it is advisable to vary from the straight-line-after-line layout which is monotonous; we should break up the copy into its various degrees of importance as heretofore explained, placing the portions into positions upon the panel where they will overcome tiresome *monotony* of layout.

In panel construction it is often possible to incorporate into the design something *representative* of the articles advertised.

In this design the center egg-shaped panel might easily be converted into a harp-shaped panel, or again, the small panel at the left could take this shape and the one on the right the shape of a palette.

It is quite often desirable to create a design on the plain order, yet at the same time adding to it in some manner an *artistic touch*.

In Figure 40 this has been accomplished through the aid of ornamental borders and corners.

While the general shapes of these panels are plain, conveying the plain idea, subdued ornamentation will relieve the monotony of a perfectly plain panel.

In the bank design it will be noticed that a substantial architectural motif was chosen, while in the floral design the chosen motif was more free and *in keeping* with the idea of flowers.

The character of the copy should guide to a great extent the choosing of the decorative motif, and, while it is not necessary to cover a given space with a solid mass of ornamentation, it is very essential that the ornamentation used be consistent with the object upon which it is *placed*.

To change these borders about would throw each panel out of harmony with the copy; the floral border would look weak and misplaced around the Architects' Roman lettering, for such lettering is usually associated with more permanent appearing surroundings.

The geometrical border design would also look out of place around the floral copy, which is drawn more freely, suggestive not of something hard, but of softly delicate flowers.

In Figure 41, four sketches containing the same copy in the same size space are shown, laid out practically identically, thus showing the numerous ways in which copy may be adapted to design.

Sketch "A" shows the ordinary method of layout, where

R. CHRISTIE ^{AND} CO.
MUSIC & ART.
VICTROLAS = SAXOPHONES = SHEET-
MUSIC = BRUSHES = WATER COLORS =
DRAFTING TOOLS

R. CHRISTIE & CO.
MUSIC
AND
ART

Victrolas
Saxophones
Sheet Music

Brushes
Water Colors
Drafting Tools



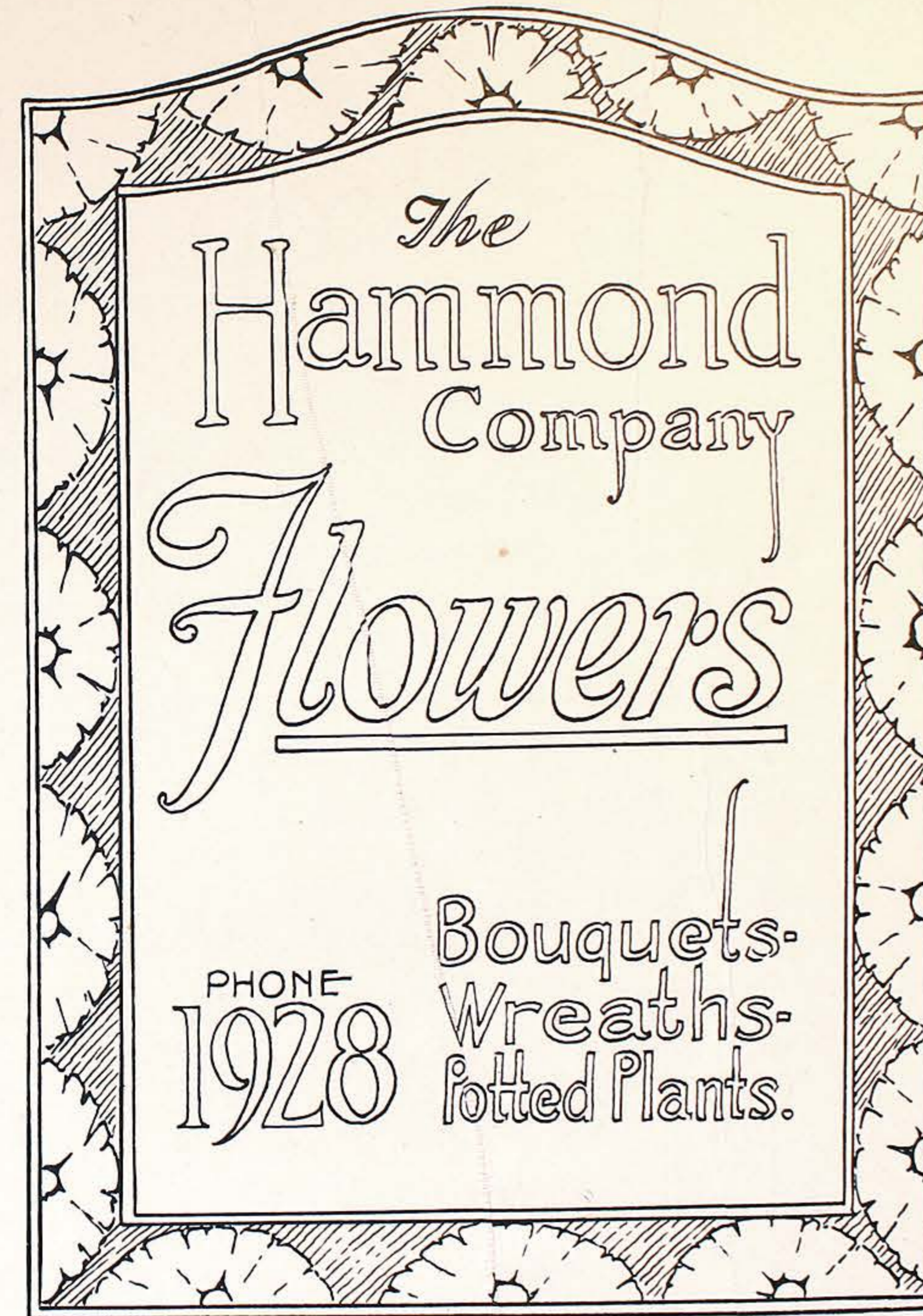
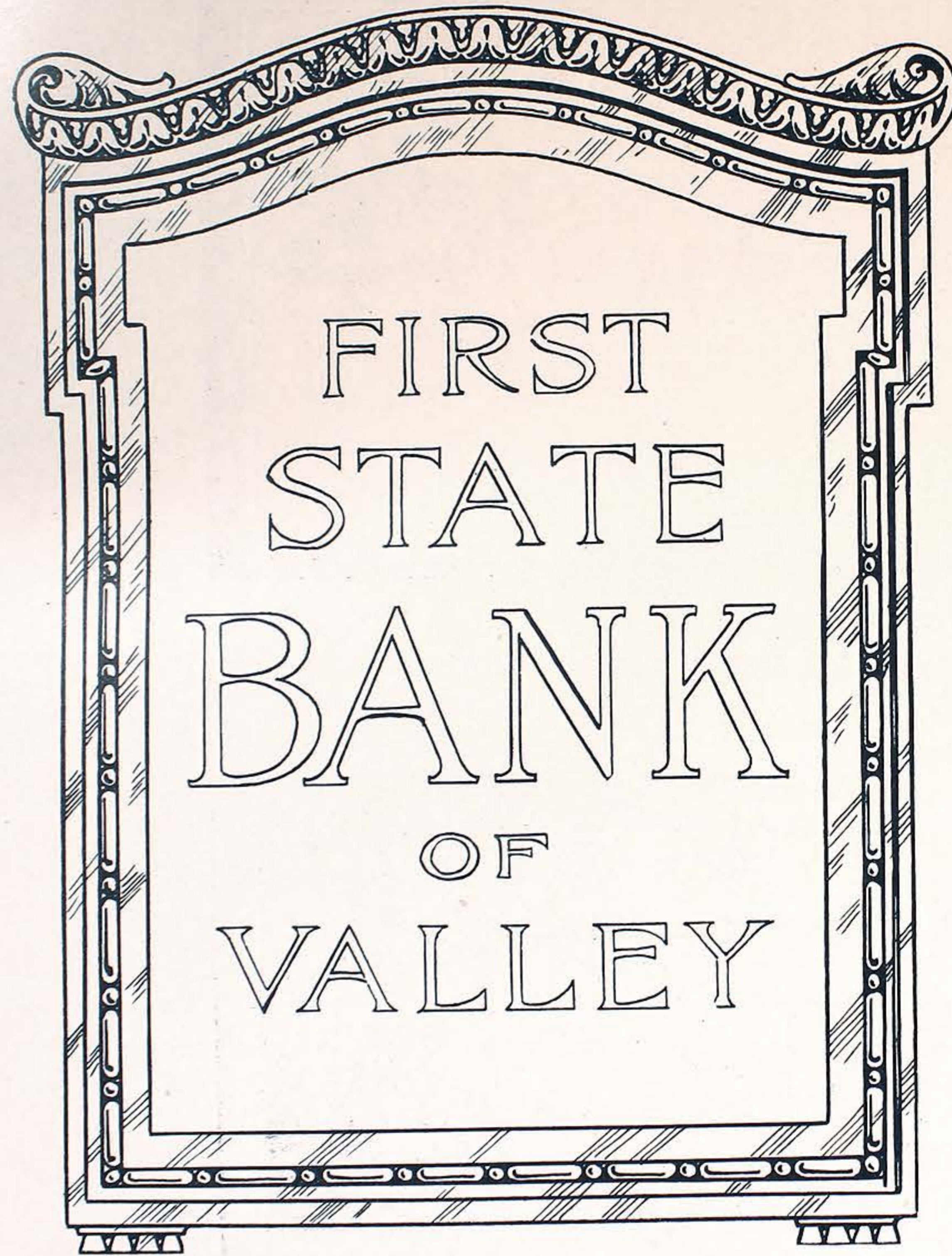


Figure 40

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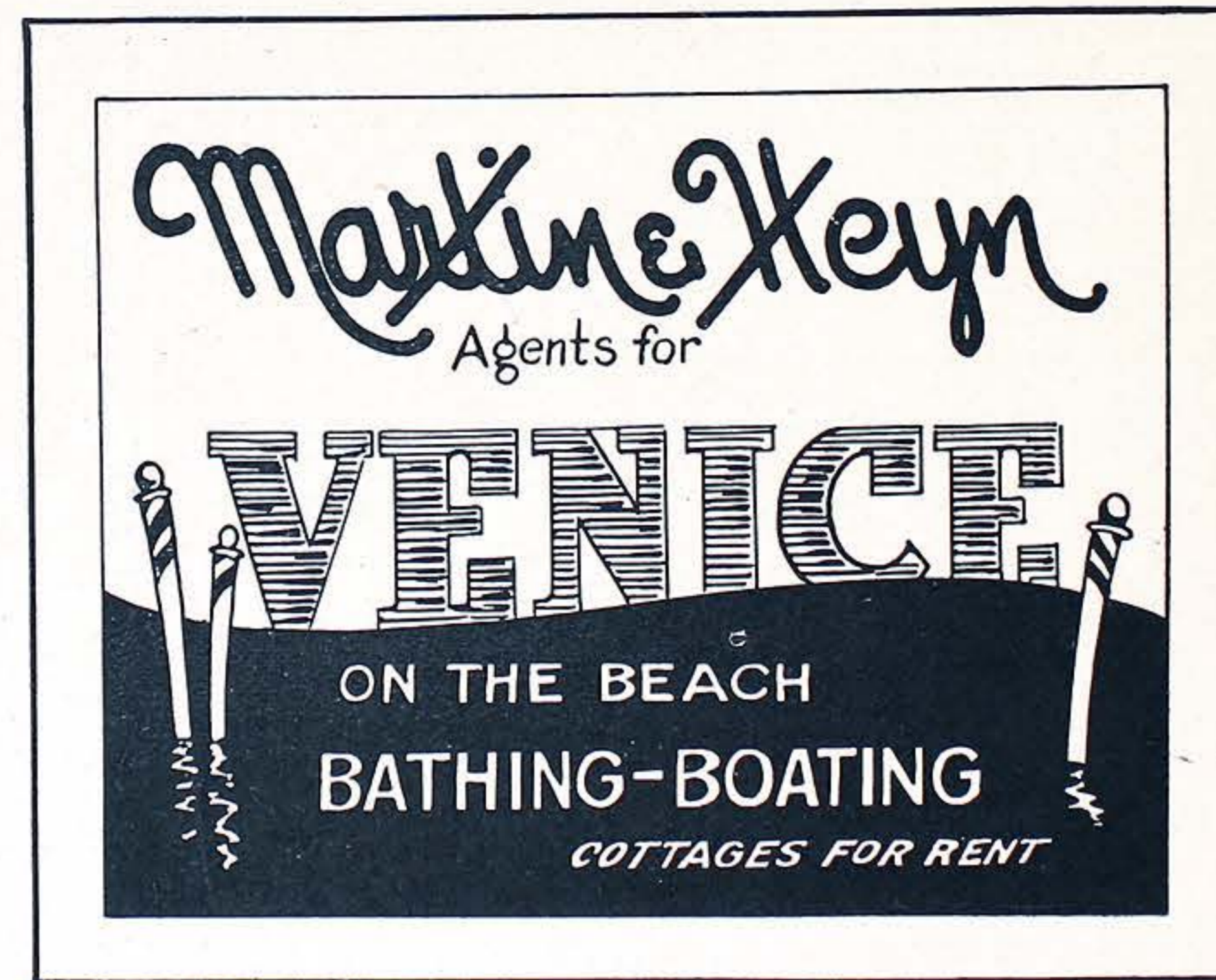
Sketch A.



Sketch B



Sketch C



Sketch D

Figure 41

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the name "Venice" is featured and the remaining lines subordinated to their respective values.

In sketch "B" the wave border, suggestive of conditions on "the beach," was accepted as the decorative motif, with the word "Venice" striped in Venetian form to farther suggest this environment.

In sketch "C" "Venice-on-the-Beach" is featured still more by being placed in a panel and the color reversed.

The panel ends were suggested by the sea shell, the corner pieces on the double line border simply being a section of the shell design showing how design may be conceived in many instances through the nature of the copy.

In sketch "D" the firm name is accented by the adoption of script instead of plain lettering. The atmosphere of Venice is farther suggested by the simple poster design representing water for the background.

Note how simple this water effect is obtained by the three striped posts and their reflection.

The curved top of this black panel was suggested by the wave; it prevents the panel being cut in two and relieves the monotony of a straight line.

In Figure 42 is illustrated two ads of entirely different character, each one designed especially for the purpose it represents.

In the chocolate ad, slim lettering and novel ornamentation are used, not only for attractiveness but with the knowledge that this box will be displayed at close quarters to the buying public. Large, bulky lettering, such as that on the garage sign, would be entirely out of place upon this candy package if picked up by the customer for inspection.

A tasty design should be adapted for an article of this

character, something with more of an appeal to the artistic senses.

In designing this box cover, consideration was made of the fact that the ribbon crossed the two corners on the diagonal and the layout was sketched in with the idea of avoiding these two ribbons with any important part of the design which might be covered up by them. An eccentric panel of dark color was then thrown in around the lettering conforming somewhat to the outer shape of this lettering and with the effect of passing under the border at the bottom.

The ornamental design behind this panel is drawn with the same effect, that of passing out under the border on the other three sides.

This disappearing effect gives to the design the impression of freedom and eliminates the possibility of the border and the ribbons giving the design a cramped, boxed-in-appearance.

This background behind the dark panel is suggestive of many colors which may be used to attract attention to this particular box when displayed among many others of an ornamental nature.

The border is left plain to contrast with the mass of colors within it, with the exception of the corners which are accentuated lightly to balance the curved effects of the entire center.

The ribbons were also considered here again and the corners kept within to avoid being covered.

These ribbons illustrate clearly that design must be consistent with the object upon which it is placed; in this case they are a predominating factor in deciding the directional line of the design as a whole.

In comparing the purposes represented by these two



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drawings, suppose we should change the word chocolates to garage, using the same design; it would at once create a topsy-turvy impression, there being nothing in this design suggestive in the least of anything pertaining to the garage business.

The very nature of the two ads dictates entirely *different* treatment. One, the chocolate box, should be free, flowing and extremely attractive, while the other, the garage ad, should conform to a more substantial "*long distance*" appeal.

In the garage sign the lettering is given the prominence; in the candy box more ornamentation is used, while the lettering, although not so prominent in size, is surrounded by plenty of blank space to make it conspicuous.

The lettering, "Wanda Garage," which must be read at a distance, is heavy, taking up a greater space of the sign.

The cut-out shape was adopted to avoid a square-shaped sign and the tops of each end were carried in to close up the space as represented by the wing-shape design.

Here is another instance of the design being suggested by the shape of the space the copy is to occupy.

Figure 43 is a suggestion for a swing sign where the supporting rod passes through the sign itself instead of above. This kind of a sign might be used for a lodge, or apartment house, where a small sign is desired to extend out from a doorway.

The heraldic design on this sign was suggested by the shield shape. In drafting designs many ideas come to mind as the outer shapes are roughly sketched in, and with practice and continued study of ornamental design it becomes much easier to choose appropriate subjects or motifs to fill given spaces.

In Figure 44 a rustic design is desired to create the "out-

door" atmosphere. As the name suggests an "arbor," a grape pattern is chosen as the decorative feature of the design.

Worked out in coarse, bold sweeps, it gives to the entire panel a sturdy effect. Notice the consideration given to the lettering, the design being arranged so as to leave ample space for each word. The lettering was first sketched in roughly and the design worked around it. Another feature of this illustration is the lack of straight lines; even the type of letter used is rustic. The method of hanging eliminates unsightly fastenings; the scroll might easily be made of wrought iron, providing hooks for the chains.

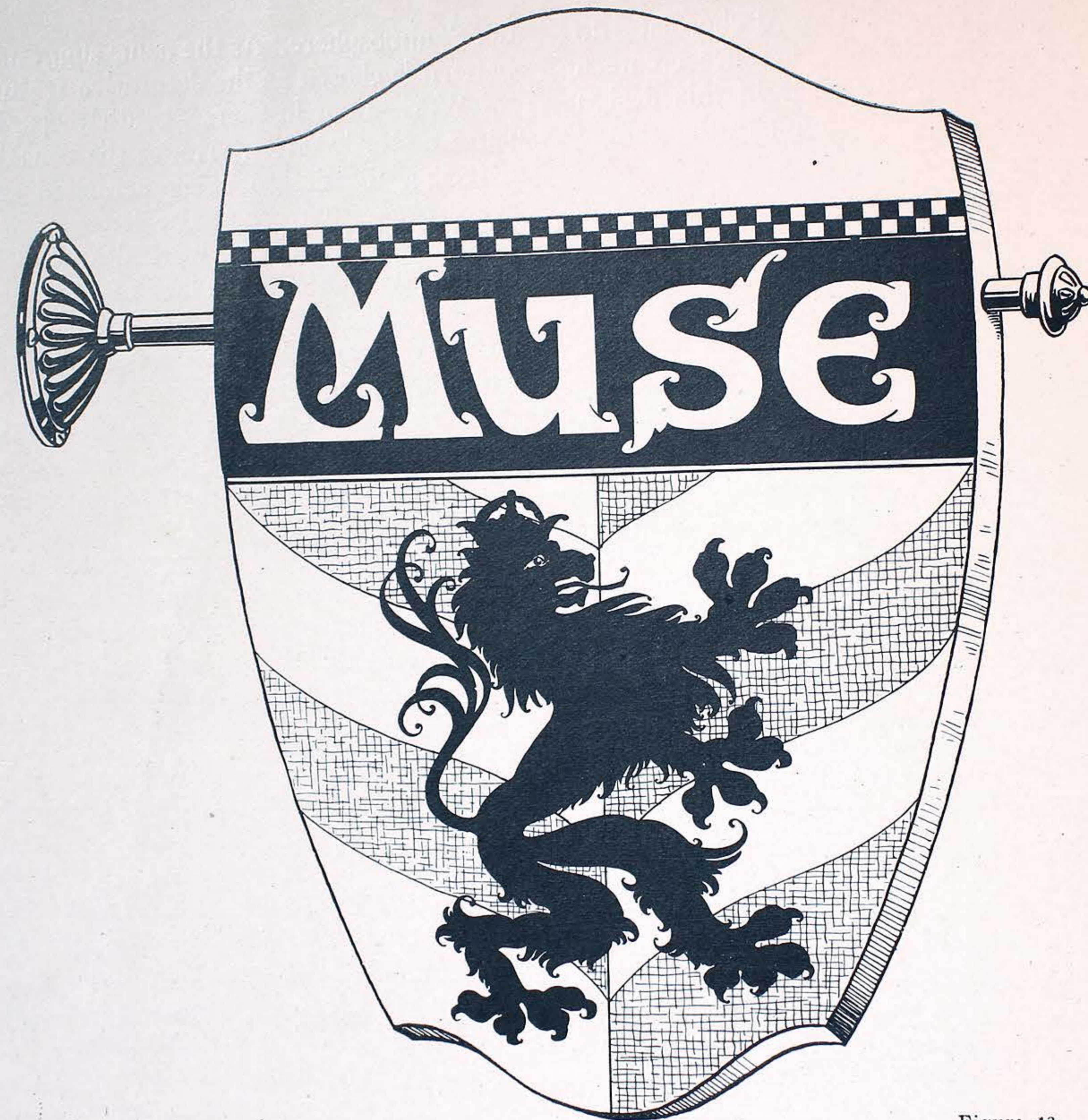
In a sign such as this we have decorative possibilities suggested through the nature of the sign itself, while in many instances we have nothing to denote the style of ornament to adopt.

If there is nothing in our copy to suggest the proper decorative motifs, we must rely upon several other methods, such as cut-out shapes for the outside edges, the use of borders, scrolls, rosettes, panels, and varied color schemes, to carry out artistic effect.

It must be kept in mind, however, that "over-ornamentation" is to be avoided, and even a plain sign is more attractive than one in which decorative possibilities have been overdone.

The very simplicity of this design makes it valuable as an advertising medium, the desired atmosphere being attained through proper decoration.

Figure 45 shows three overhead door panels, each worked out with the idea of being an ornament to the entrance as well as a sign. Space for lettering has been sacrificed to a certain degree to allow for more decoration. The lettering, too, is somewhat out of the ordinary to conform with sur-



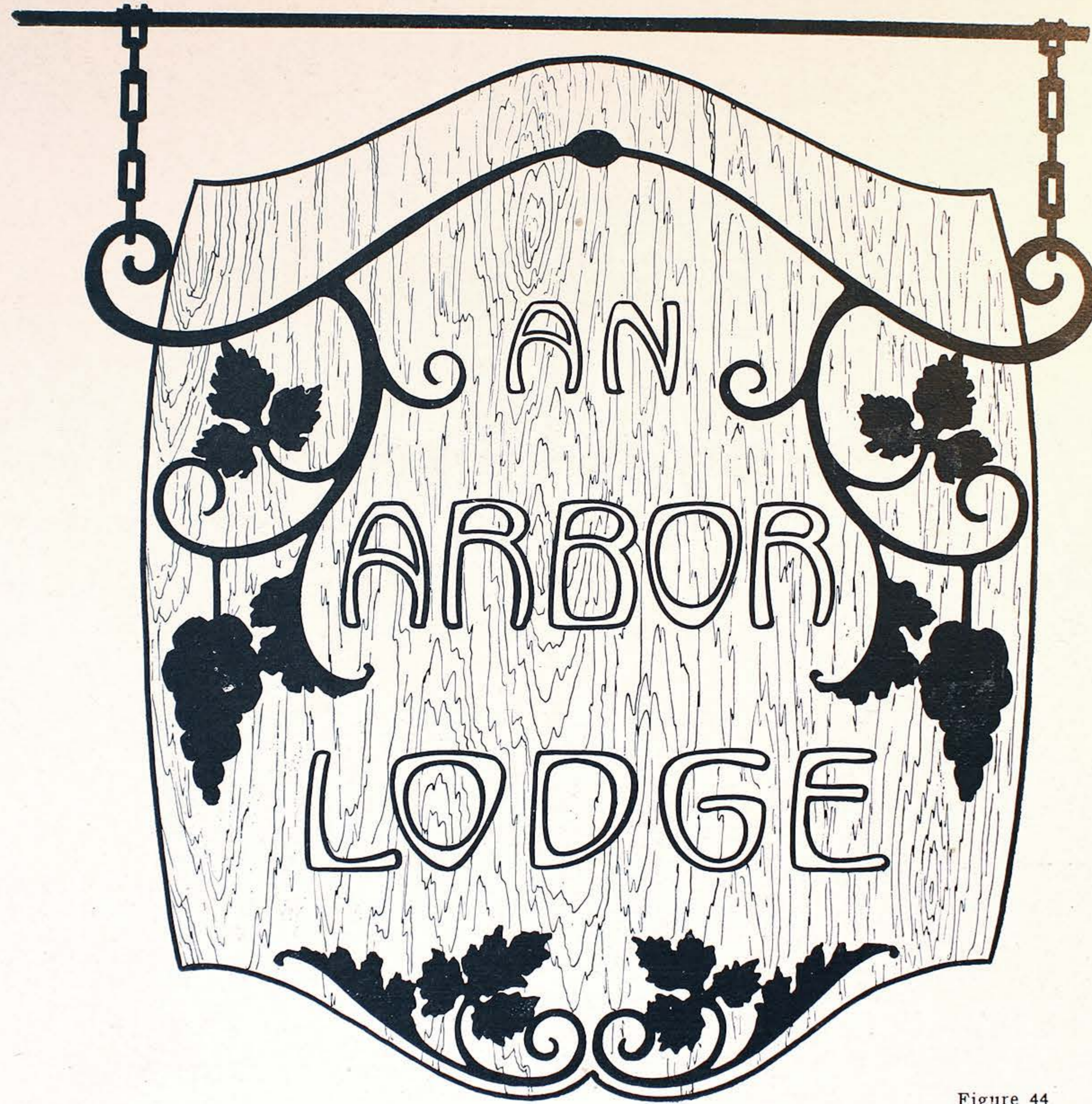


Figure 44

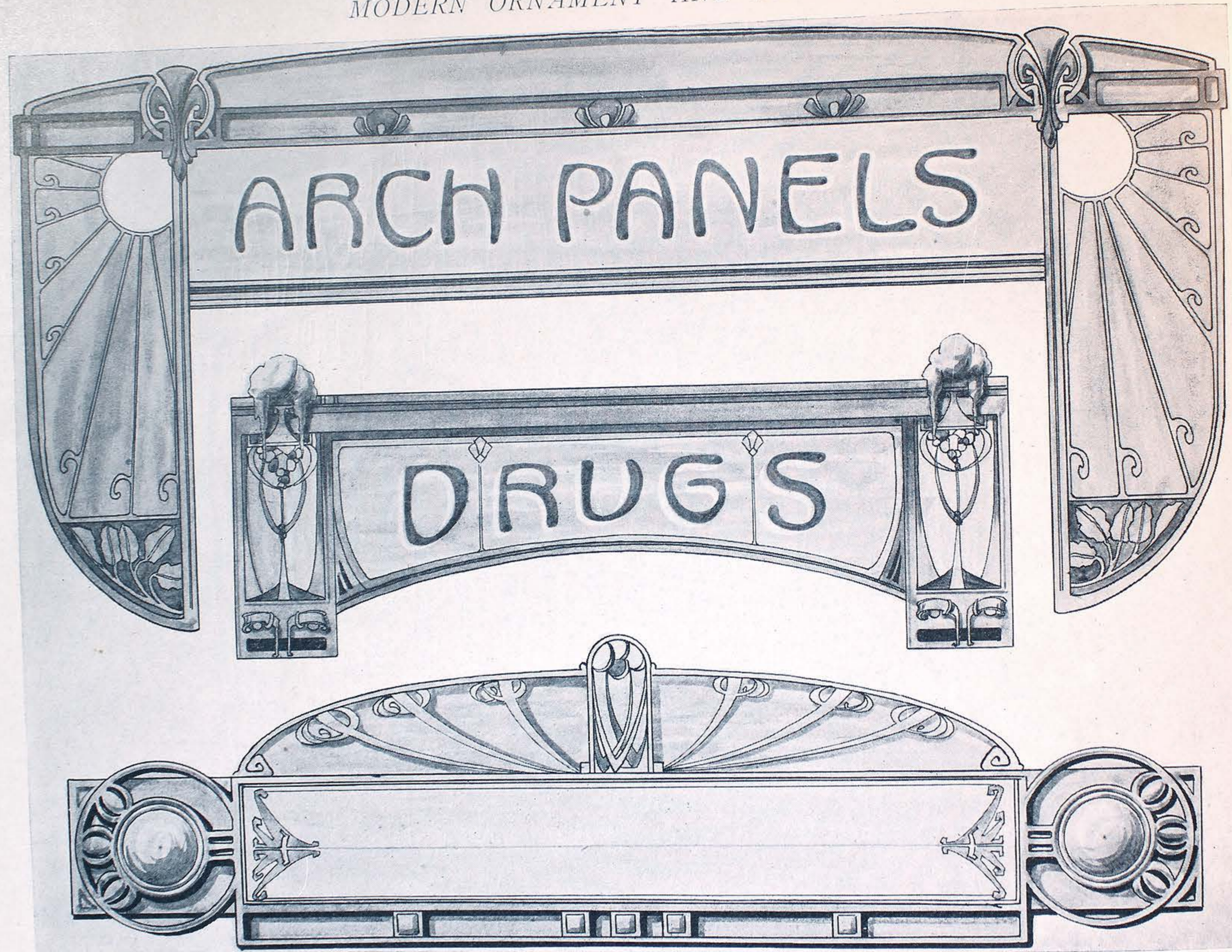


Figure 45

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roundings, yet is very *legible*, an essential to every line of letters.

These signs could be worked up in raised wood or painted in mural style upon a flat surface, using blended panels, with motifs worked in relief. These three designs suggest many ideas to one familiar with color combinations.

Note the designs on the lower panel. The arched circular top is but a triangle worked in curves with the small panel in the center. The scrolls radiate out from this centerpiece to the outer border. The circle on each end is but the section of a rosette, and the panel below the space for lettering is a border idea with some of the squares left out.

The two top designs are carried farther into the artistic field and sections of panels, with varied surface patterns to fill the given outside shapes.

Figure 46 is a reproduction of an actual photograph of a sign worked in several shades of gold leaf and colors.

The location where this sign was to hang required that it be of ornamental attractiveness suitable to its surroundings.

The purchasers also requested that their advertisement stand out prominently to recompense them for the expenditure for such a sign.

It was also necessary to allow a certain amount of space for the privilege ad.

All these conditions and many others often enter into consideration in the drafting of a design.

In making the pattern for this sign the ice cream ad was centered as nearly as possible featuring the firm name "Fairmont" and the product "Ice Cream." The pharmacy or privilege ad was then placed in the next most important position above.

The shape of the parallelograms formed by these two groups of lettering suggested a T-shaped design.

To balance with the horizontal panel at the top something of interest was necessary at the bottom and the picture panel was inserted to play this part.

If the ice cream panel had been extended to the lower part of the glass the name of the product would have been too far from the center.

To incorporate ornamentation into the design and still retain the plain-shaped panels desired for the lettering it was necessary to place this ornamentation around the outer edge.

The arched top was continued around the ends of the pharmacy panel giving the effect of an oval and preventing the pharmacy panel from separating the arched top from the remainder of the design below.

Thus was formed a square-shaped panel containing the pharmacy ad within an oval-shaped panel.

To contrast with this the lower part of the ice cream panel was rounded and the ornamentation about it made square.

The panel containing the picture is also circular with the square effect down each side.

The triangular corner pieces were inserted to fill the remaining space, the outer sides of which conform to the right angle of the corners while the inside diagonal lines sweep in with a bold curve to harmonize with the sweep of the ice cream panel and to contrast with the squareness of the ornamentation surrounding it.

Note the detail work in these triangular-shaped corner pieces, how it sweeps in almost at right angles to the diagonal line for variety.

These diagonal effects are also used in the detail work



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in the curve-shaped panel at the top, and the radiation effect used in the triangular ornament just below the horizontal panel.

So much for the design. The color combination chosen was of cold colors, black being used for the panels for its contrast with the gold lettering, and shades of blue greens for the background behind the ornamentation which was all

carried out in several shades of embossed gold and variegated leaf. The detail work in the embossing makes this sign interesting at close quarters and the color effect and the shape of the panels make a striking contrast at a distance.

A thorough knowledge of the requirements of a sign are often helpful in making the design, and the design is an essential asset in selling the sign.



CHAPTER XVI

Conventional Floral Designs —

Conventional floral designs give to the artist an unlimited field of subjects upon which to construct panels, borders, etc., and may be handled in a general way the same as a geometrical pattern.

Where the design contains lettering and is to be of an advertising nature, the copy should be given first consideration and so placed as to give it prominence in the delivery of its message.

This may be attained by building the design around the lettering as in Figure 37.

Some designs, however, are to be more of an ornamental character with the lettering as a secondary consideration; in this case the layout may be constructed by featuring the ornamental idea and simply leaving open spaces for the lettering where it will fit in well and retain the balance as a whole.

Figure 47 illustrates the relationship of geometrical patterns to floral patterns, both designs being based upon the same skeleton foundation and drawn with the intention of creating an ornamental design.

To arrive at proportion in height the space is divided into three equal distances, the top being occupied by one panel and the two lower ones containing the large bottom panel.

While this is a convenient proportion for this particular design, other designs might require that the space be divided into more spaces.

The lower section of the design is somewhat wider than the top, which gives it the appearance of sitting up, while if

the wide section were at the top the design would have the appearance of hanging down.

This may be readily seen by inverting the sheet which gives the opposite effect.

Here is also an illustration of equalized balance with both sides of the design alike and drawn by the turnover method.

While we may have a mental picture of the design we are desirous of producing, it is almost impossible to conceive a design in detail before executing part of it on paper. So, after the general structure of the design is mapped out creating the panel shapes, it is then possible to proceed with the detail, widening and narrowing the lines at intervals to give variety and adding whatever ornamentation is needed.

As there seems to be no set rule as to the widening and narrowing of lines in a design it gives the artist more freedom in drafting.

In this design the longer lines which cross each other are kept light in thickness to prevent bulkiness, while at the curves and angles both thick and thin lines are used to suit the purpose.

While it is not necessary in drafting a floral pattern to first construct it into a complete geometrical design as is here shown, at the same time it may be to advantage to roughly sketch in the general geometrical shapes which may later be occupied by the floral design.

After the general shapes are established they must then

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be converted into the floral by substituting stems for the light lines and flowers and leaves for the heavy lines.

In this case the floral element used was the morning glory, and, when conventionalized, the leaves and flower take on the triangular shape which, as will be noted, was also used as the shape of our panels.

Much thought and study is required to arrive at a satisfactory arrangement in composition, and, while a floral design may be drafted as pictured here, an entirely different one might be constructed with these same leaves and flowers upon these same skeleton lines, simply by different groupings and varied spacing.

When the general direction lines have been established the placing of flowers and leaves upon these lines becomes a matter of proportion and balance, and each group of flowers and leaves may be considered like panels, one to be balanced with the others.

In Figure 48 is shown the "bleeding heart," conventionalized and worked into ornament and design.

In the upper left of the illustration is the naturalistic or direct imitation of nature form taken from the flower.

In the drawings below the leaf cluster has been modified

and converted into a scroll and also poster ornaments.

On the right side the flower has been turned into purely geometrical patterns following the same general shape or skeleton lines as the flower itself.

In the design both the flower and leaf has been used in their conventionalized form.

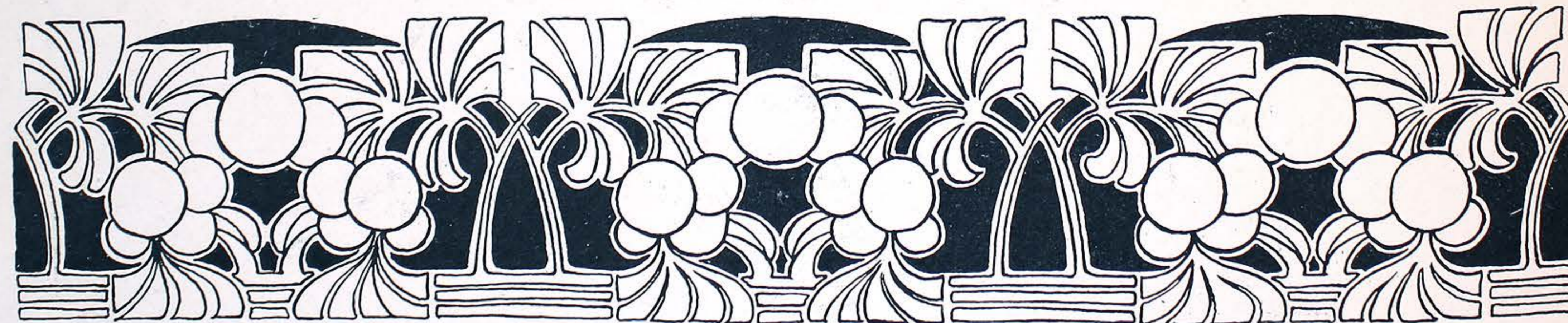
Note the curved tapering section containing the flower pattern enclosing the circle; this idea was taken directly from the curved stem carrying the flower in the naturalistic drawing.

Here also is a very good illustration of variety in design.

Around the outside of this section the broad white mass of each flower contrasts nicely with the more complicated inner side and the curved petals extending toward the next flower give the continuing effect, making this part of the design suitable as a border.

The leaves have been fitted in as a supporting unit and the curved lines across the base added to harmonize with the circle above.

Many flowers lend themselves readily to conventional changes and innumerable designs can be invented such as these and used as practical ideas in everyday work.



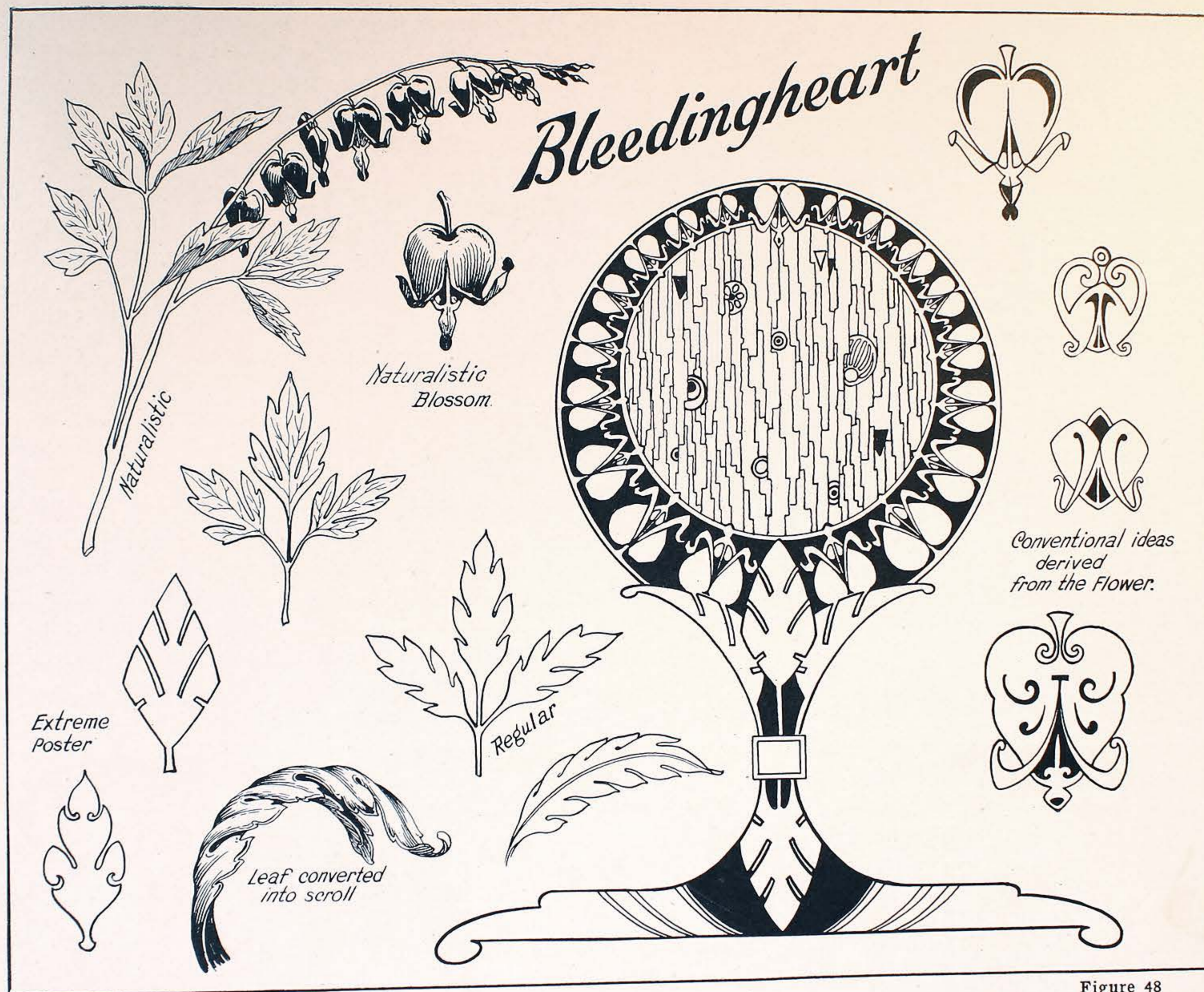


Figure 48

CHAPTER XVII

Space Fillers—

In sign work the "space filler" is among the very handiest units of design (see Figure 49).

Oftentimes it is necessary to leave open spaces at the ends of short lines of lettering; these blank spaces may also occur where panels are used.

In designing space fillers simple geometrical shapes, as shown in figure, may be used, or floral designs on the conventional order may be worked up into very beautiful ornaments.

Flowers offer many suggestive shapes easily converted into practical forms.

In designing these ornaments the *shape* of the open space in which they are to be placed has much to do with their shape.

If the shape be triangular the ornament may also be triangular and in certain cases may be reversed, the wide part of the ornament crossing the triangular open space on the narrow end.

If the space is parallelogram in shape the ornament may conform to the same shape. If perpendicular this space filler

should be well balanced, having the appearance of hanging evenly suspended or being wider at the base, conveying the impression of being well enough supported to stand alone.

A scroll-shaped curve made with the brush, wider in some places than in others, may suffice, while still other spaces call for more intricate patterns.

The surrounding designs, or style of letters, usually call for certain ornaments; *good judgment* should be used in making these ornaments conform to their surroundings for no special rule can be given.

The simplest kind of ornament may fit in well with an *elaborate* design and an ornate space filler may enhance the beauty of a *plain* design.

Judge well the space in which the space filler is to be placed; sketch in first a plain geometrical shape to fit this space and add the artistic touch until the desired effect is obtained. But do not subordinate the surroundings by making the space fillers too elaborate, for they are placed there simply to *close* a conspicuous open space.





CHAPTER XVIII

Decorate Construction —

It is an established fact that the artist should strive to *decorate construction* and not *construct decoration*.

The ornamentation placed upon an object should enhance the beauty of that object and must conform to a great extent to its *construction* (Figure 50).

A decoration suited to *one* object might be wholly *unsatisfactory* if placed upon another of different character.

It would, indeed, be a waste of time to execute a beautiful ornament and then proceed to *find* an object upon which it would look well.

To decorate construction properly the following conditions should be taken into consideration: The *nature* of the object, the *purpose* of the design, the *shape* to be occupied, and the *material* to be used.

If these factors are closely studied and an appropriate motif chosen, the construction of decoration becomes *decorating of construction*.

The old proverb, "There is nothing new under the sun," applies also to decorative design.

An entirely new design is practically impossible of execution, the majority of designs having been created from those that have gone before, from ideas gathered in the past, so the student should not despair if he should find himself unable to create an entirely original design.

Through keen observation of what others are doing, together with study and practice, any person with talent and love for the work should be able to greatly *improve* his ability to master decorative design.

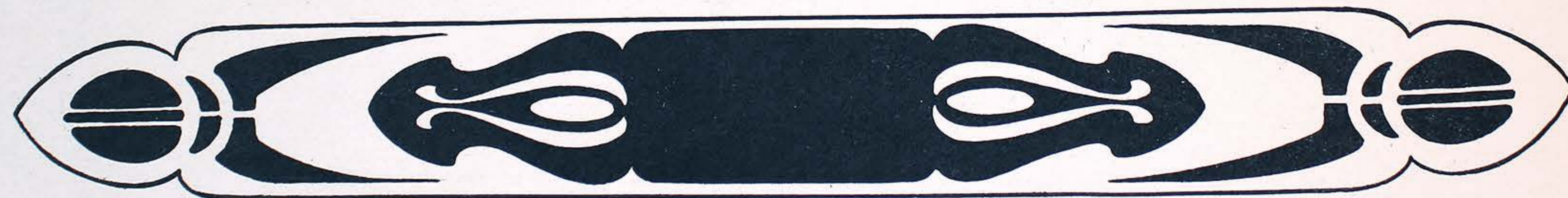




Figure 50

CHAPTER XIX

Color in Design —

The use of color in design is very important and has a direct bearing upon the finished product as much as the shape or construction.

The study of color is of itself a science, and, while a more thorough knowledge of color should be acquired from the many books on this subject, a knowledge of color effects, values and harmony will be of assistance in decorative design.

Different colors have their attractive powers which play upon our feelings much the same as music plays upon the emotions; some are cheerful and stimulating while others create the gloomy or depressing effects.

Light colors create gayety effects while bright colors play strongly upon our feelings.

Colors subdued or grayed down with black or white or mixed with other colors while less powerful, are consequently less tiresome and more dignified and refined.

Reds are the most striking and exciting of all colors and should be used sparingly in design.

Yellows are suggestive of brightness and gayety and yellow tones and shades work probably more harmonious with all other colors than any others.

Orange gives us rich, warm values, while blues and greens the cool, refreshing values.

Colors approaching red, orange and yellow are known as warm colors, while blues, violets and greens are cool colors.

When the value of a color is lighter than the normal color it is termed a tint and may be made by the addition of white.

When the value is darker, made by the addition of black or a darker color, it is termed a shade.

The accompanying color chart shows the colors placed in their respective positions upon the color wheel.

Between any two of the three original colors, red, yellow and blue, is shown the colors derived from mixing these two primary colors.

Their intensity being equal to the distance from one primary or the other. For illustration, taking the red and yellow as the two primary colors to be mixed, the heavier the bulk of red used the closer to the red will be the result. By mixing an equal amount of red and yellow, orange is produced, etc.

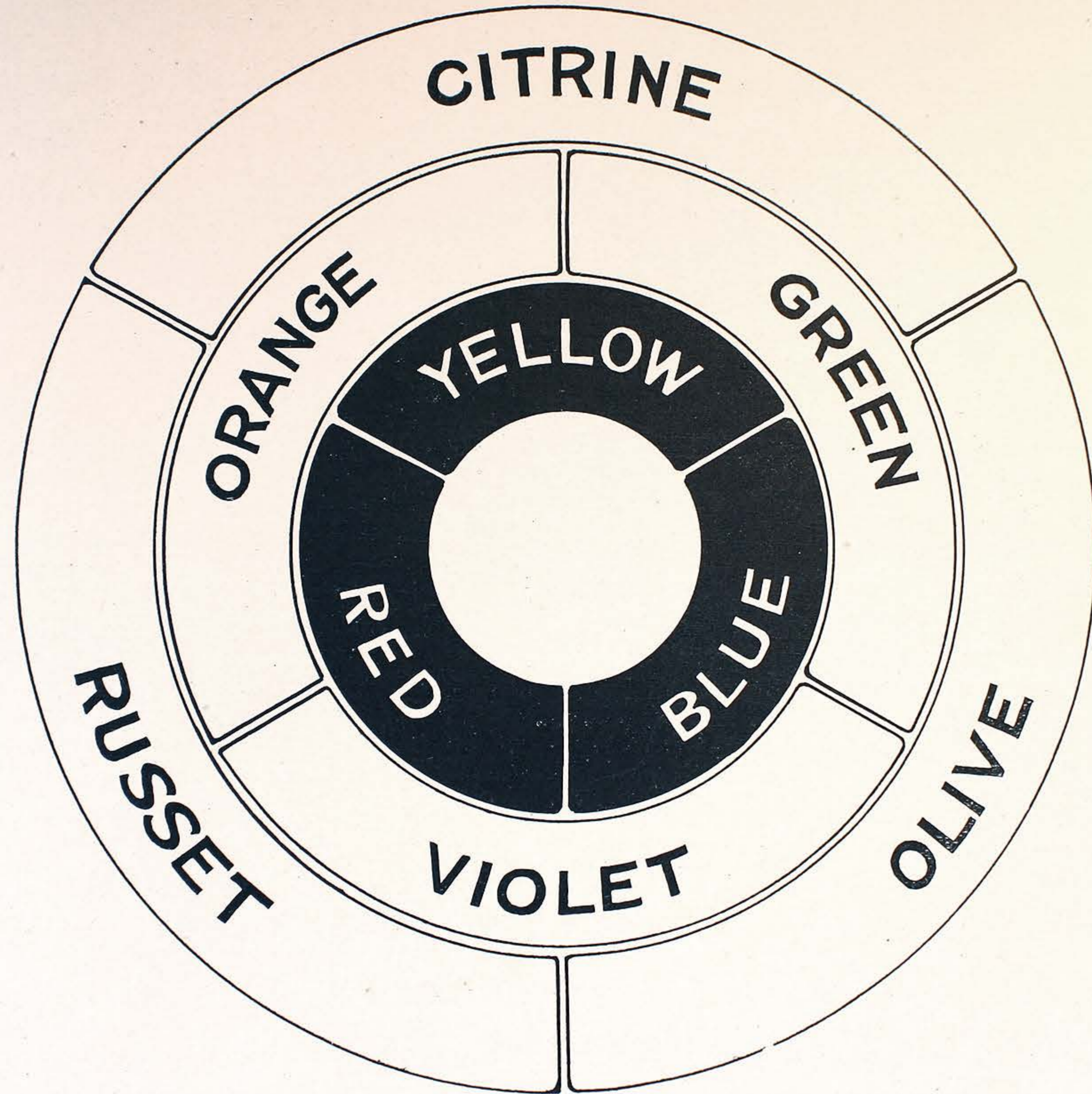
Red, yellow and blue are the primary colors; orange, green and purple, or an equal mixture of the two primaries on either side producing these colors, are the secondary colors.

The three tertiary colors are obtained by mixing the secondary colors together as follows: Green and purple produce olive, green and orange produce citron, and orange and violet produce russet.

Complimentary colors may be found by drawing a line through the center of the color wheel. The colors at each end of the line will be found to be totally unlike, opposite each other on the wheel and opposite in their very nature; what one color lacks the other contains.

Analogous colors are found next to one another on the wheel; for example, red and orange, each has something in common with the other for they both contain red.

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Colors influence adjoining colors to a great extent and care should be taken in choosing colors that will fit in harmoniously with their surroundings.

For example, red and green placed side by side intensify each other since they are complimentary colors, and produce a harsh, discordant effect. To be used together they should be grayed or toned down until a more pleasing effect is obtained. Red with light green or light yellow green becomes at once a valuable color combination in sign work, having both brilliancy and contrast.

A color may be lightened or darkened by the surrounding color. Red placed upon black has the appearance of being lighter than when it is placed upon yellow.

In planning colors for the design the selection depends upon the impression the design is to give.

The unity or completeness of the design will eventually take on the tone or shade of some color when finished, this depending, of course, upon the combination of colors used throughout. If the predominating colors are red and blue the completed design would be of a purplish effect.

Light tints may be used throughout to produce a light colored design or *vice versa*, or again dark, strong colors may be worked in to gain more contrast.

Where some section of the design is to stand out very strong, place in this section the desired color and around it a complimentary color of a lighter or darker tone.

If emphasis is desired in a mild way a tint or shade of the same color may surround it.

Analogous color combinations are harmonious because they have something in common; a design worked up in shades of tan would have a tinge of yellow running through the different colors binding them together.

Numerous color combinations may be made upon this principle.

Colors through their attractiveness create power of attention, pure colors being more quickly noticed than those subdued or grayed.

Tints may cover a larger area than the pure colors without disturbing the color balance.

Dark colors seem heavier in appearance and should be cut down in area to secure the proper effect.

Be sparing with contrasty colors or they will overwhelm the other colors which are similar.

Dark cold colors make satisfactory backgrounds for patterns in warm hues; dark warm colors for patterns in light cold hues.

Balance of color must be observed the same as balance of the design itself. Arrange the dark or attractive colors, if the majority of the design is light colored or subdued, in such a way that variety is secured and the appearance of balance effected.

This effect of balance is like mixing paint—it can only be suggested to a certain extent; it is through experimenting and working with colors that this principle may be learned.

Work for a harmonious color effect as a whole and avoid the clashy, spotty combinations.

If your design is composed of many small parts, more brilliant colors may be used presenting a greater contrast with the ground color.

The bolder and stronger the design, the more subdued must be the colors.

Soft delicate colors slightly contrasting in value should characterize designs for short range, while strong colors,

sharp contrast
distance.

The figure
be more br
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sharp contrasts and large areas are better to be seen at a distance.

The figure or more interesting section of the design may be more brilliantly colored than its ground, which gives a basis upon which to work.

Select the color you wish to occupy this important section; if contrast is wanted, choose a complimentary color and gray it down and proceed to work out through the design, adding here and there other desired colors, keeping in mind the unity of color as a whole and the idea of balance.



CHAPTER XX

Power of Suggestion—

Egyptian picture writings depicting the conquests of kings of that period may be considered the forerunners of our modern poster work. Emblems, designs and symbols were also used to represent the written word.

The greater part of advertising today is illustrated either through picture form or decorative design, more of a tendency to go back thousands of years to the early picture writings before the invention and application of the alphabets.

There are two reasons why this is taking place: pictures are more interesting than lettering, and tell the story more quickly.

The modern trend of buying leans more and more to the artistic, not necessarily to the fancy or exaggerated but to the tasty or suggestive.

As the average buyer has little conception as to the construction or make-up of a sign, it becomes necessary for the artist to prepare himself to be able to interpret the customer's ideas and at once offer suggestions suitable to the occasion.

Of necessity, the size and subject-matter must be given; this subject-matter of itself will generally give some idea as to the nature of appropriate ornament.

Location and surroundings also may be taken into con-

sideration, together with the material of construction.

The distance from which the sign will be read is also an important factor.

It is naturally to be expected that a sign more suitable and attractive than the mediocre, commonplace one should command a better price.

Through the power of suggestion which may be developed by the artist, he is able to offer ideas such as cut-out shapes, odd color schemes, ornamental borders and panels and numerous other possibilities in the decorative way which tend to simplify selling and are more productive of profit.

Learn the value of decorative design in all its branches, keep it constantly in mind and offer it daily in the way of suggestion and not only much satisfaction and enjoyment but more profit will be the result.

Some may make the statement that decorative design on signs does not pay, but at the same time will stand and admire an artistic piece of work.

It is true every sign turned out does not call for an elaborate design, but many signs are made plain and sold at a fair price which could be made much more productive of profit if a more elaborate design had been suggested.

Wind

Of late greatly increased in importance in the various departments of the business.

This class of signs is valuable, and, as a rule, profitable.

Process signs and the use of color are possible for some very profitable results.

Window signs are becoming more and more important in the business.

The business signs are the all-time favorites of the window display in the store. They are being used in increasing numbers in the window display in the store.

A spot sign is a sign which catches the eye of the customer. It is the object of a sign to attract attention. It is better than the sign which is not seen.

Where the sign is placed on the outer edge of the window, dull color, and a plain pattern should be used.

CHAPTER XXI

Window Decorations—

Of late years the demand for window decorations has greatly increased and has in many localities created new departments in many sign establishments.

This class of work is not only very interesting but profitable, and, as a side line, works well with the sign business.

Processed Upson board lends itself well for cut-out designs and the various art wall papers on the market make it possible for those not familiar with picture work to construct some very interesting backgrounds.

Window displays should be well studied before commencing with the design.

The background of the window and the lighting effects are the all-important factors to be considered. If the back of the window is dark, care should be taken to work up the display in colors which will show up against this back, keeping in mind harmony of color to show off the goods displayed in front.

A spot of bright colors in a dark window will at once catch the eye and attract attention to the window. There the object of a display should end, for if it is more attractive than the goods displayed it will detract from the articles for sale.

Where an array of strong colors is arranged around the outer edge of a panel display, the panel should be of some dull color, or, if a figured pattern is used the figures in the pattern should be very subdued.

If a vivid display of colors is used in the panel, large areas of plain color should surround it.

By cutting out frames, shapes, etc., from wall board, veneered board or lumber and covering with polychrome work then using ornamental paper, cloth or painted pictures for the center panels many beautiful and attractive displays may be created.

Painted panels for window displays should be handled in a bold, free manner on the poster order and worked for the general effect, for detailed drawing demands close inspection and will detract from the goods shown.

Tassels, cords and ornaments add charm to displays. Large wood tassels may be turned out at the mill on the turning lathe, and, where used on flat surfaces, split in halves.

Ornaments may be made up in plaster of paris. Many small cake and jello pans of various shapes may be purchased which make splendid moulds for ornaments; simply grease the inside and pour in to the desired thickness and imbed a piece of wire while mixture sets up to fasten ornament on with.

If one is adept at modeling, ornaments can be modeled in clay and plaster forms made. Cakes of paraffin and even large potatoes may be carved into various shapes and plaster moulds made from them and afterward making plaster ornaments from these moulds.

When making moulds for plaster ornaments always bear

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in mind that the ornament must come out of the mould and construct the opening end wider than the other.

In making a plaster mould from a model, after the mould has been taken off the model, cover inside surface with several coats of shellac and grease well before pouring the plaster for the finished product.

Papier mache is also valuable in display work, making it possible to construct most any shaped object or form. For this work a heavy grade of common building paper is used. Construct the general outline or form of wood strips, cover over this with chicken wire, which may be moulded into most any shape and fasten down.

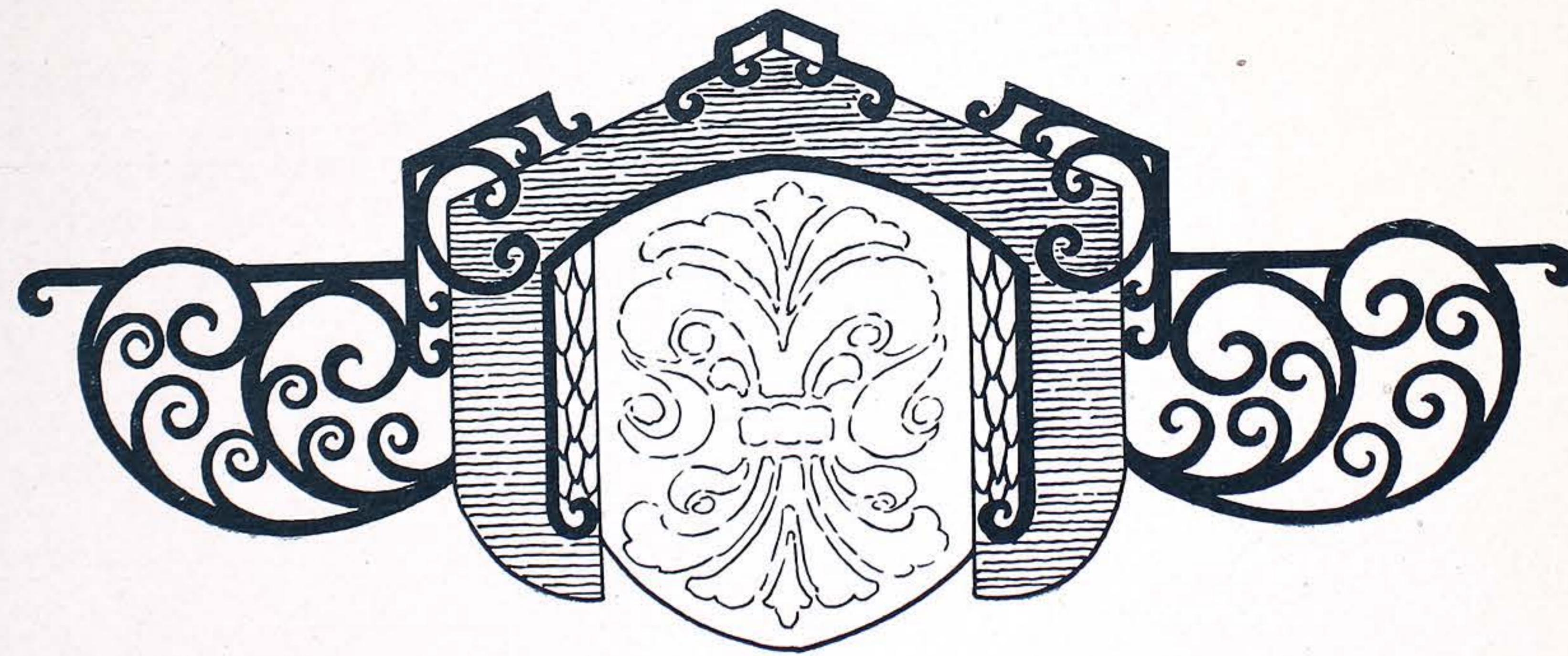
Tack muslin over surface of wire and where wire bends down making a concave sweep tear muslin in strips and thread back and forth through the openings following the sweep of the surface.

After surface is completely covered with cloth forming

the contour desired, give cloth coat of glue size. When dry, mix common wall paper paste, tear pieces of building paper into convenient sizes, dip in the paste, and apply to the cloth covering entire surface. When this first application of paper is dry, proceed with another coat, applying as many thicknesses as desired. The last thickness should be pasted only on the under side, leaving top of the paper clean. Cover this paper with shellac and paint.

As window backgrounds, plaques, etc., consist mostly of panels, experience in panel designing is necessary, and, as usual, the general outline or shape, as a whole, should be the predominating feature and not the detail.

When surrounding window panels of this order with frames, brackets, structural borders, etc., it is advisable to confine the general shape of the panel to some plain design using the elaborate display or cut-out shapes around the outer edge of the frames.



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CHAPTER XXII

Polychrome Work—

Polychrome work as the name implies is the handling of more than one color through the process of blending or stippling.

It is necessary, to get the rich, rough effect like that used on frames and furniture, to apply some substance to the surface which can be made to stand up with a rough finish over which the colors are placed.

As this has become a very popular finish in decorative work in the last few years, although not a new process, for the Chinese have used it to cover their furniture, vases, etc., for centuries, there are a number of formulas for mixing, a few of which are outlined below.

Two effects may be obtained in this work: First, the stippled effect on flat surfaces, and the raised effect placed either upon the raw surface or over this stipple.

To produce the raised effect it is necessary to model by hand or use the relief bulb, a rubber bulb with a metal nozzle through which the substance is squeezed to make a line.

This instrument is indispensable in polychrome work for only through its use is it possible to model designs, flowers, etc.

All work should be done on the raw material, wood, beaver board, etc., being most commonly used. It is sometimes advisable to give this material a heavy coat of glue size; common ground glue boiled in water proves satisfactory, and, when thoroughly dry, apply the substance.

Where it is designed to use the raised work alone the following formulas may be used:

No. 1. For temporary work the most common but least satisfactory of all is cold water calcamine mixed with water and applied through the bulb. This has a tendency to chip off if roughly handled, but works well on cardboard.

No. 2. Plastico consists of one pound plaster of paris, one-fourth pound dry white lead, two tablespoons of bicarbonate of soda; mix with water and apply.

No. 3. Common cold water putty sold in powder form is very practical for wall board and easily applied. In mixing for the bulb, add the powder to the water and stir; this method forms no lumps. Surface should be moistened before application.

No. 4. For stippling flat surfaces a more adhesive substance must be used.

White lead thoroughly mixed in a varnish dryer to cream consistency; plaster paris slowly added to make a heavy paste.

By adding color to this formula, and when dry, brushing over the high spots with gold bronze, makes a beautiful, quick effect and is permanent when used outside.

No. 5. The Gesso formula is the most practical for both stipple and raised work but is more difficult to make.

To two quarts of boiling water add a handful of white flake glue, then same amount of common ground glue. When thoroughly dissolved, add one teacup of boiled linseed oil and stir in well. Then pour in four tablespoons full of powdered

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resin dissolved in gasoline, and after stirring ten minutes strain off the surplus which forms on top.

After this combination has thoroughly boiled, stir in whitening to proper consistency and add a small amount of Venetian red dry. This gives it a reddish body and is not so noticeable if knocked off as the white would be.

The thickness can only be learned through experiment. Apply this mixture while hot with an old stiff brush and stipple as applied, giving it a few minutes to set up. If a real coarse stipple is desired the mixture must necessarily be thicker. After the surface is stippled and allowed to dry, draw in the design with charcoal, thin the mixture to a thick cream consistency just enough to run through a funnel and fill the relief bulb.

Apply over layout, and if it is desired to model flowers, etc., outline same and fill inside with an extra amount, modeling with the fingers as you go. Keep mixture hot at all times when applying.

Flat stippled surfaces may be lightly sand papered before the raised work is applied.

After the design has thoroughly dried, which takes about four hours, the gold may be applied.

For a real, high-class job it is necessary to airbrush the gold on, and if it is to be burnished, dissolve burnishing bronze, either gold or silver, in a small amount of wood alcohol and mix in a solution of water and white flake glue.

This is best applied while still hot and dries in a few minutes. To burnish the high spots use an agate burnisher, sold by paint houses, and rub over entire surface, brightening all points coming in contact with the burnisher.

Airbrush over all gold a thin coating of clear gilders' lacquer.

Flat colors ground in japan and thinned with turpentine may now be layed over entire design and wiped off permitting the high gold points to show through.

If an airbrush is not at hand large enough to carry heavy fluids, and a burnished effect is not desired, proceed as follows:

After the composition is applied and dry, shellac entire surface twice. Size in with a gold size, and when the proper tack or stickiness forms, rub on the dry bronze and dust off surplus; then apply the colors as above. Either bright bronze or lining bronze may be used here; colored bronzes also make beautiful effects.



Proces

The artist for repetition laid one over with the same

A very sa as follows: S sired size, lea covered the d wipe dry. U down about o moist and lyin sary to thoro frame in this the color is to to attain the d and water is a

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Proceed to the desired de of the stencil across, for it

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CHAPTER XXIII

Process Stencil—

The artist will find the tie-less stencil a very handy device for repetition in ornament, and where several stencils are laid one over the other, numerous effects may be obtained with the same stencils by the changing of colors.

A very satisfactory method of producing this stencil is as follows: Stretch 9XX bolting cloth upon a frame the desired size, leaving margin enough to retain color after it has covered the design. Wet cloth thoroughly with sponge and wipe dry. Using common white show card color thinned down about one-third, stroke lightly across cloth while still moist and lying flat. Do not rub the color more than is necessary to thoroughly cover or pin holes will appear. Leave frame in this position until color is dry. If thin spots appear the color is too thick. Some experimenting may be necessary to attain the desired result, but if the proper mixture of color and water is applied the surface should be smooth and even.

Trace or pounce the design on the back of the cloth in the reverse or reading from right to left.

Proceed to cut in the design or paint out all sections except the desired design. In cutting in the design on the back side of the stencil pin holes are avoided when squeegee is pulled across, for it wears upon the cloth and not the paint.

For cutting-in color mix one part of black ground in japan with one part of white lead, beat up well and add slow finishing or spar varnish, thinning down much more than ordinary paint.

This makes a tough, elastic color which penetrates through the cloth and eliminates cutting in on both sides. Do not add turpentine or oil, for turpentine kills its adhesive power and oil creeps out over the edges.

When thoroughly dry, wash out water color and stencil is ready for use.

If pin holes appear while using stencil touch up with shellac, which dries immediately.

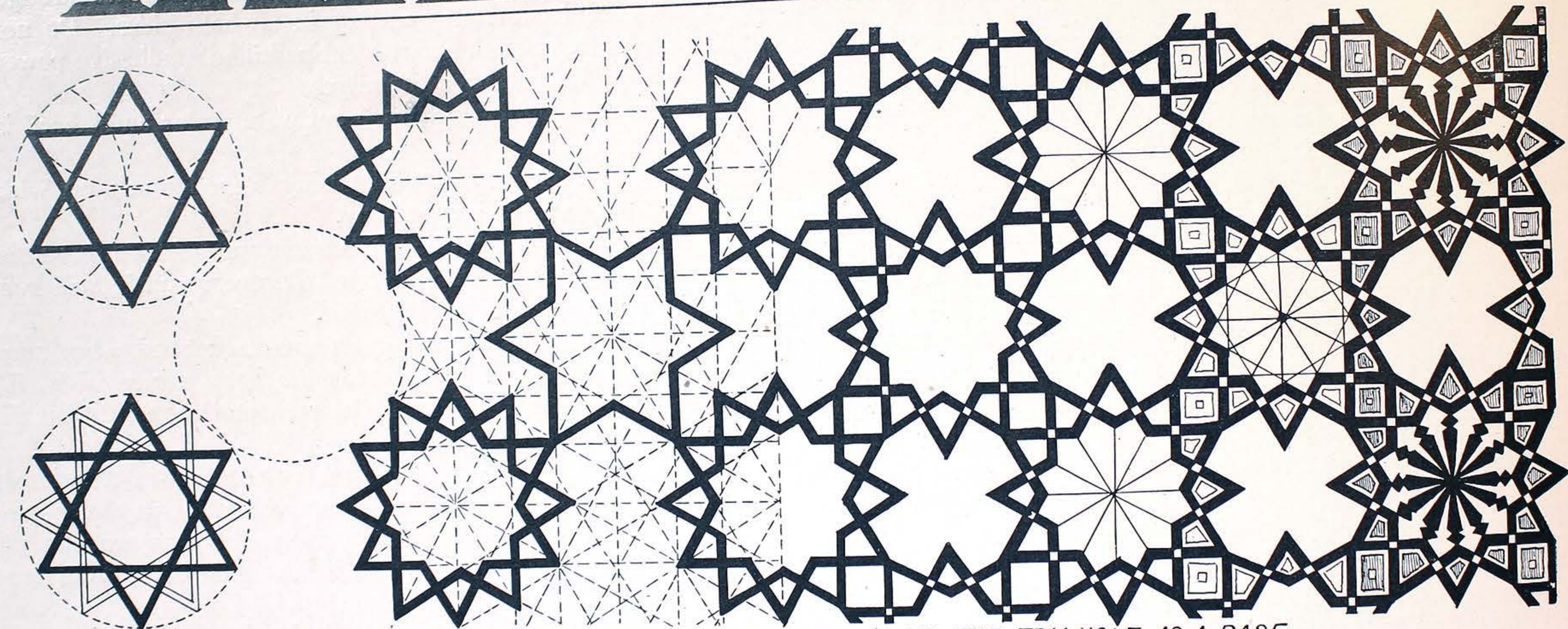
This stencil can not be washed out and made to serve the purpose on another design, but if properly made will run from two to five thousand designs.

Stencil colors are common on the market today but may be made by using white lead as the base, mixed with oil, finishing or slow varnish and a small amount of fat oil, if desired.

Place stencil upon the material with the cut-in or painted side down, in the proper position, pour color in along one side, and with a rubber squeegee or piece of heavy cardboard pull the color across face of the cloth forcing down as design is crossed.

If color is properly mixed the design is transferred evenly through the open mesh; if too thin it will spread out and not stay confined to the design, and if too thick it will clog the mesh.

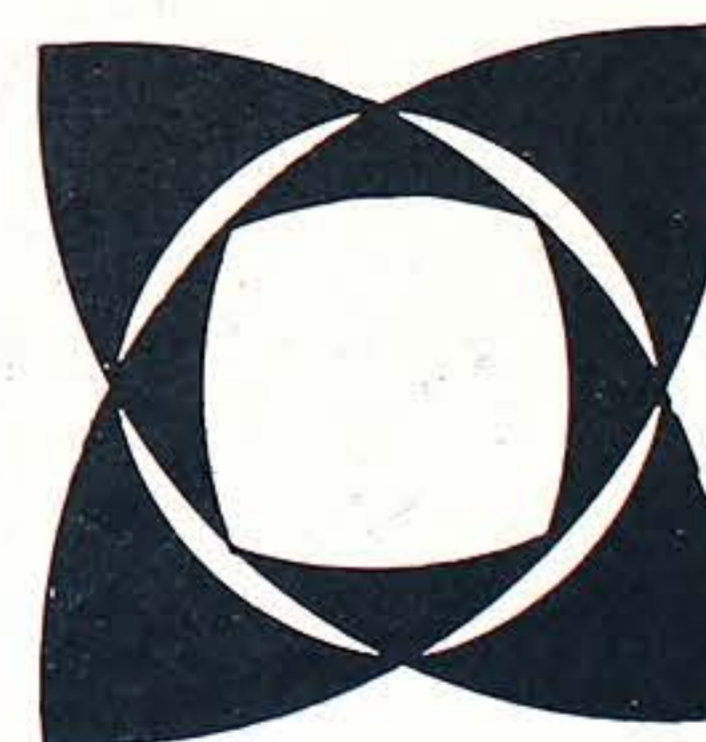
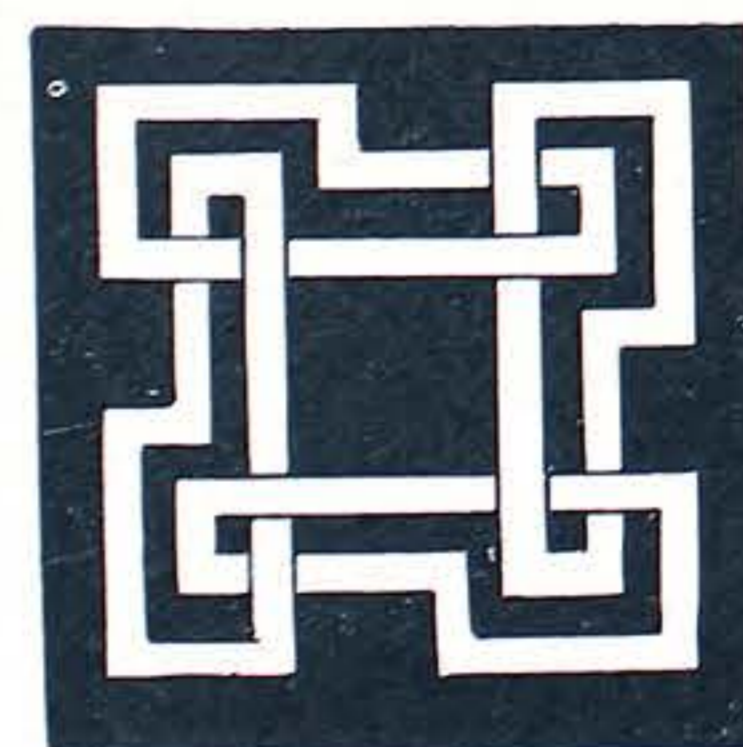
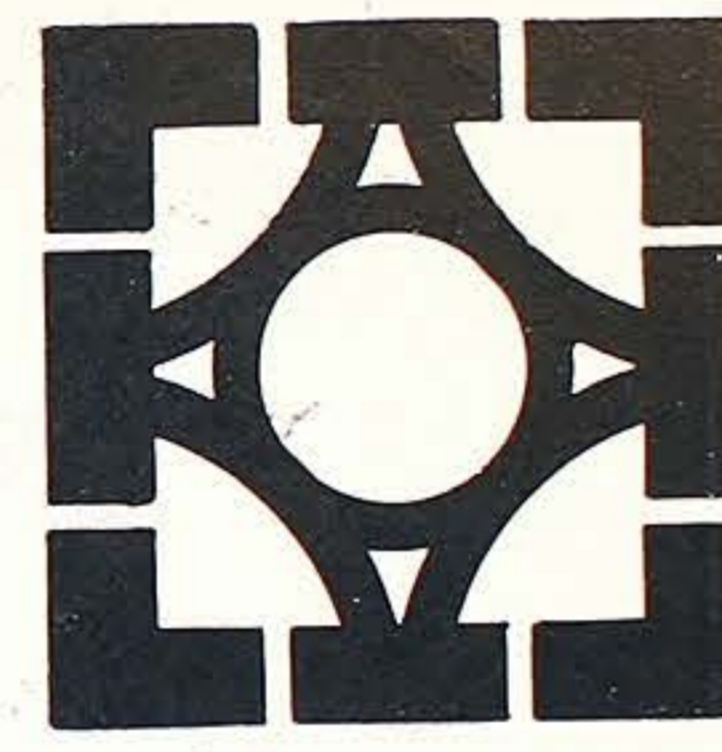
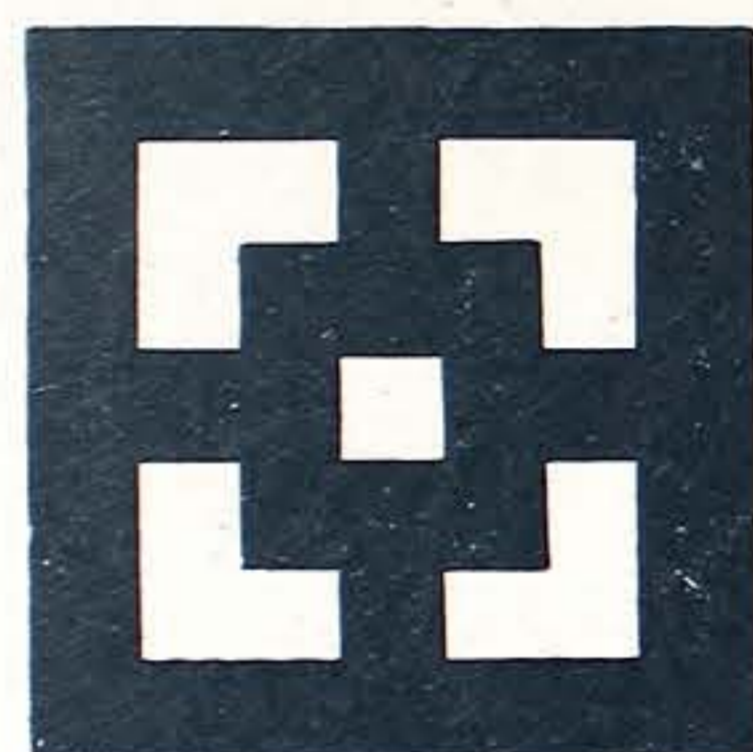
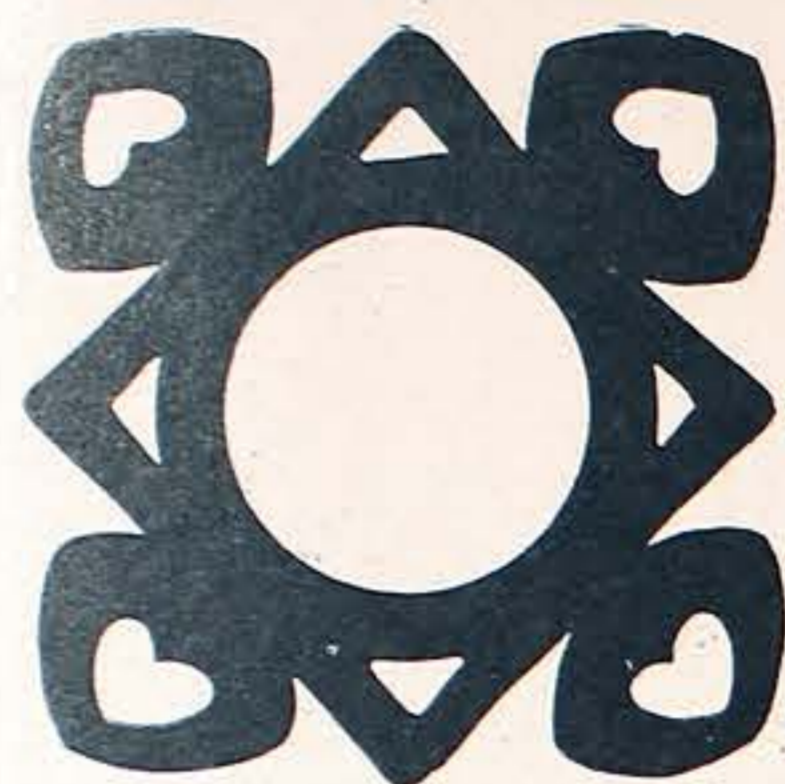
This stencil proves invaluable for repeating border and surface patterns as well as lettering.



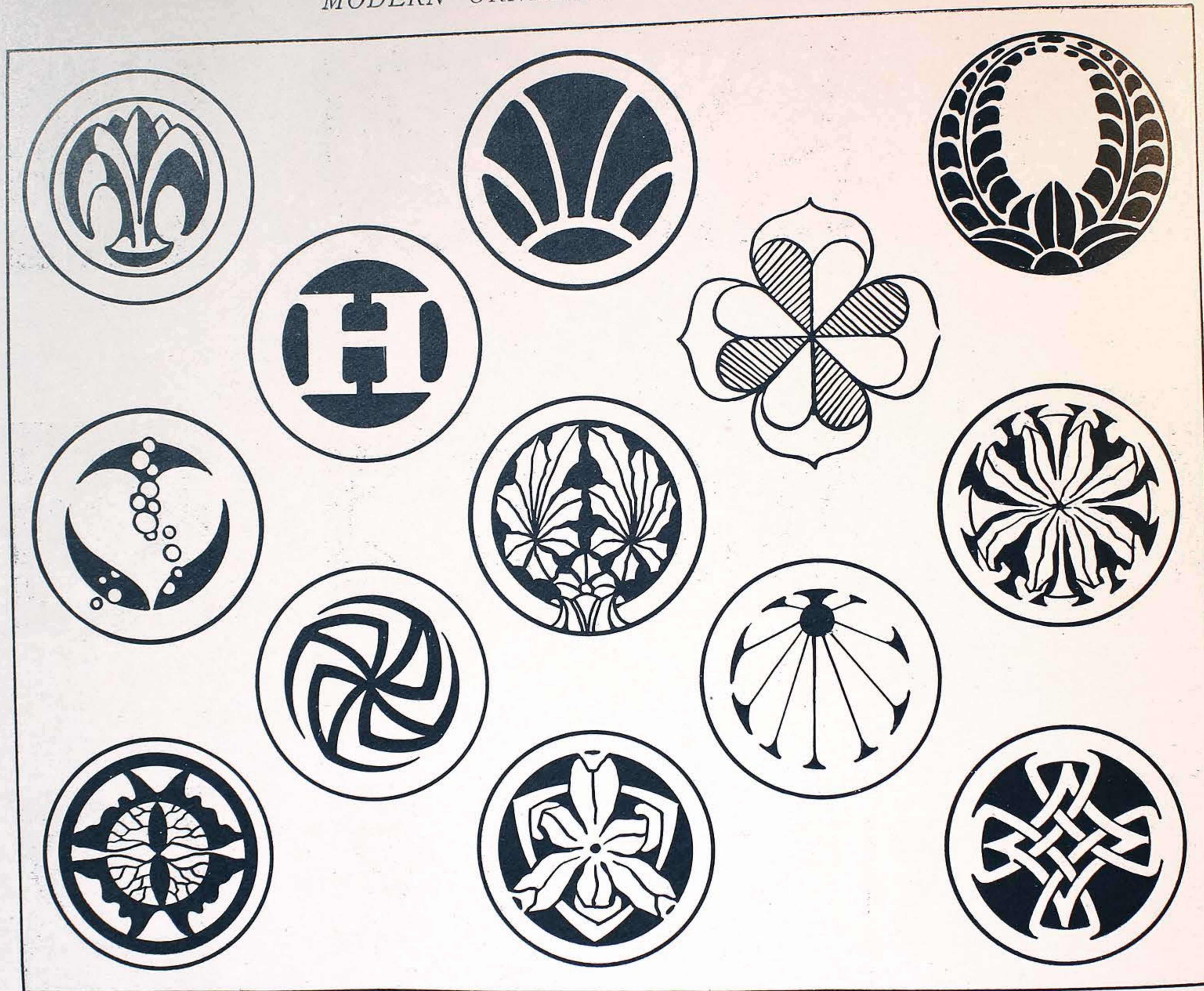
MOSAIC PATTERN WORKED OUT UPON THE NET USING THE TRIANGLE AS A BASE.



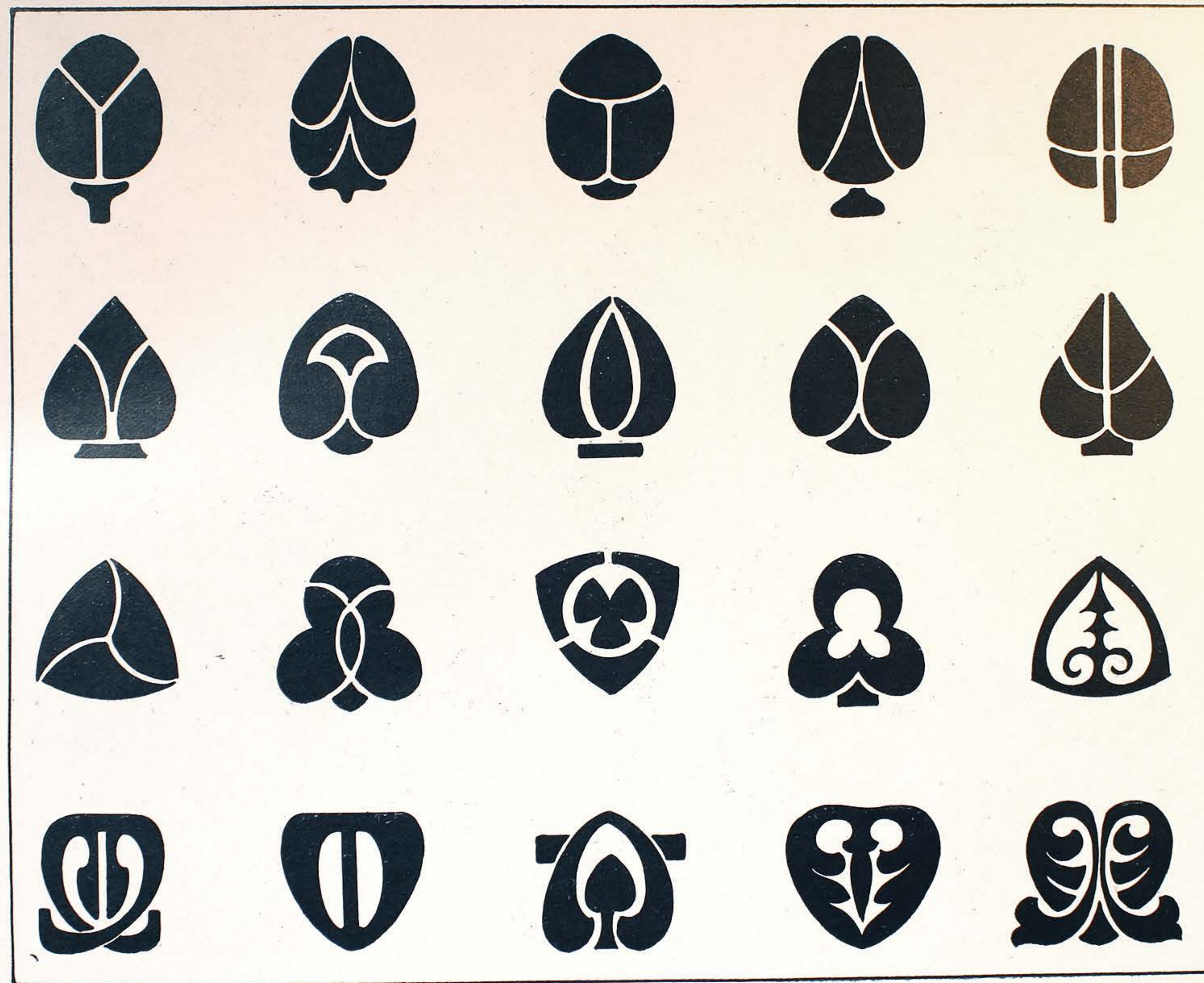
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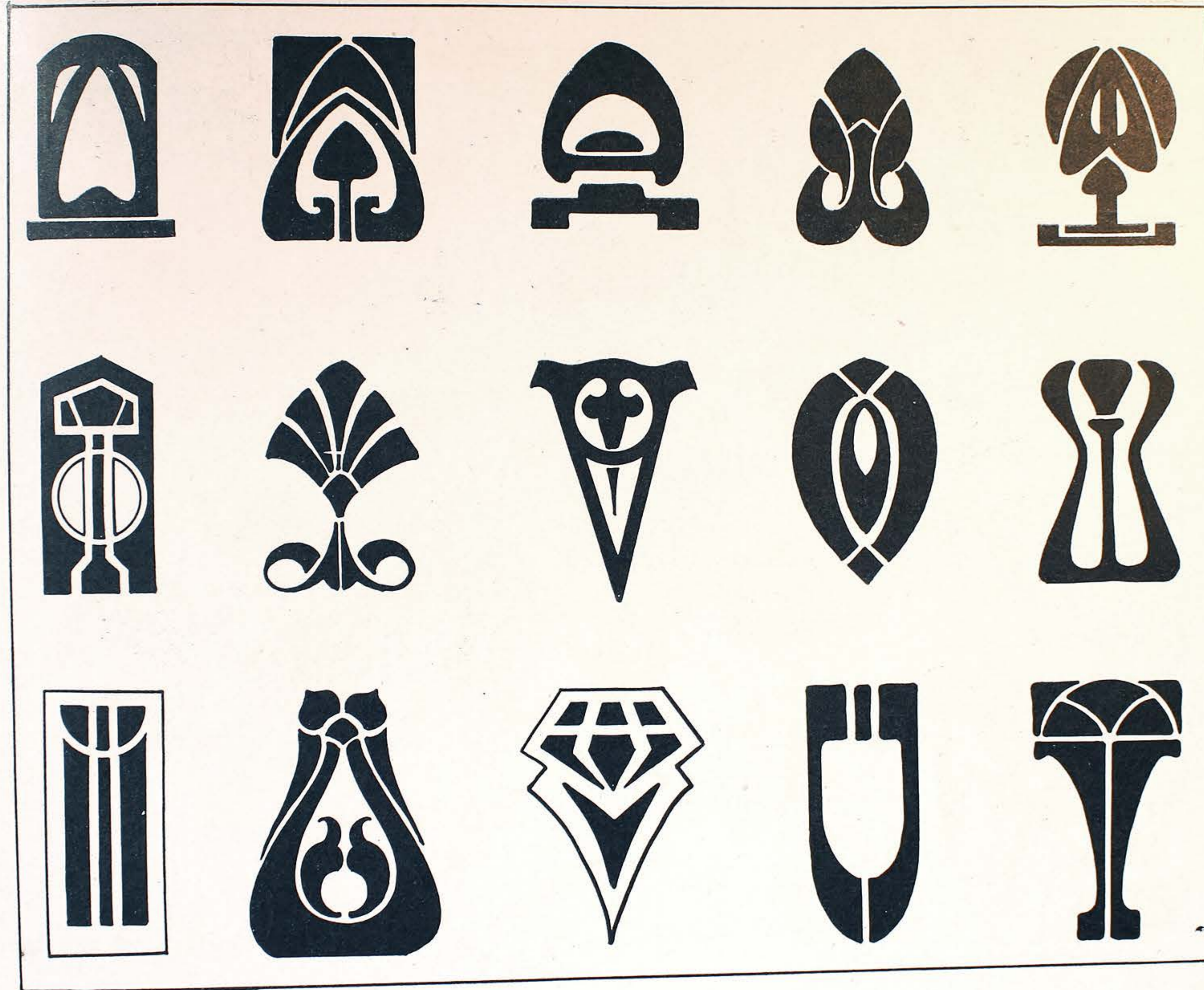
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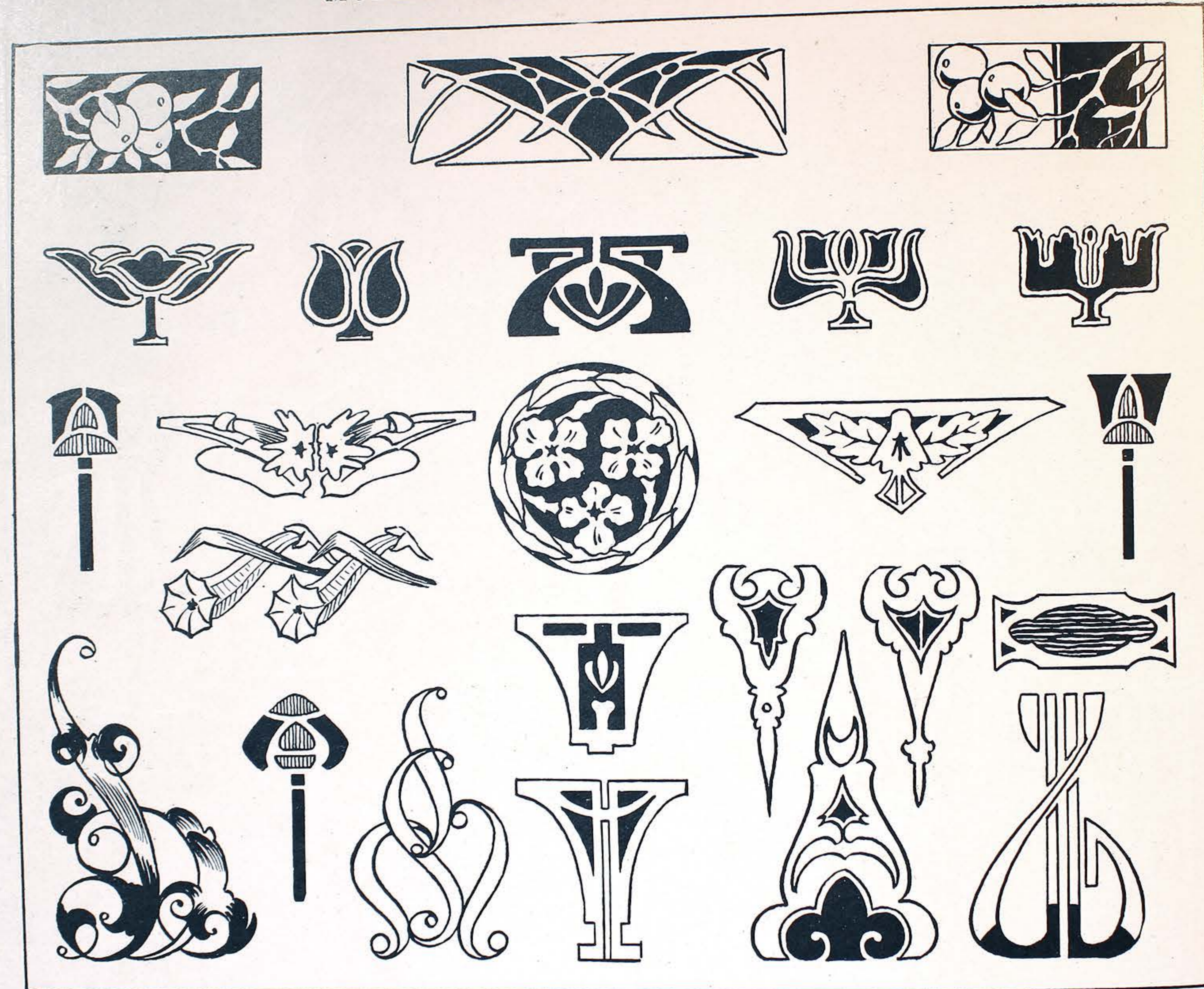
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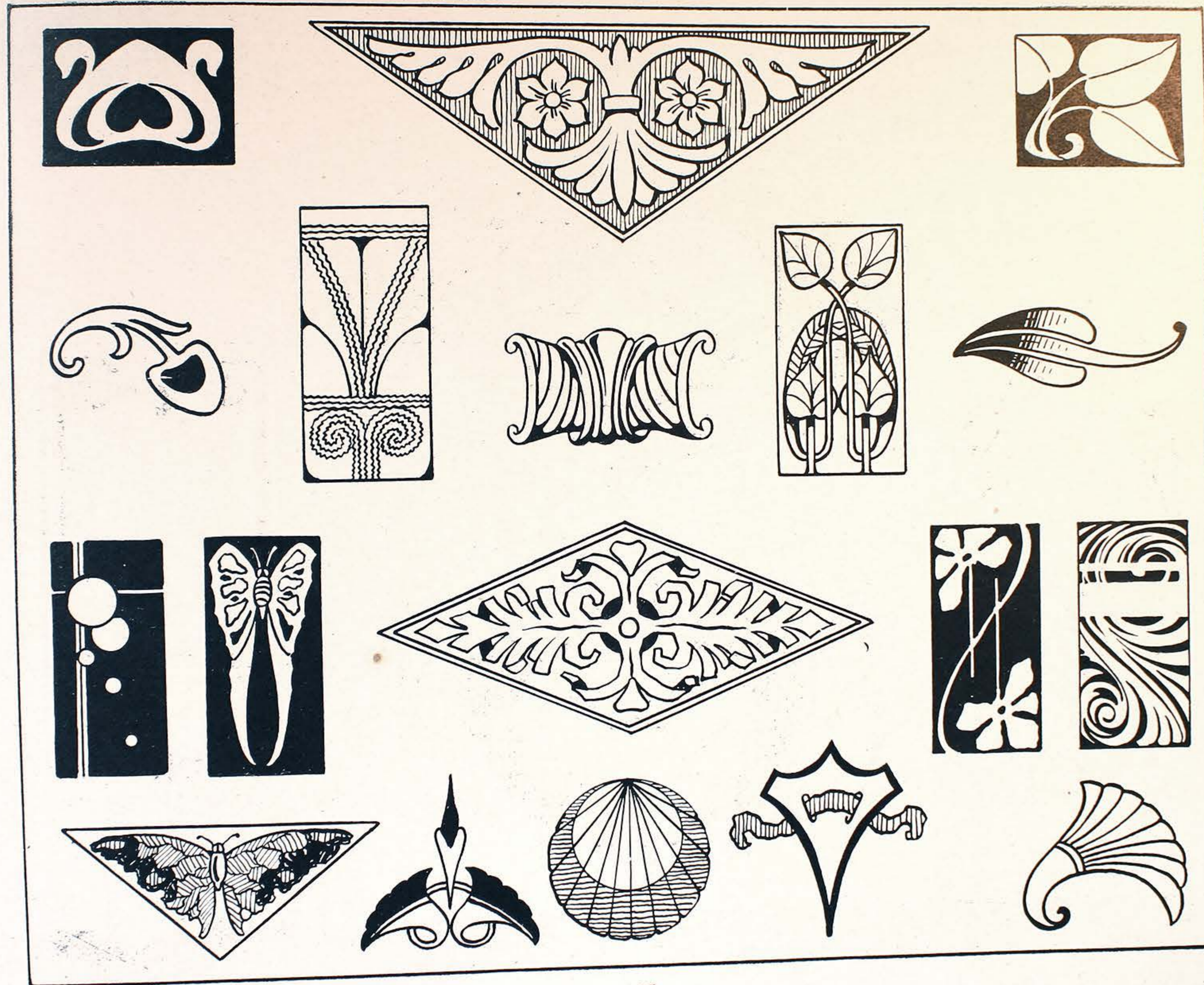
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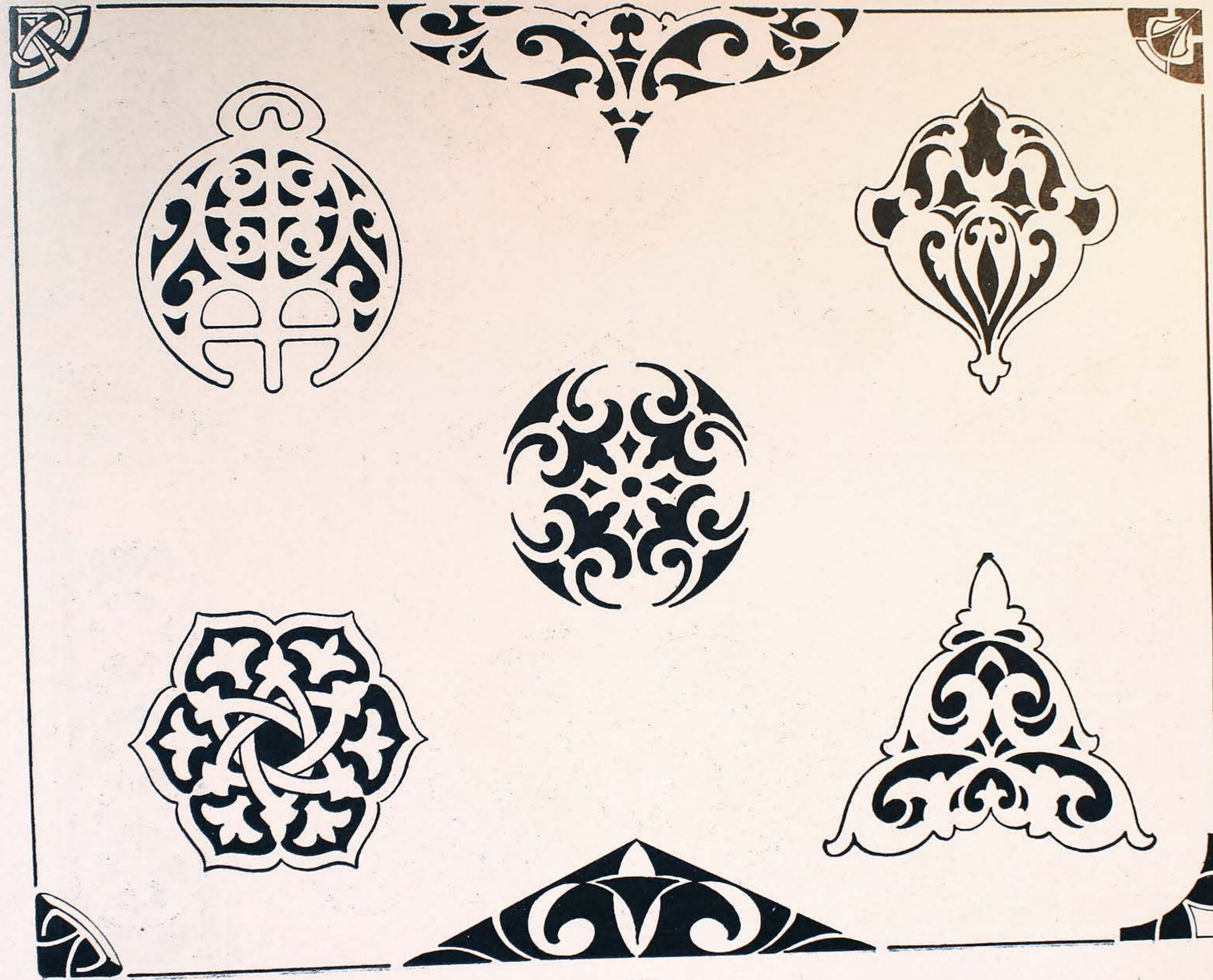
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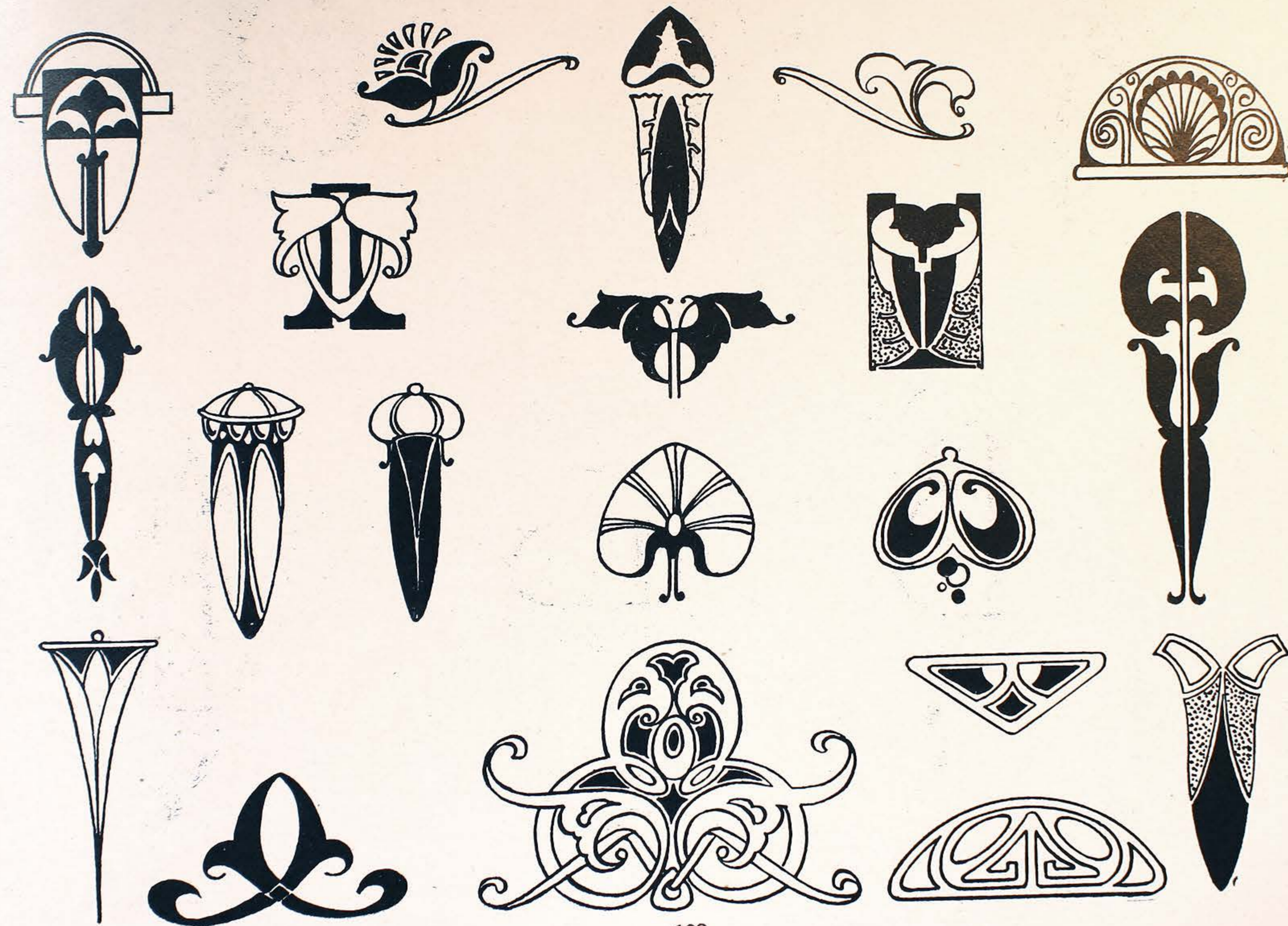
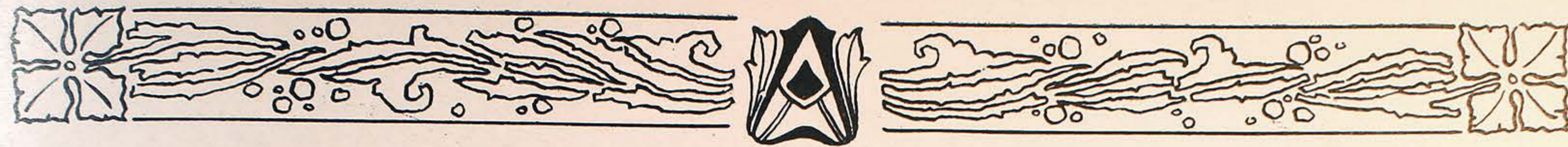
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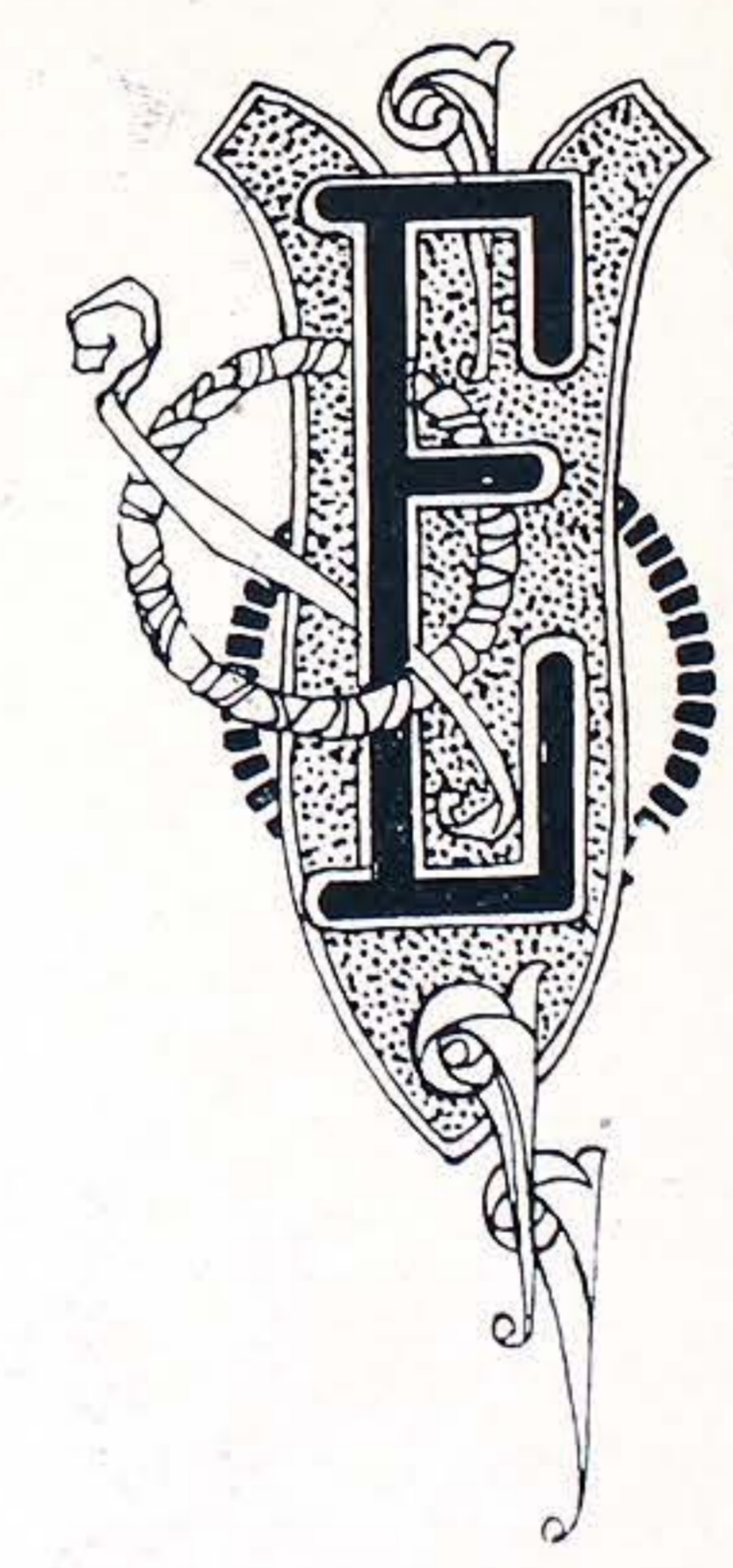
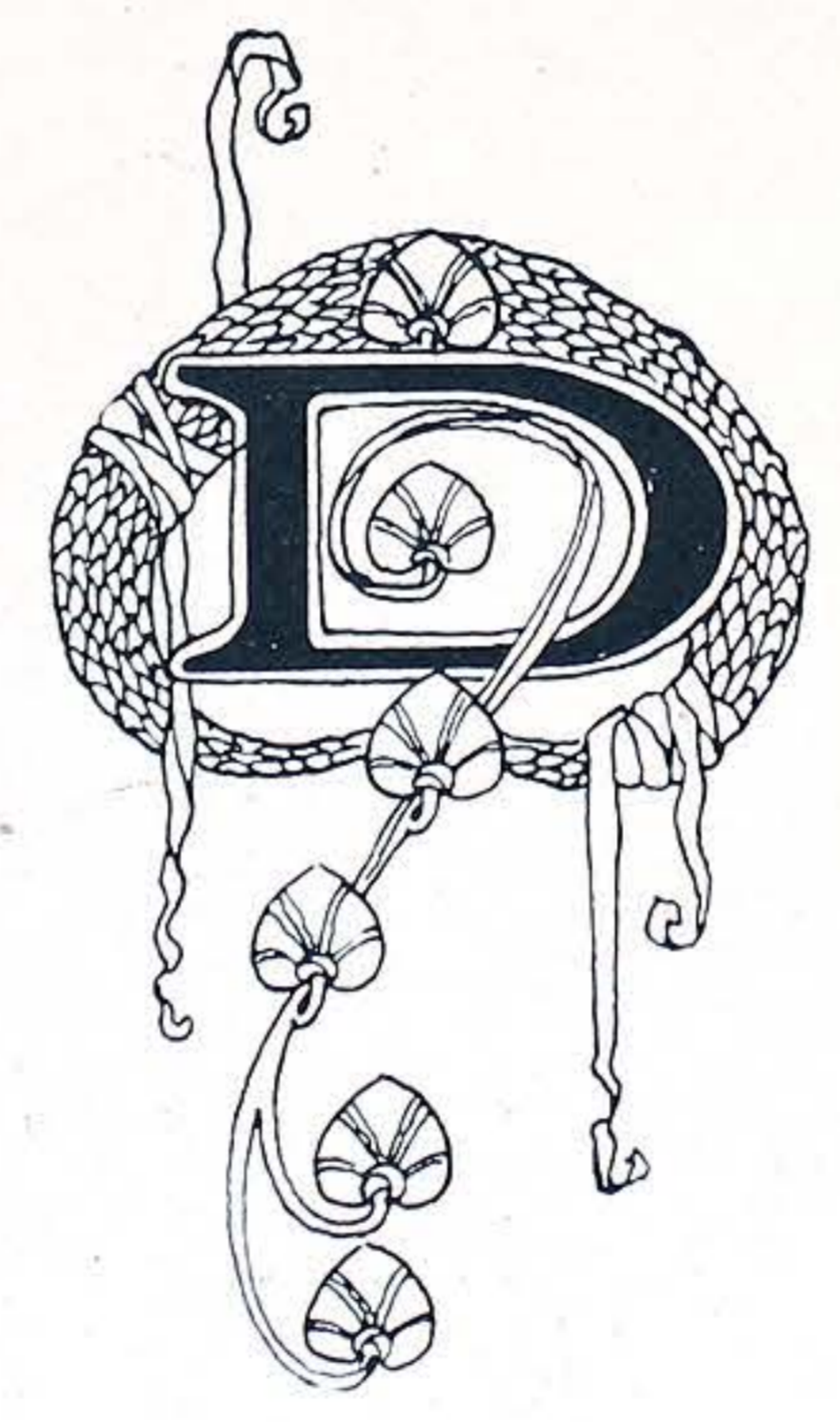
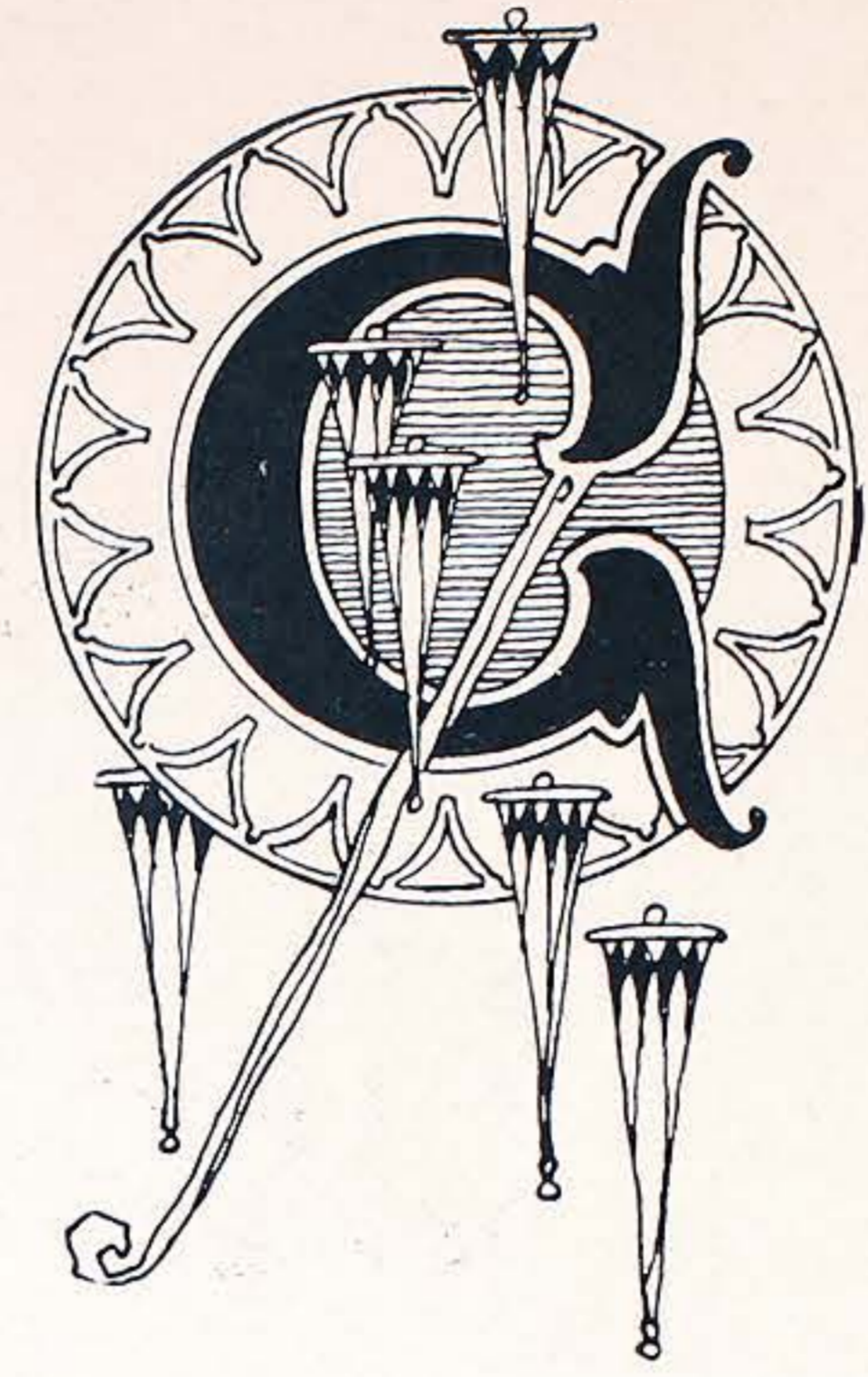
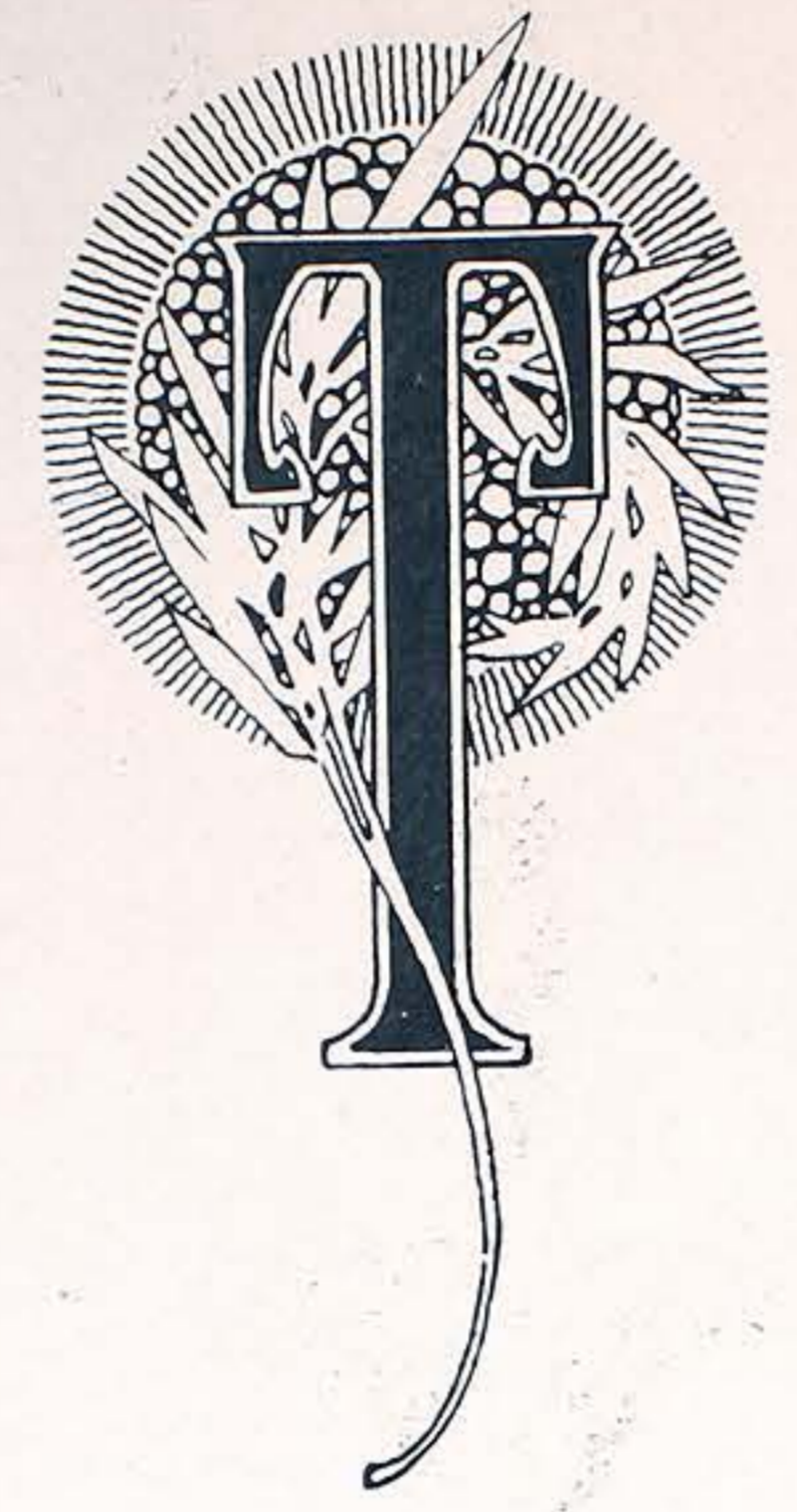
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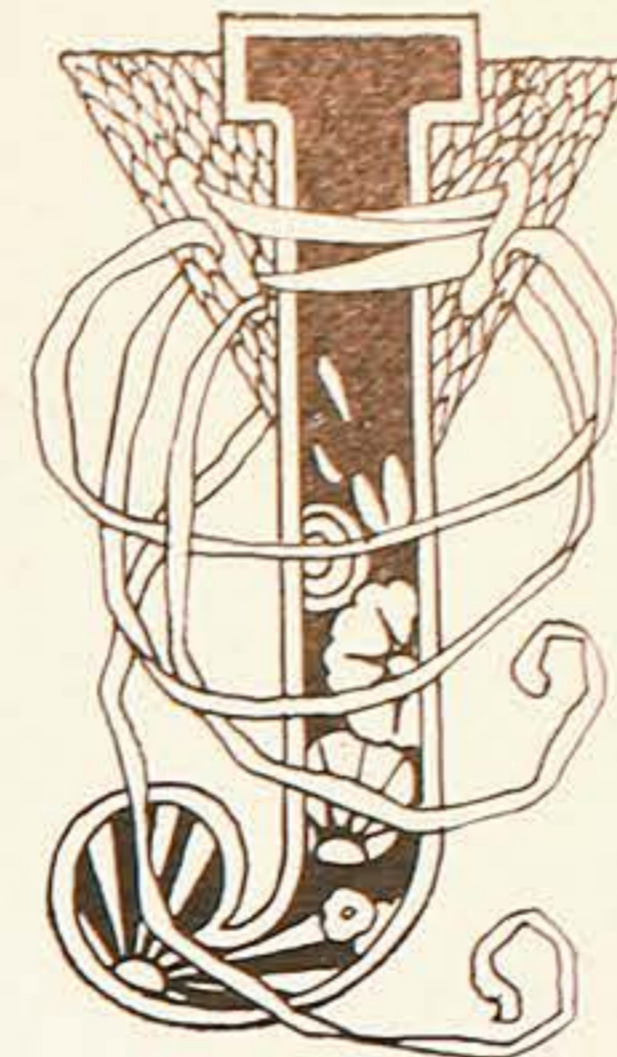
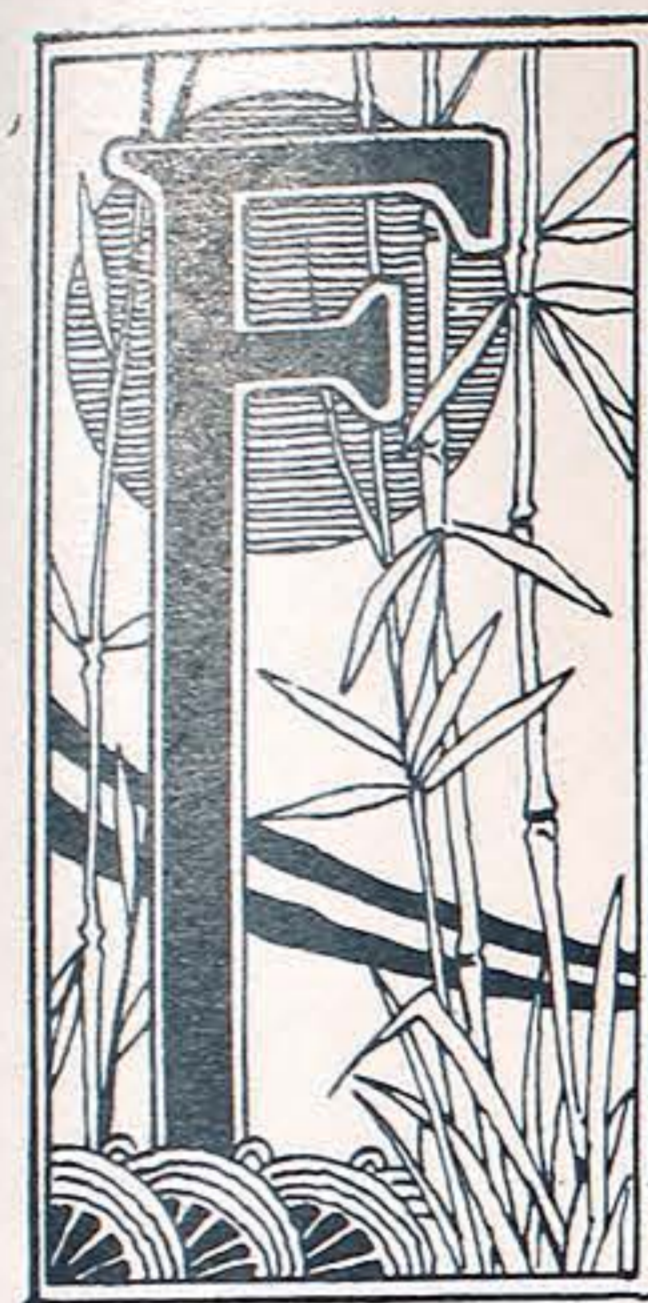




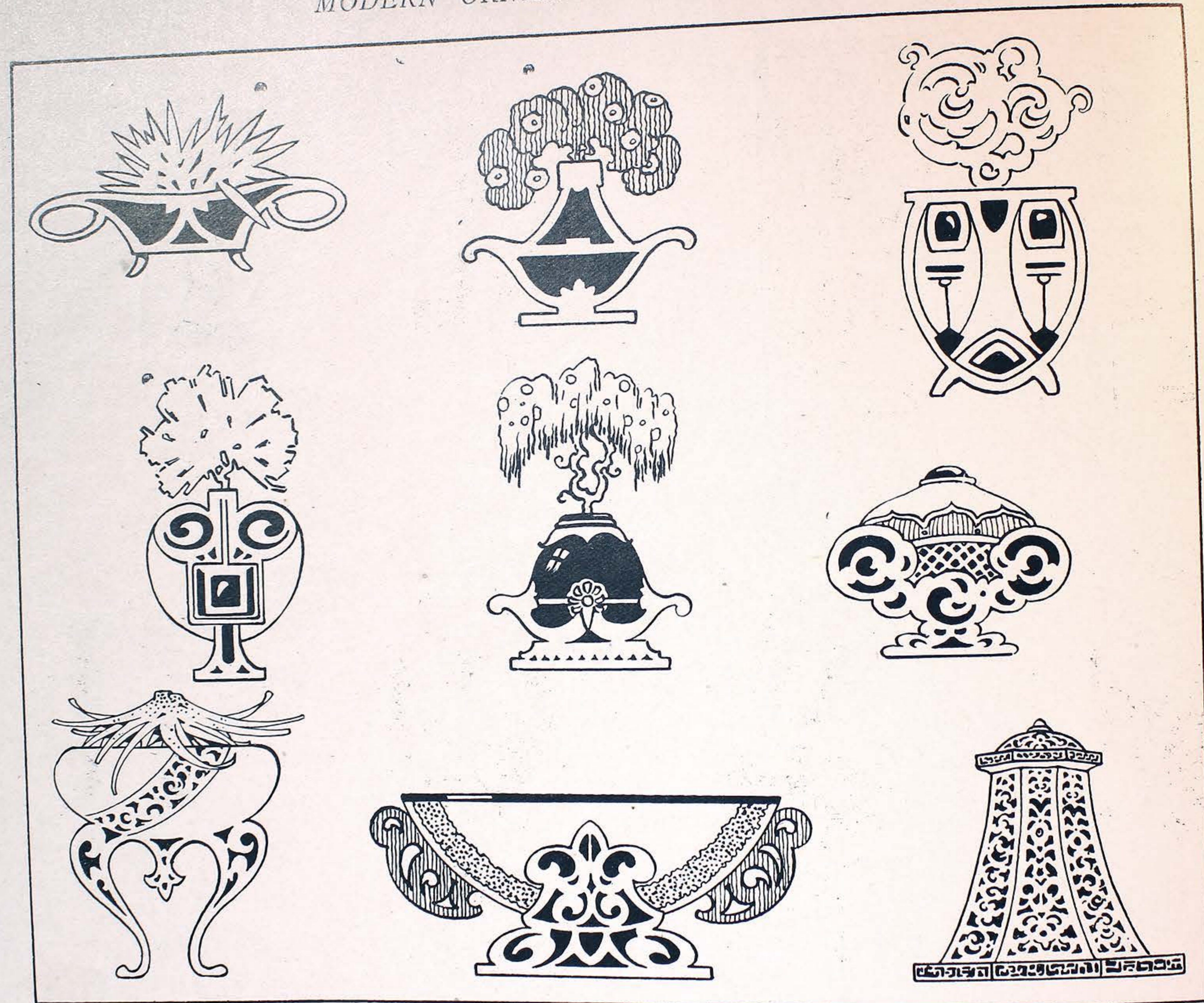


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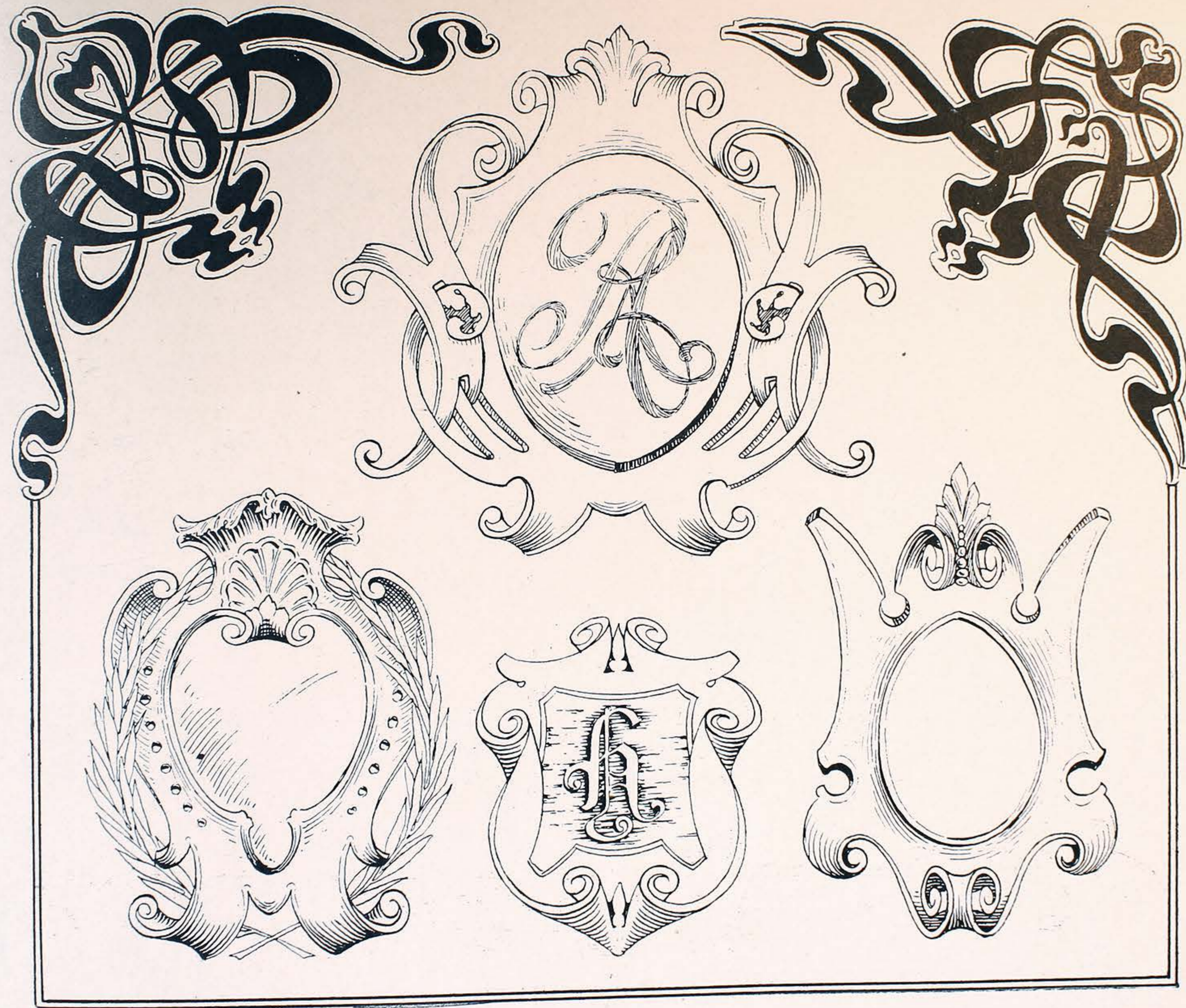




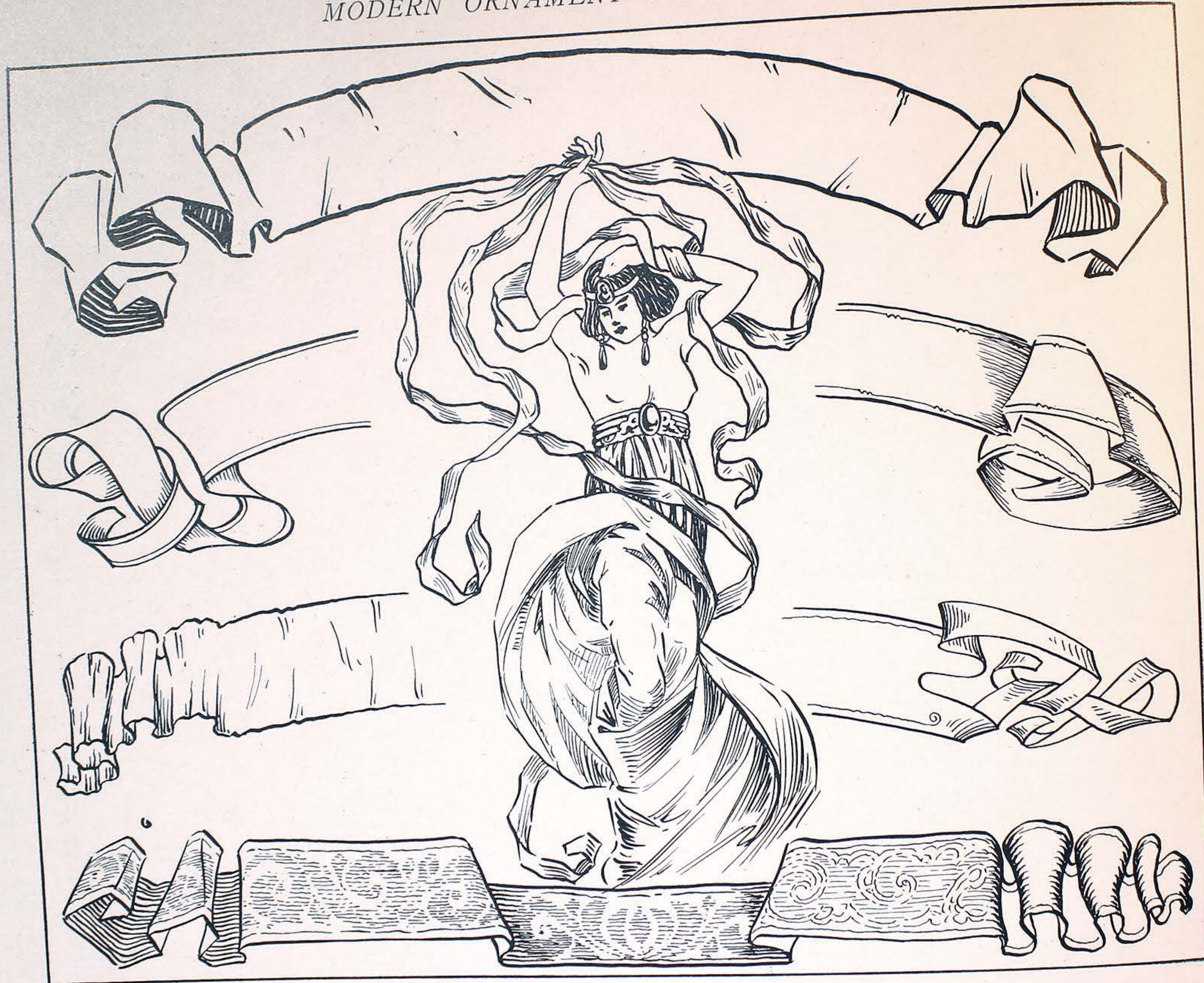
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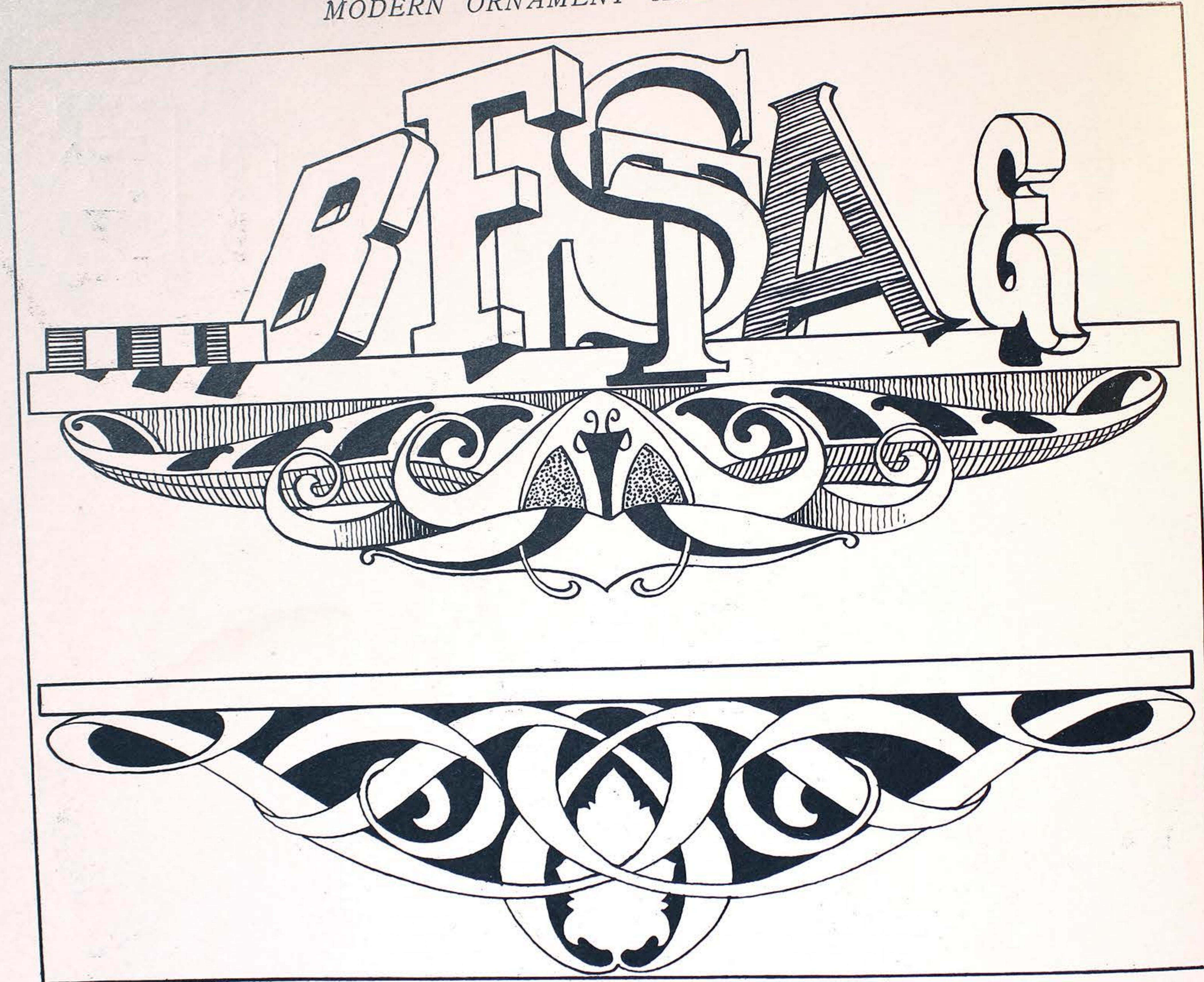
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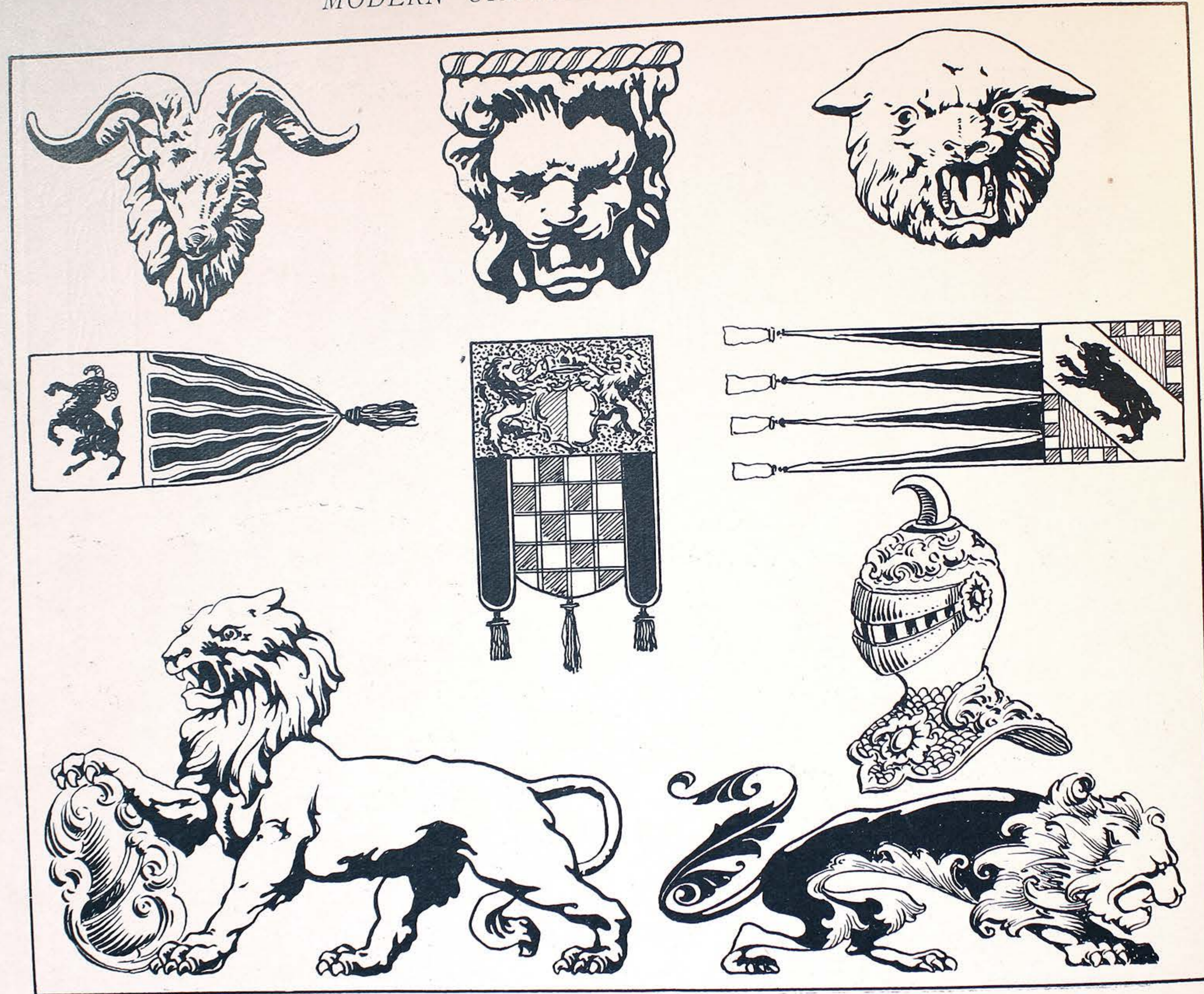




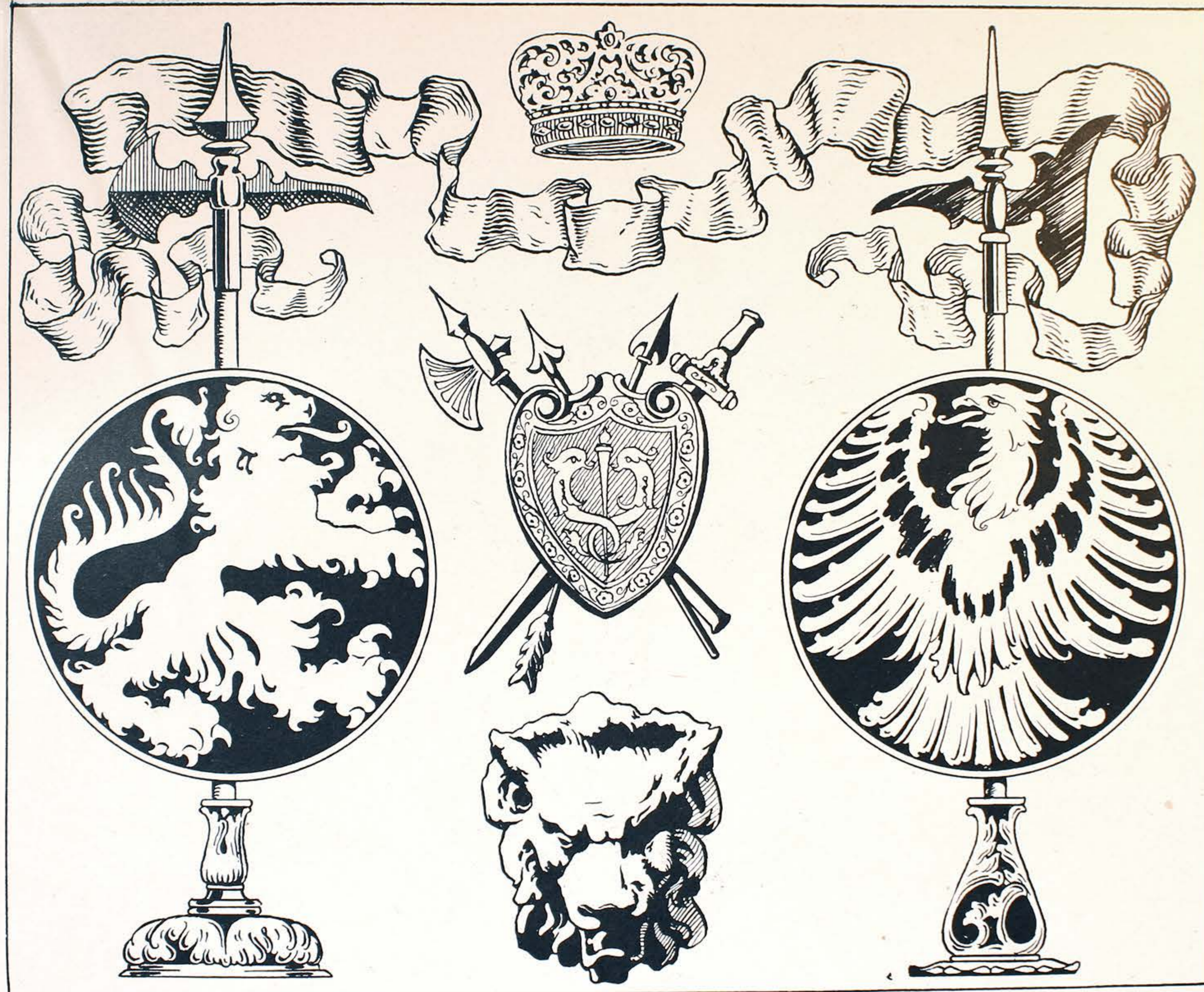




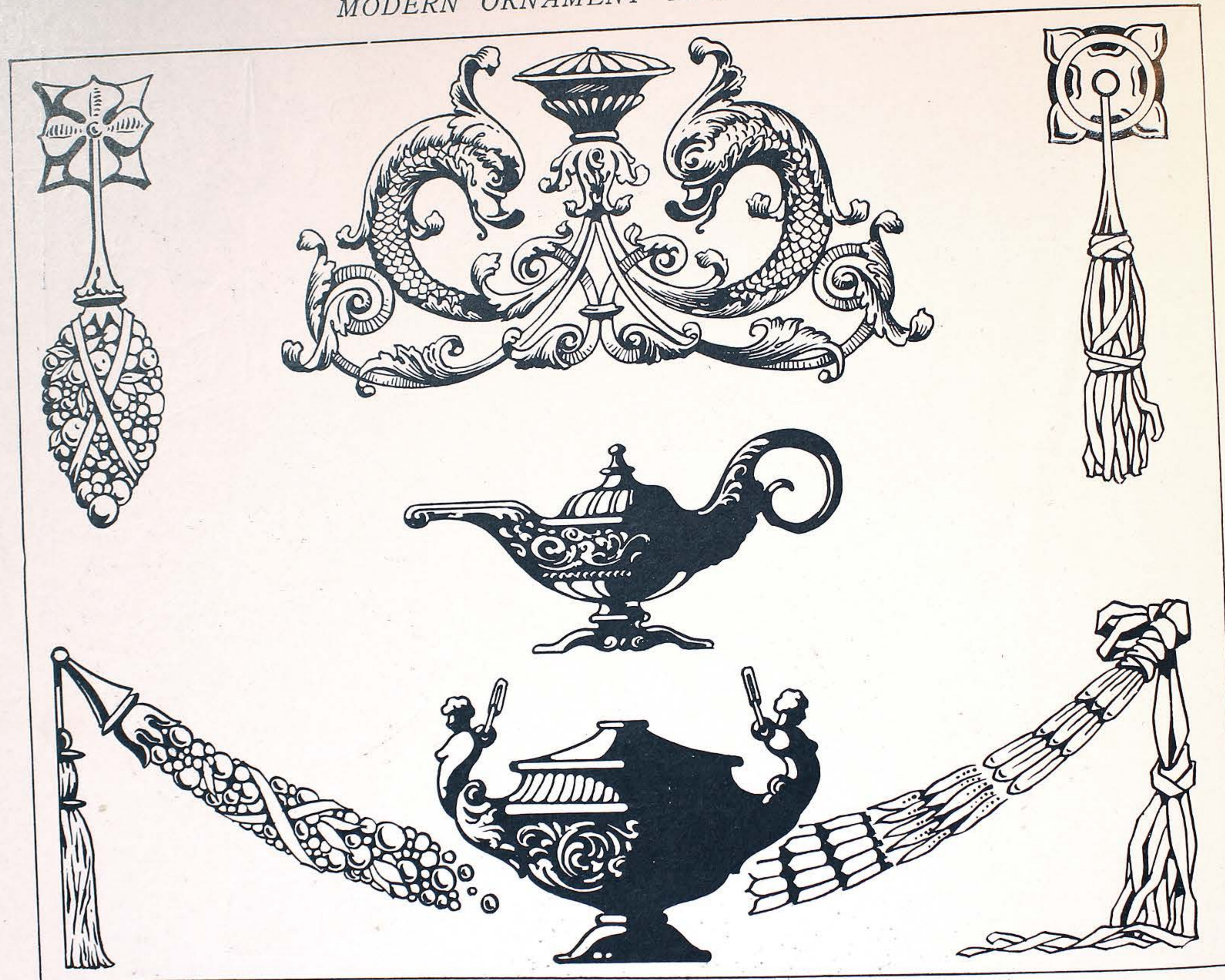
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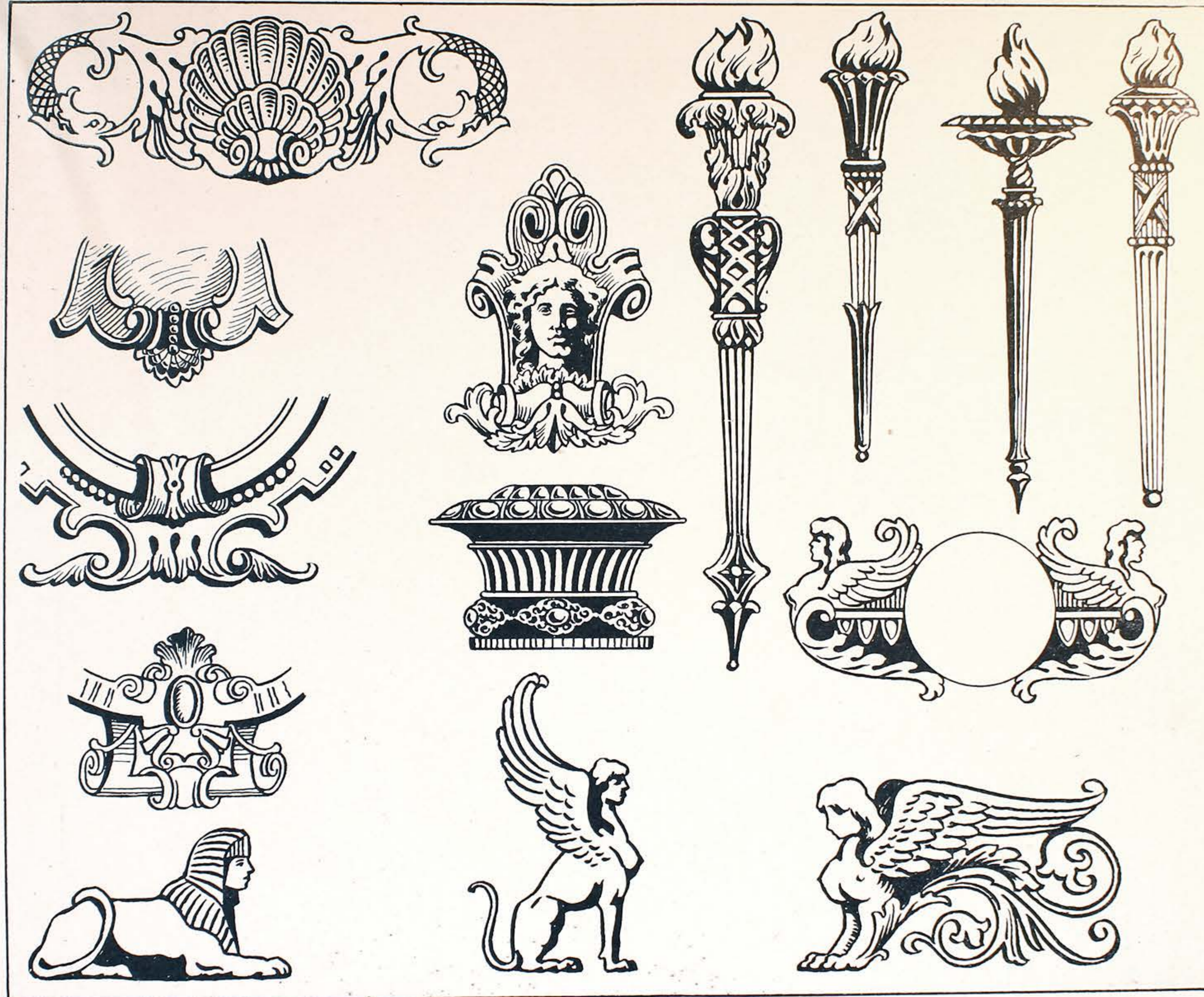
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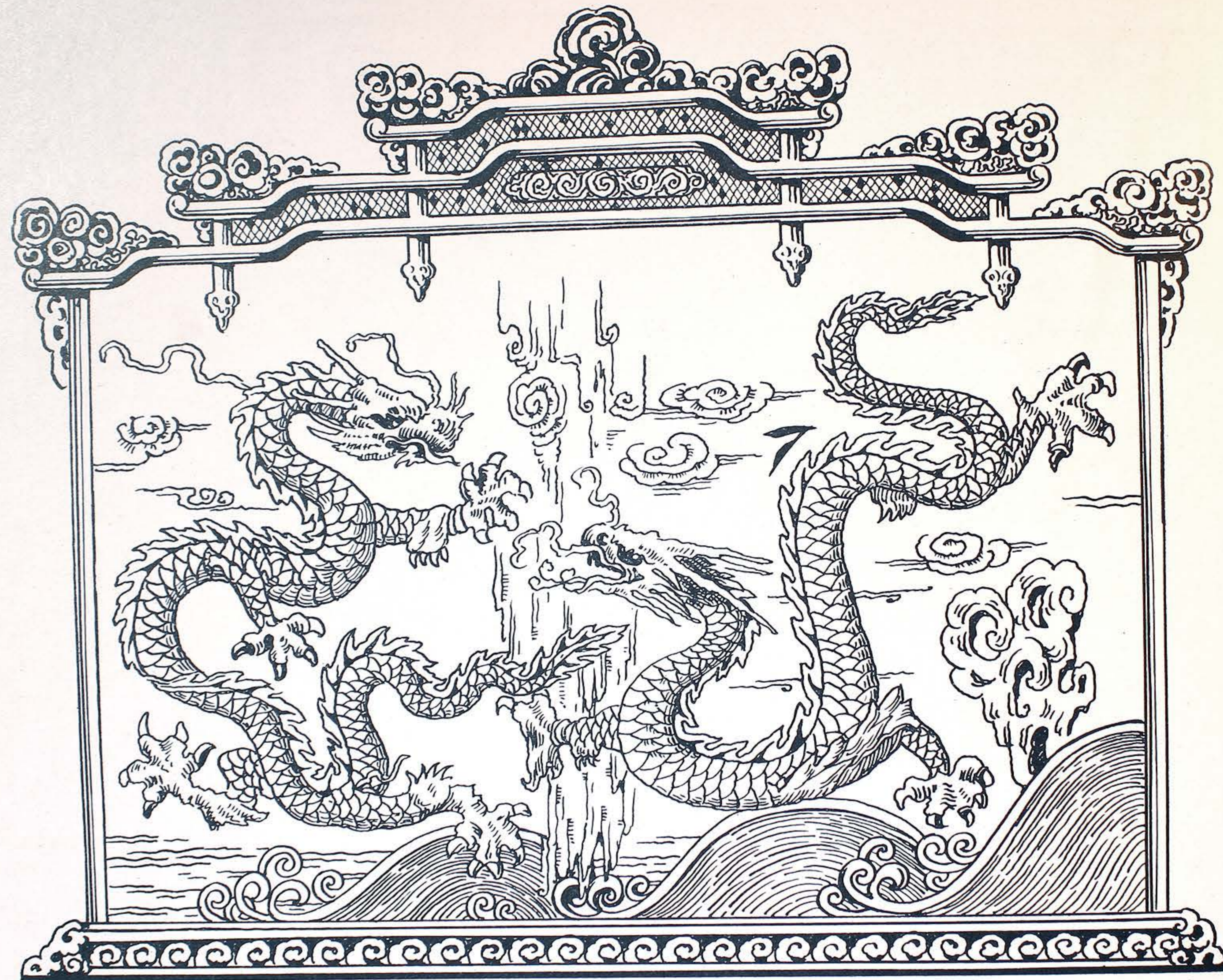


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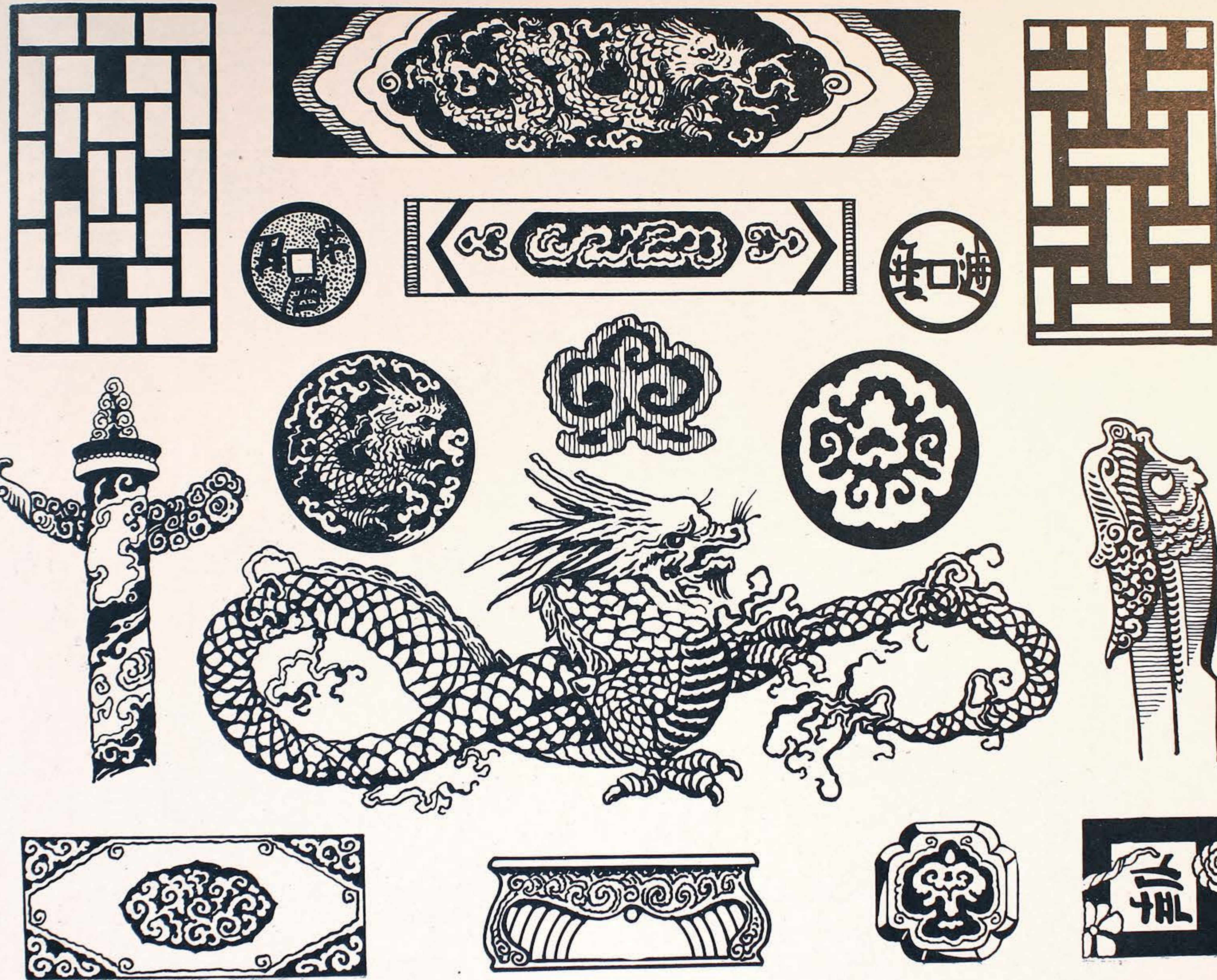


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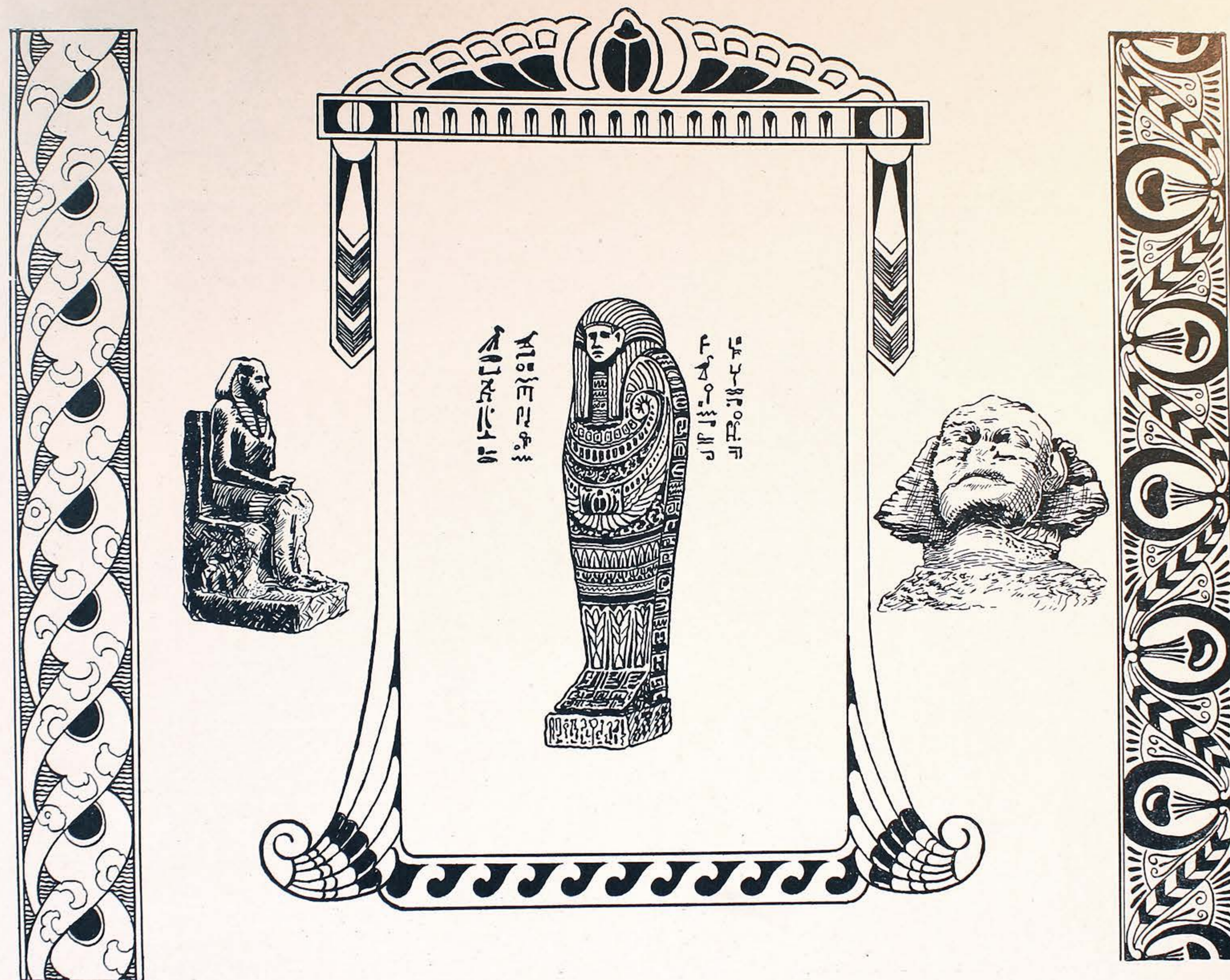
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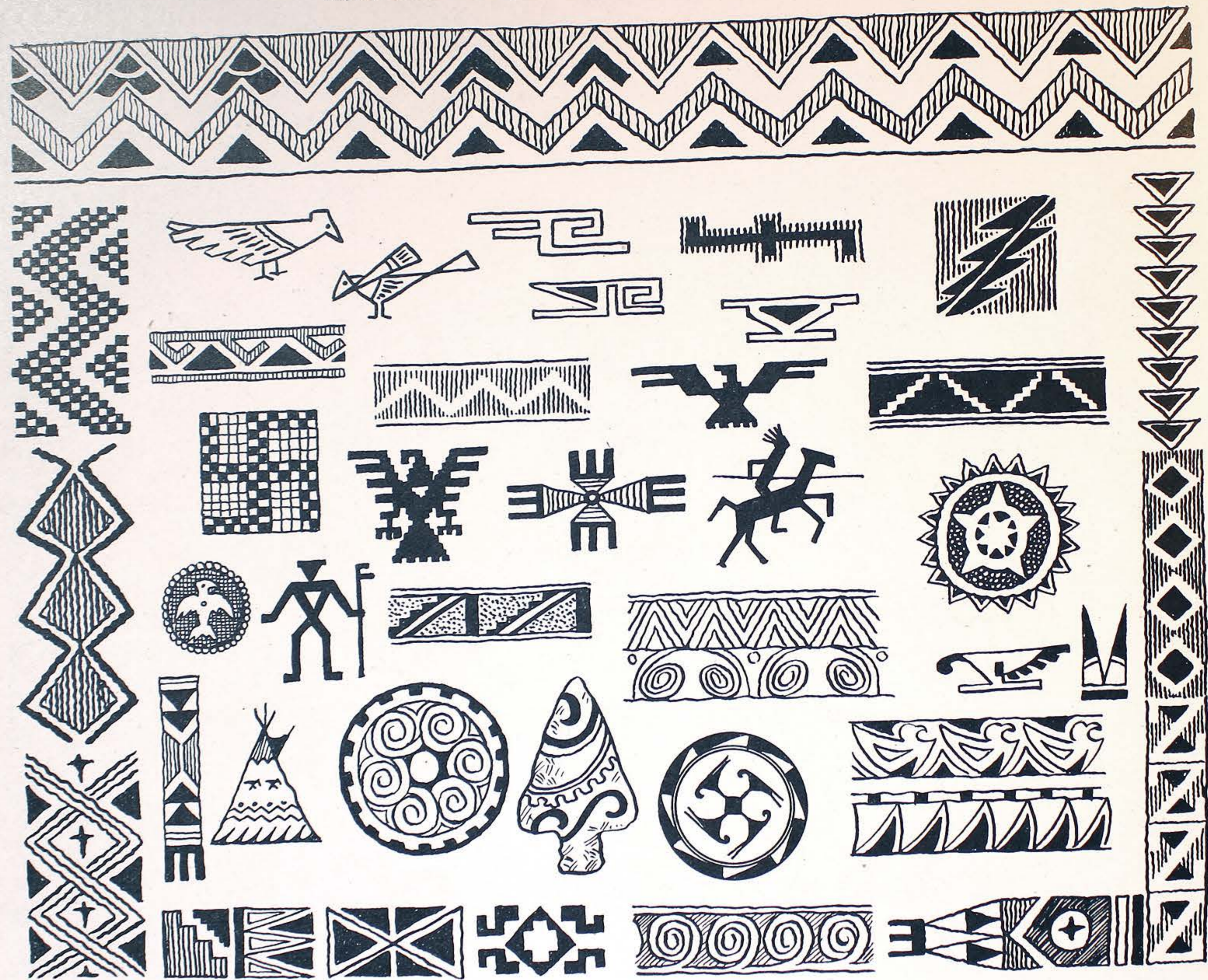
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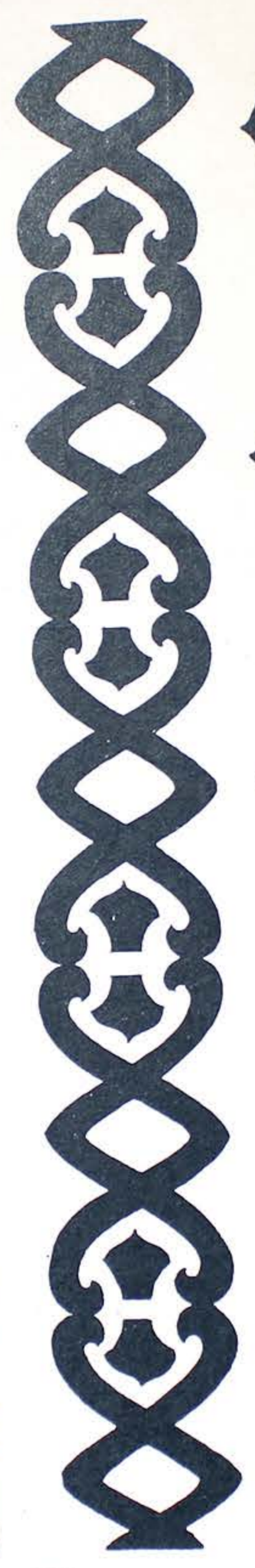
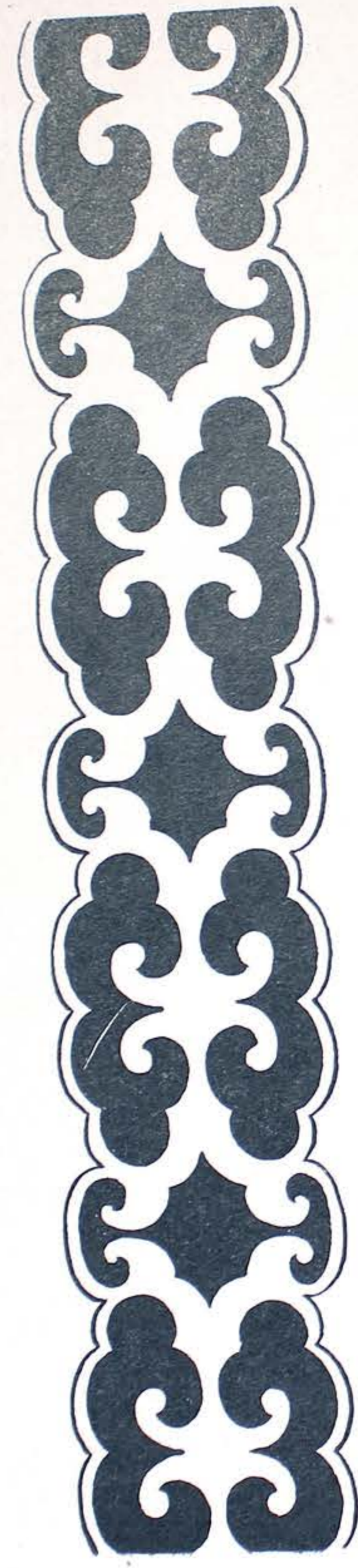


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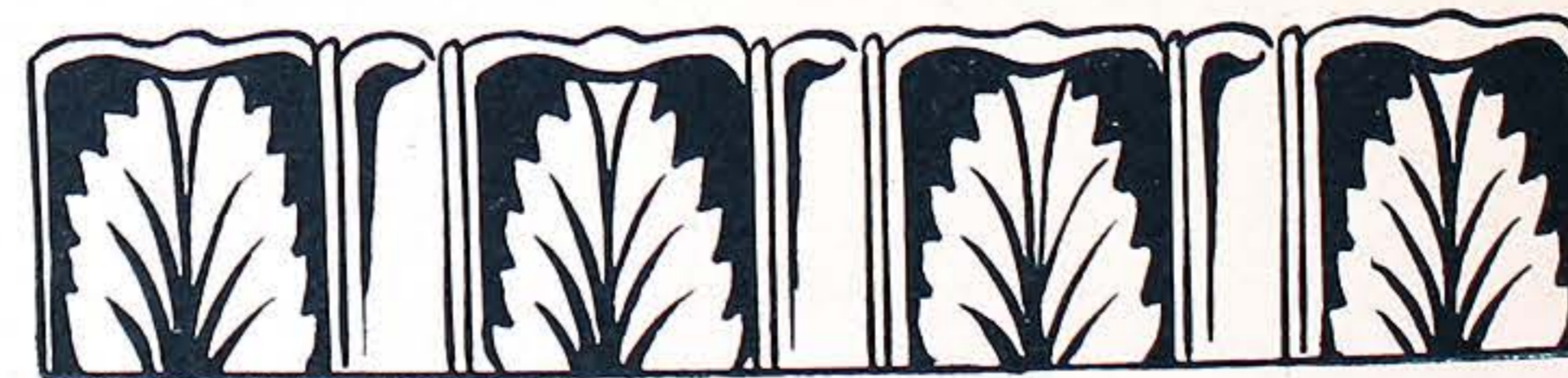
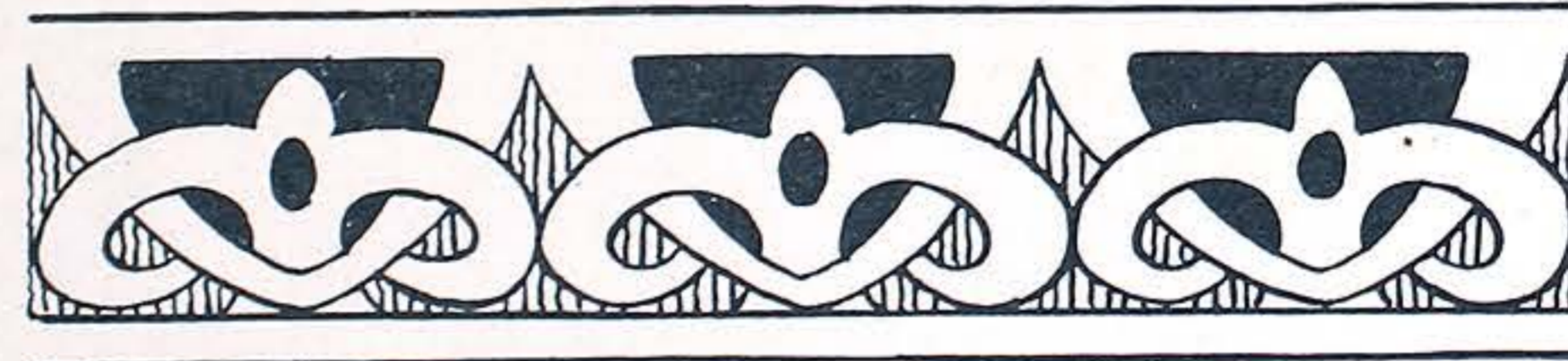
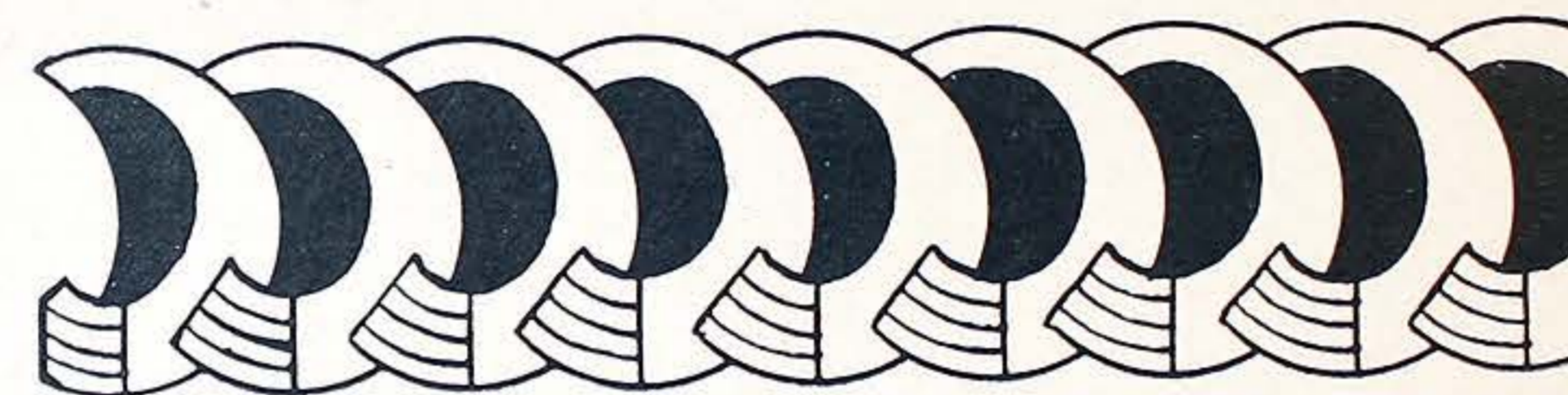
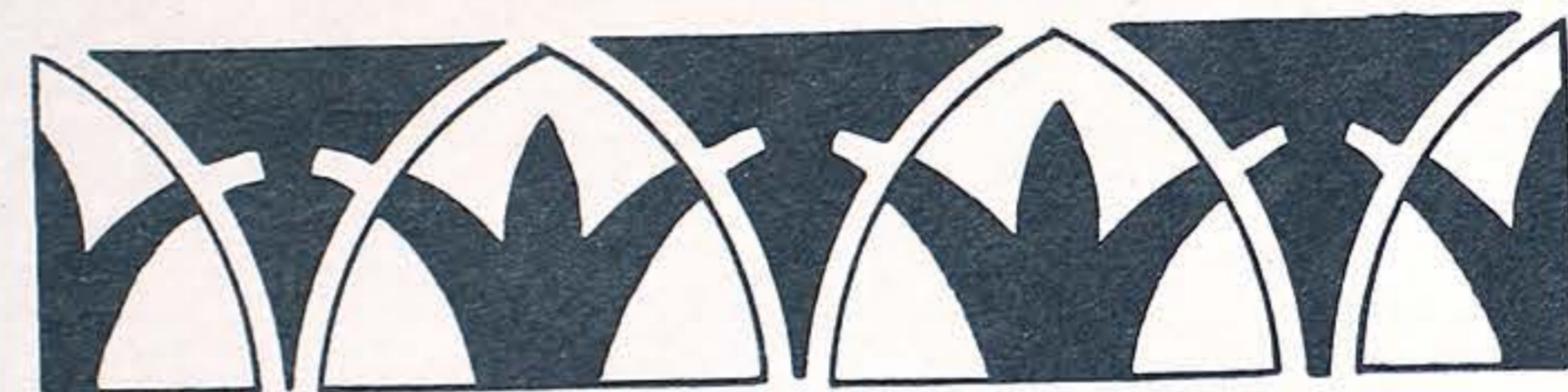
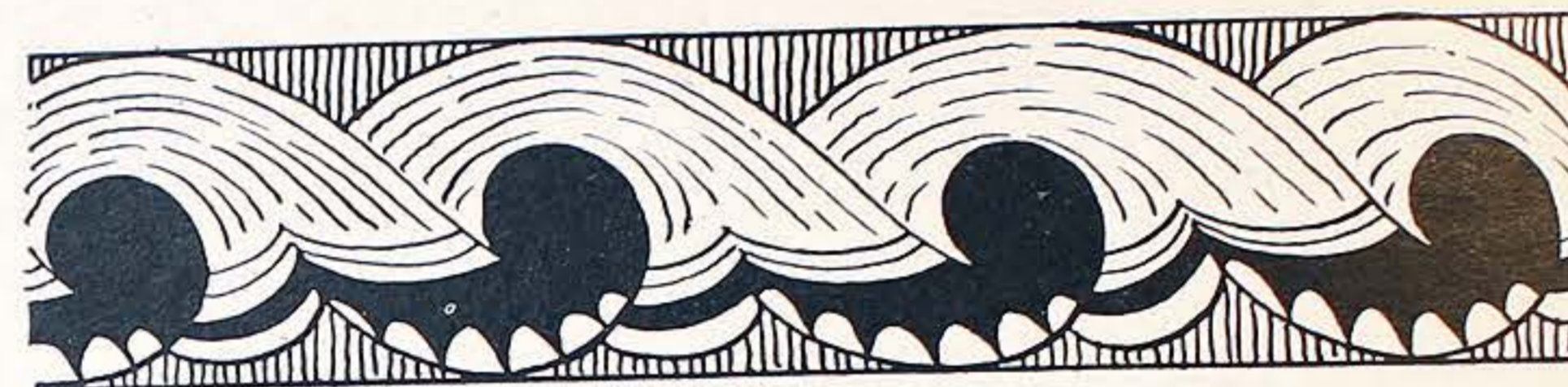
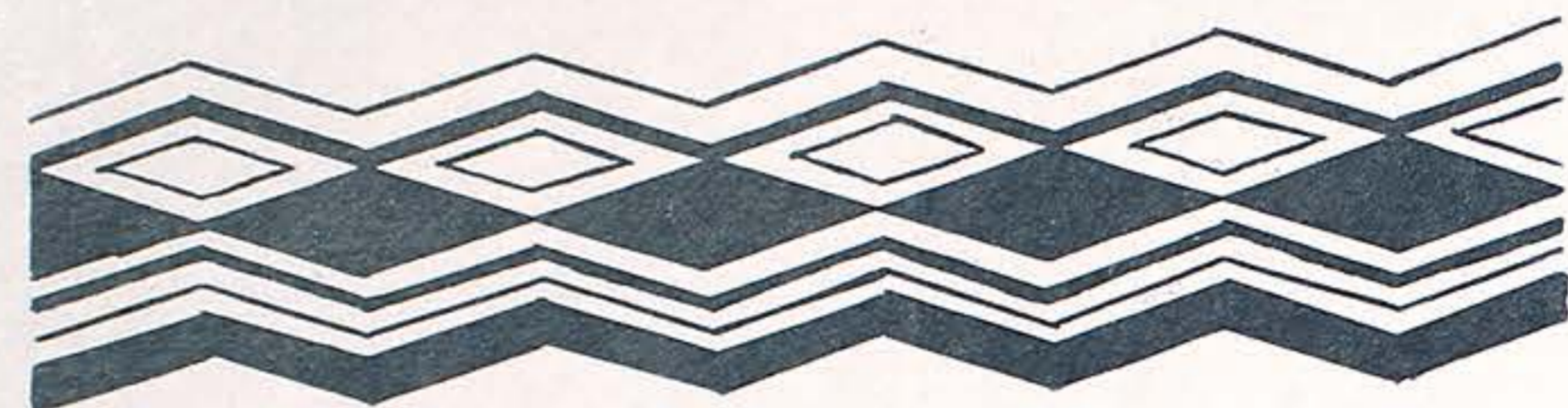
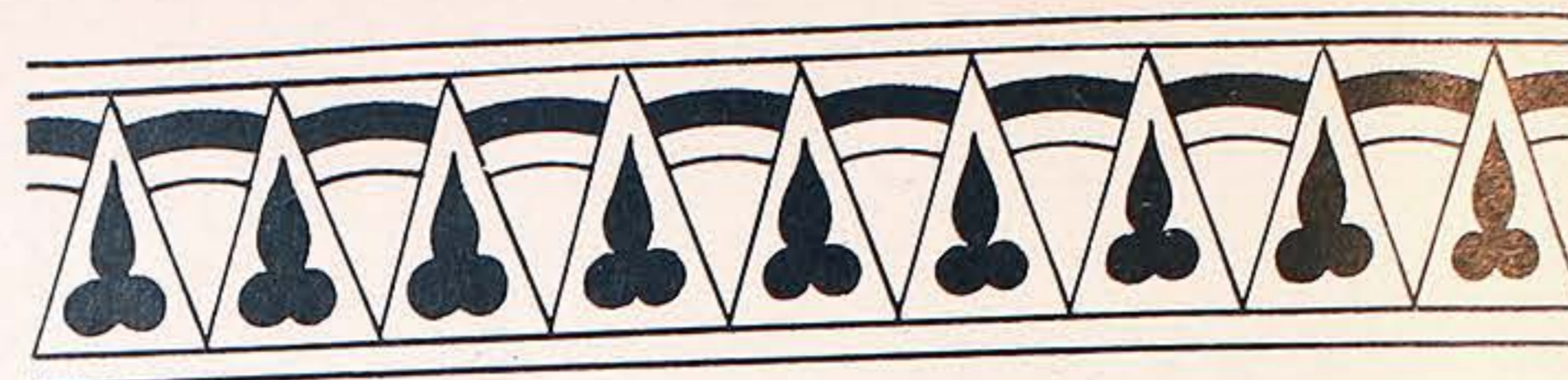
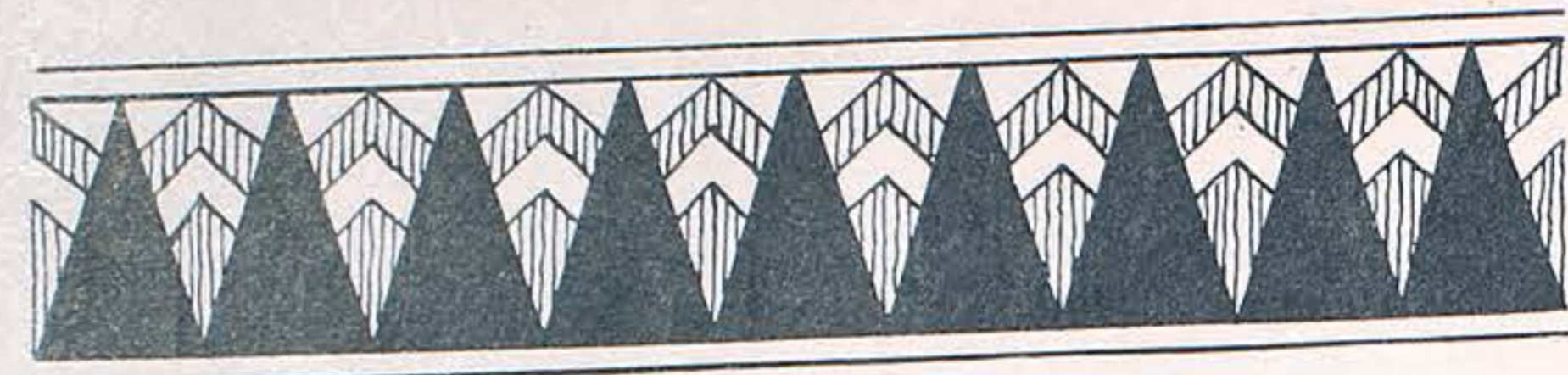
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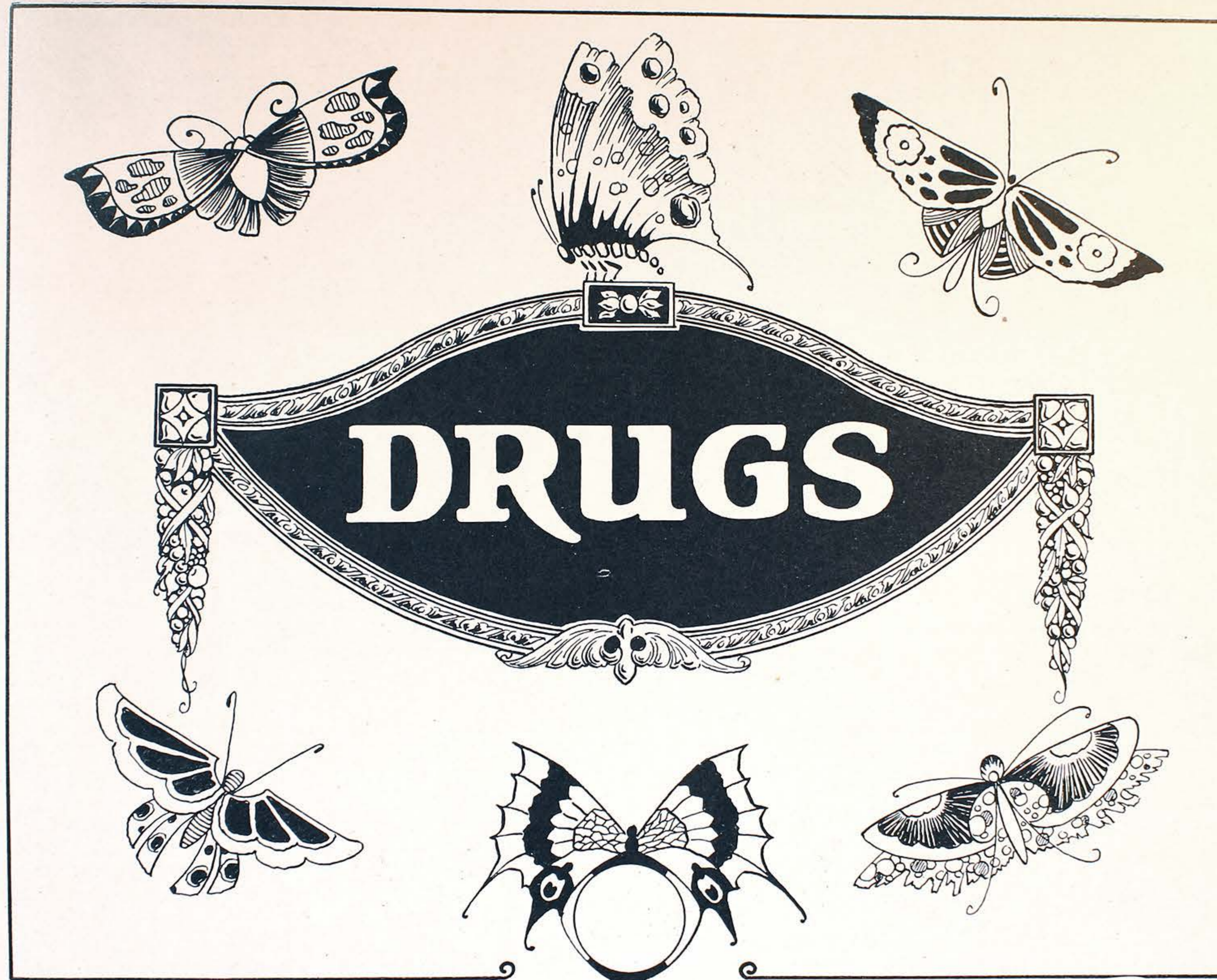




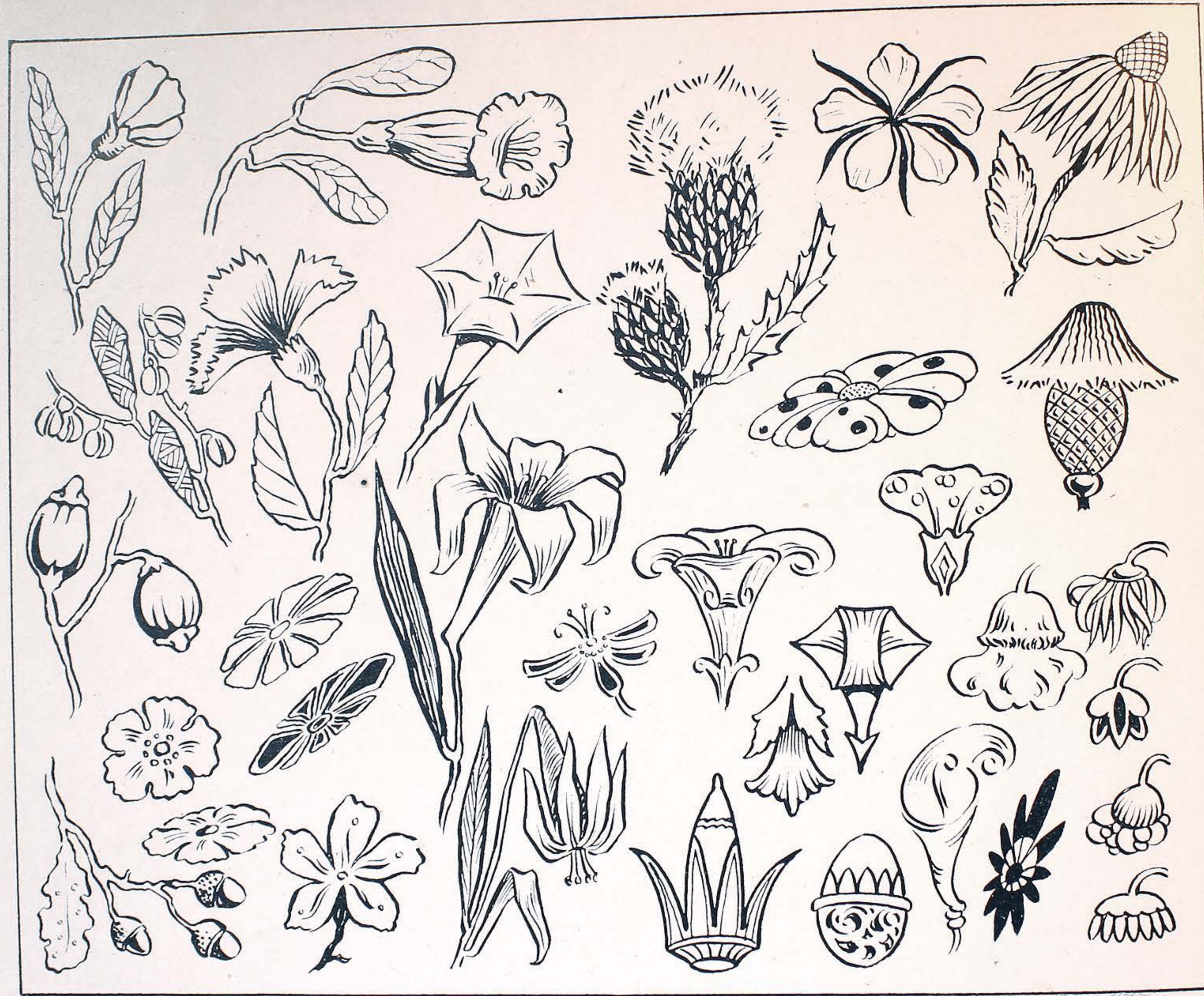


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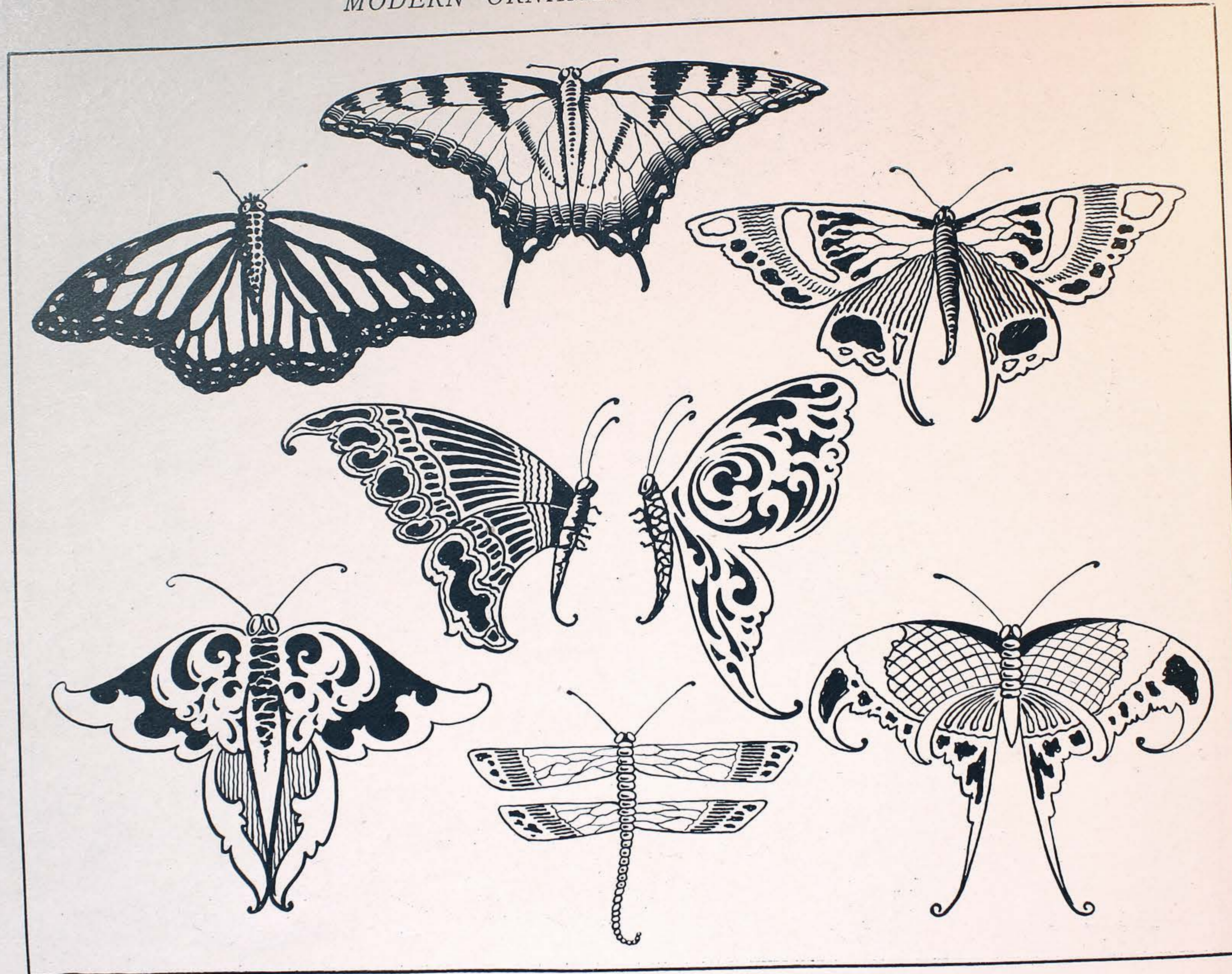




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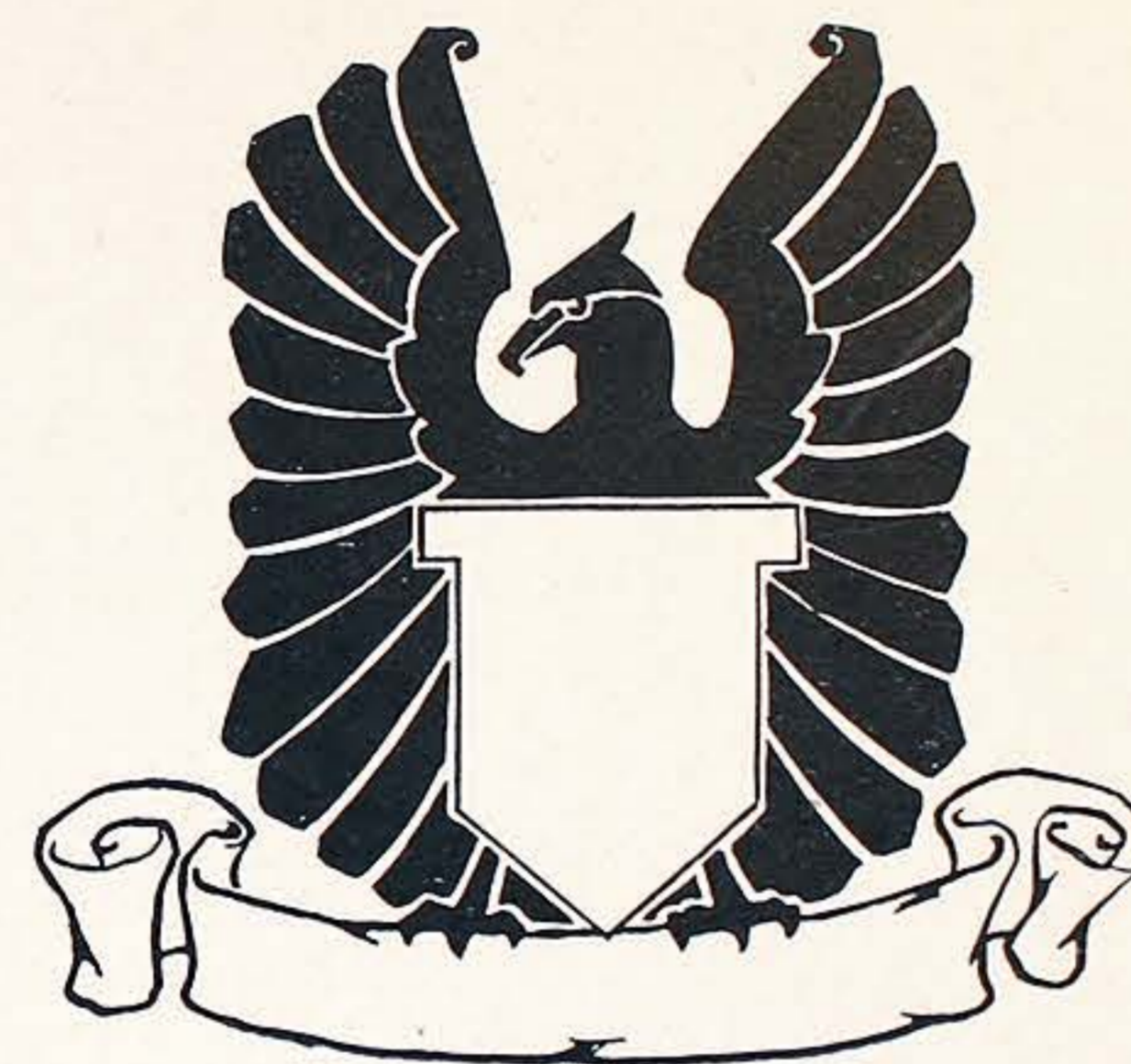
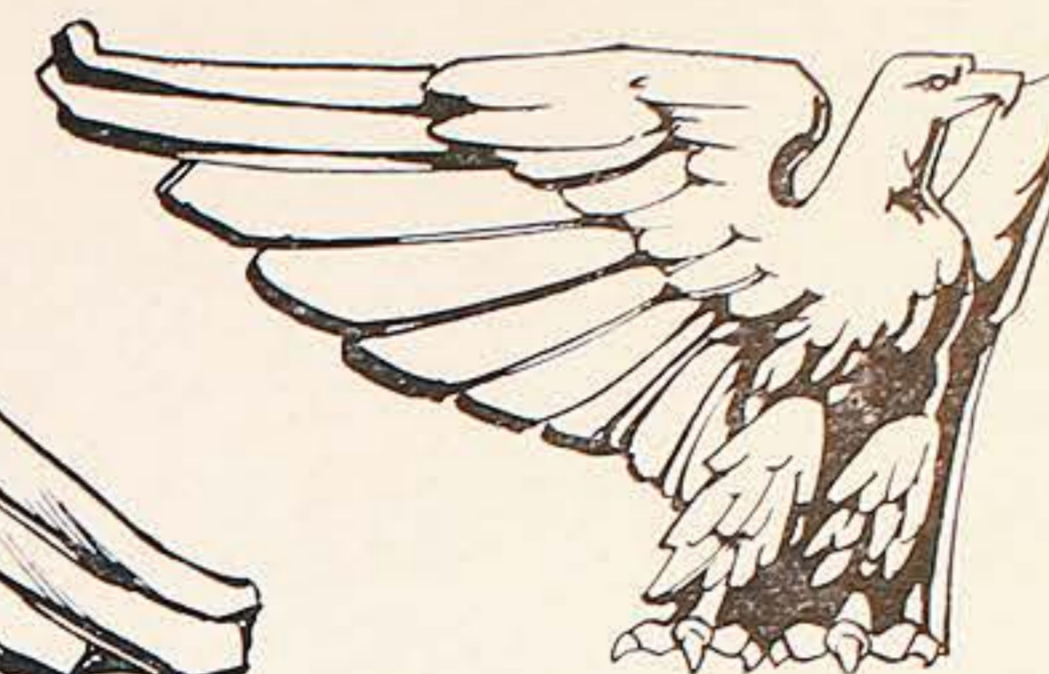
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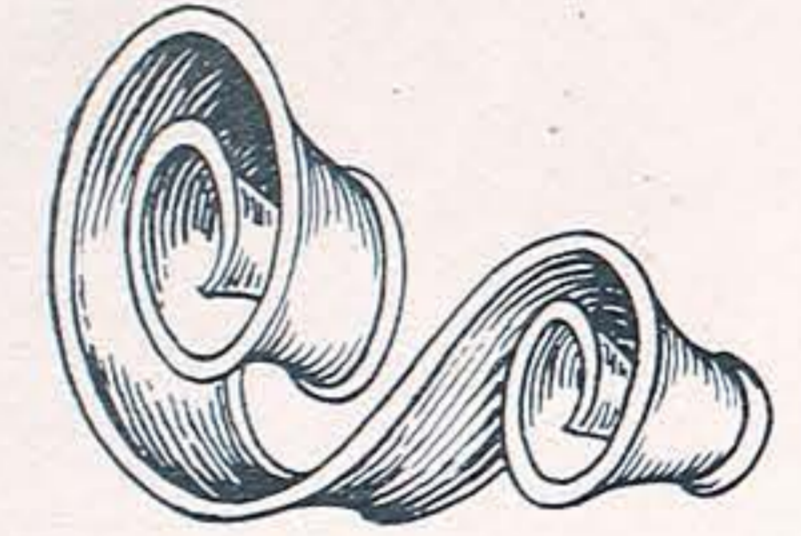
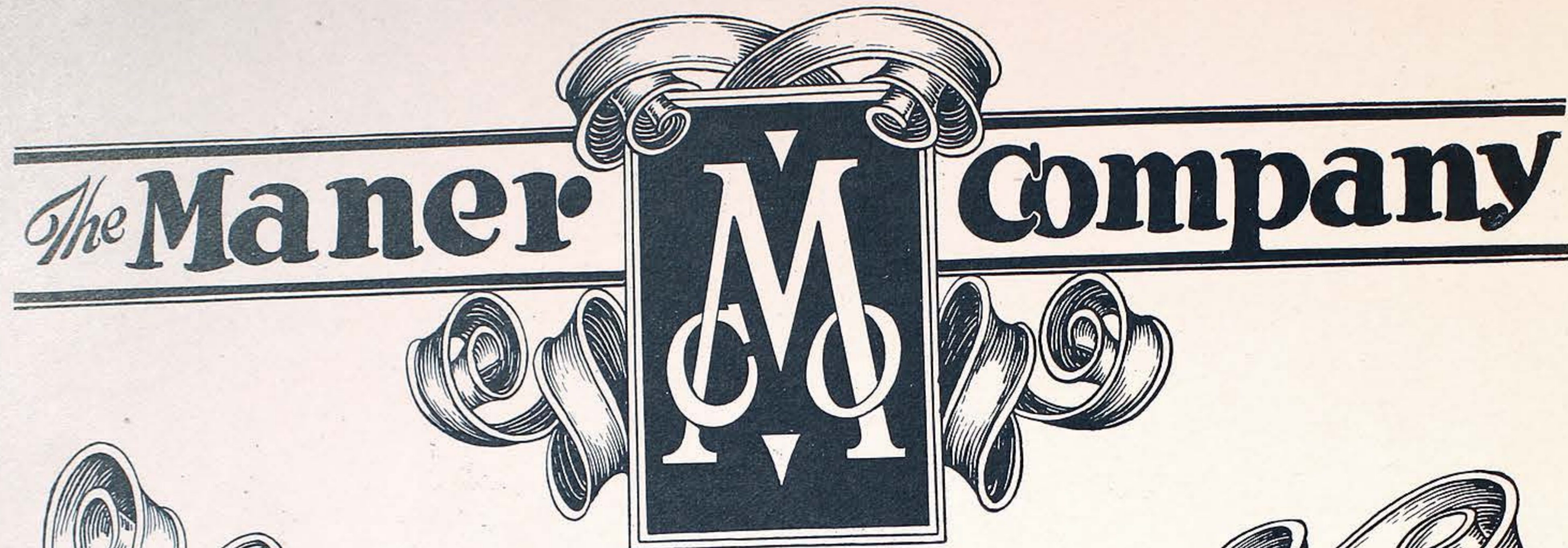


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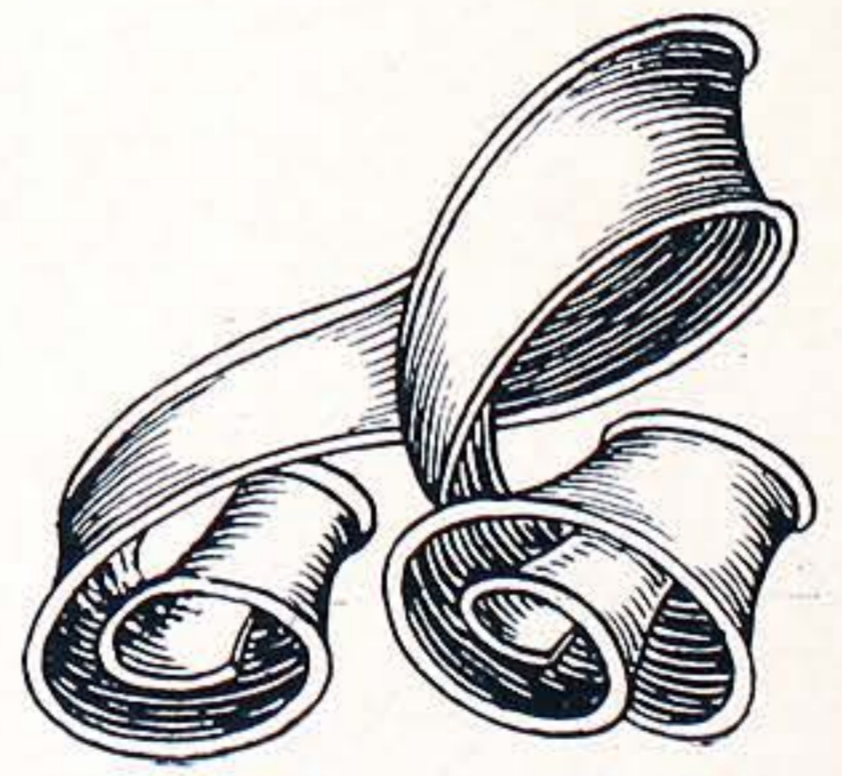
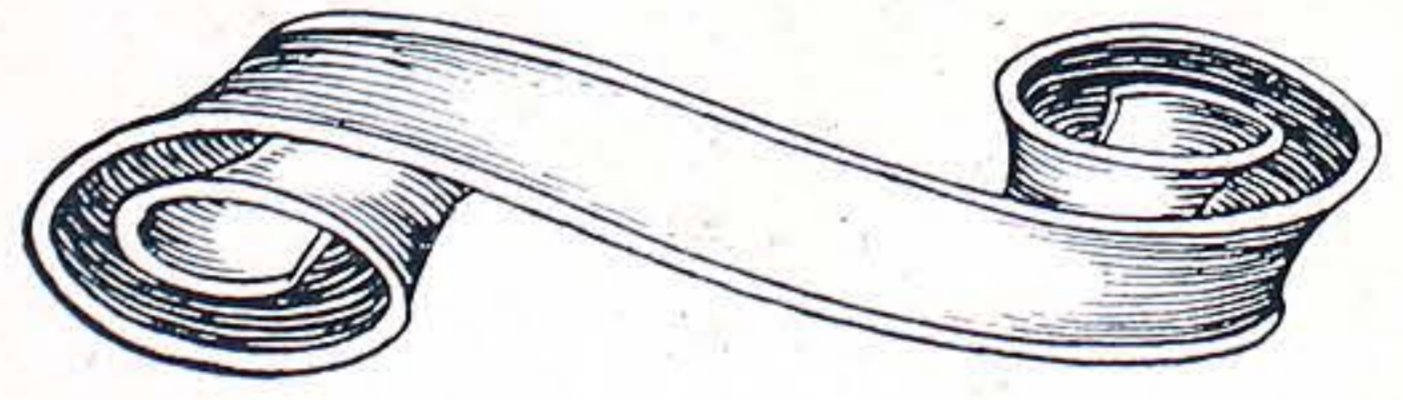
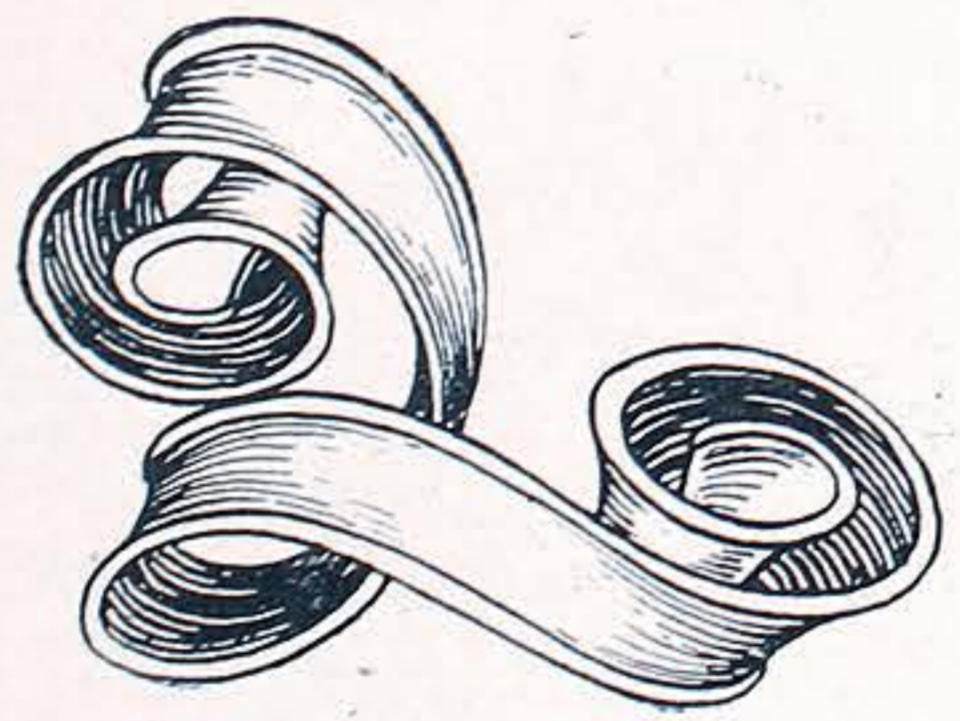


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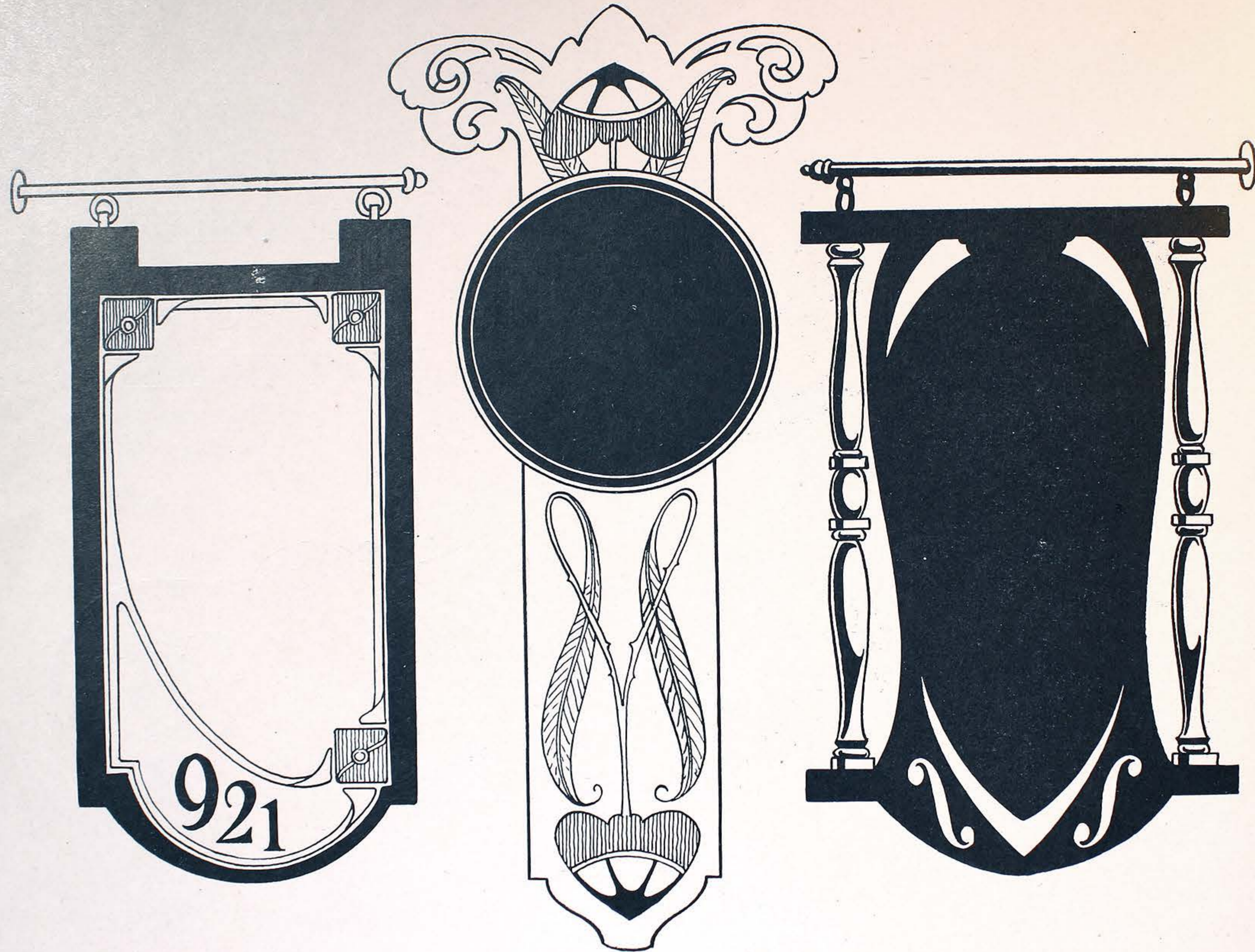


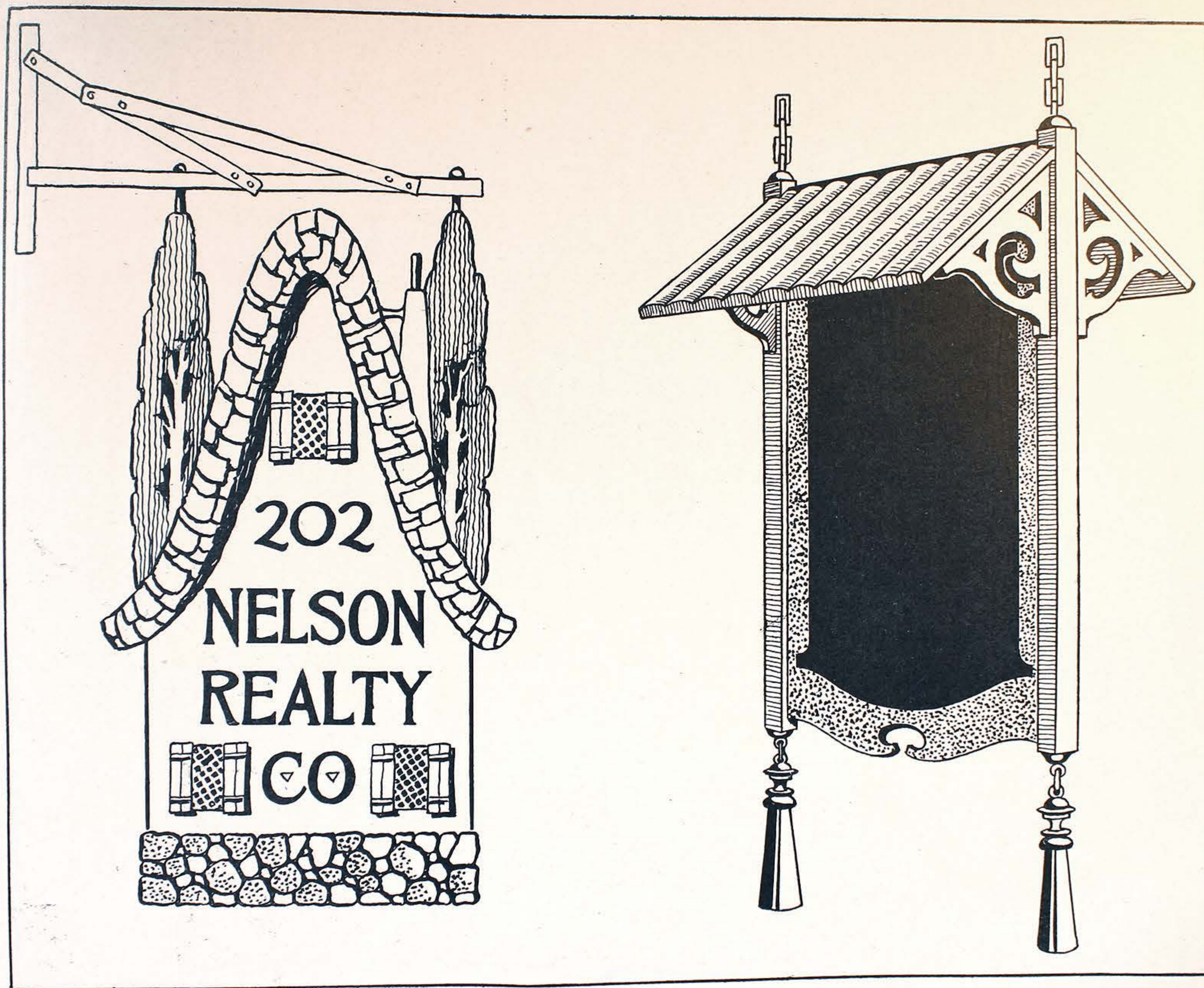


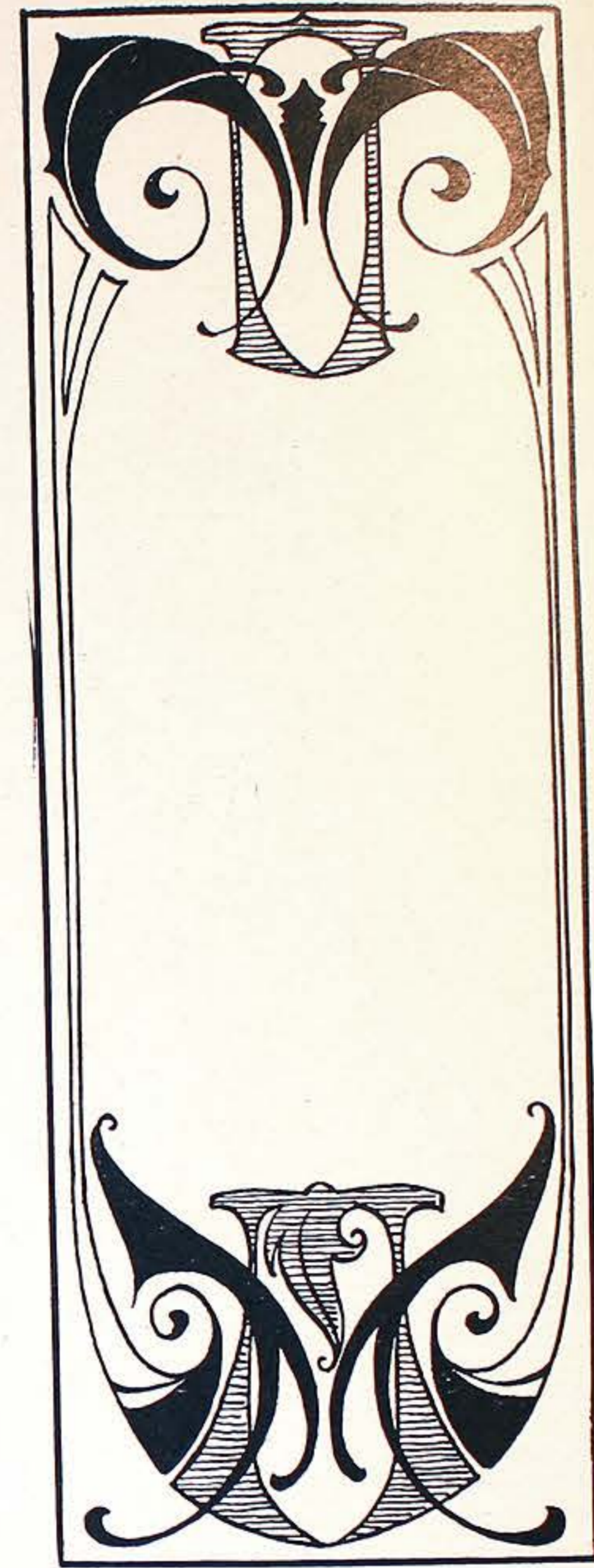
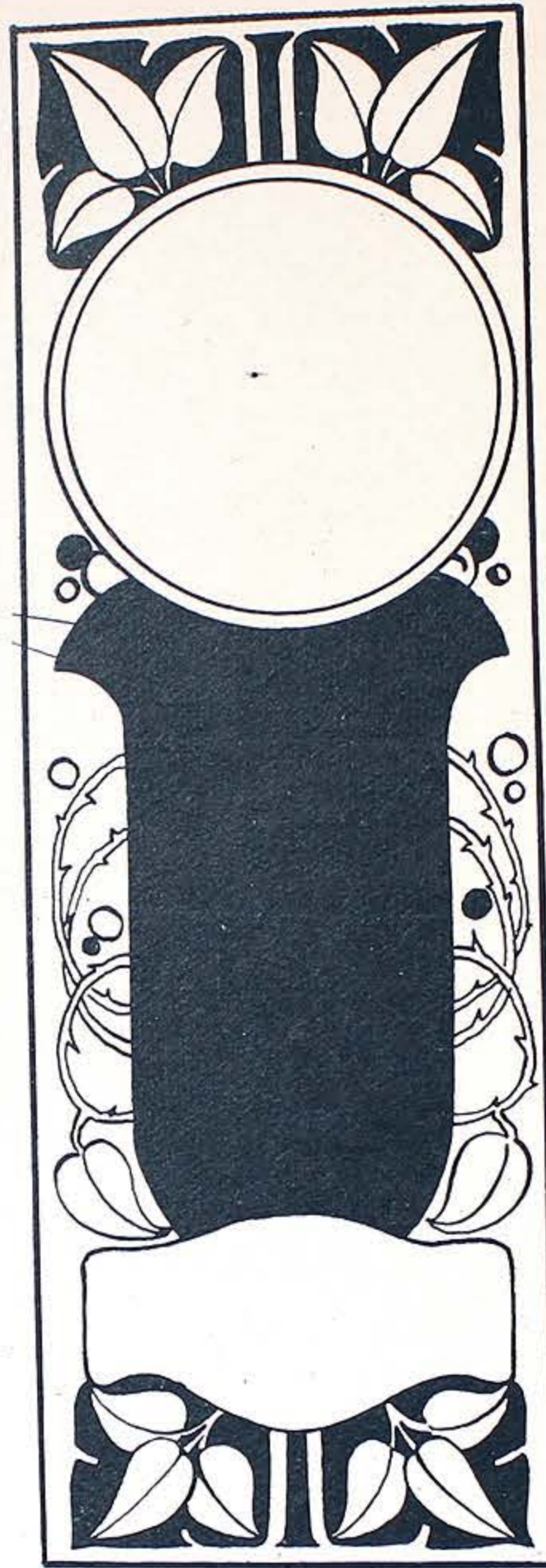
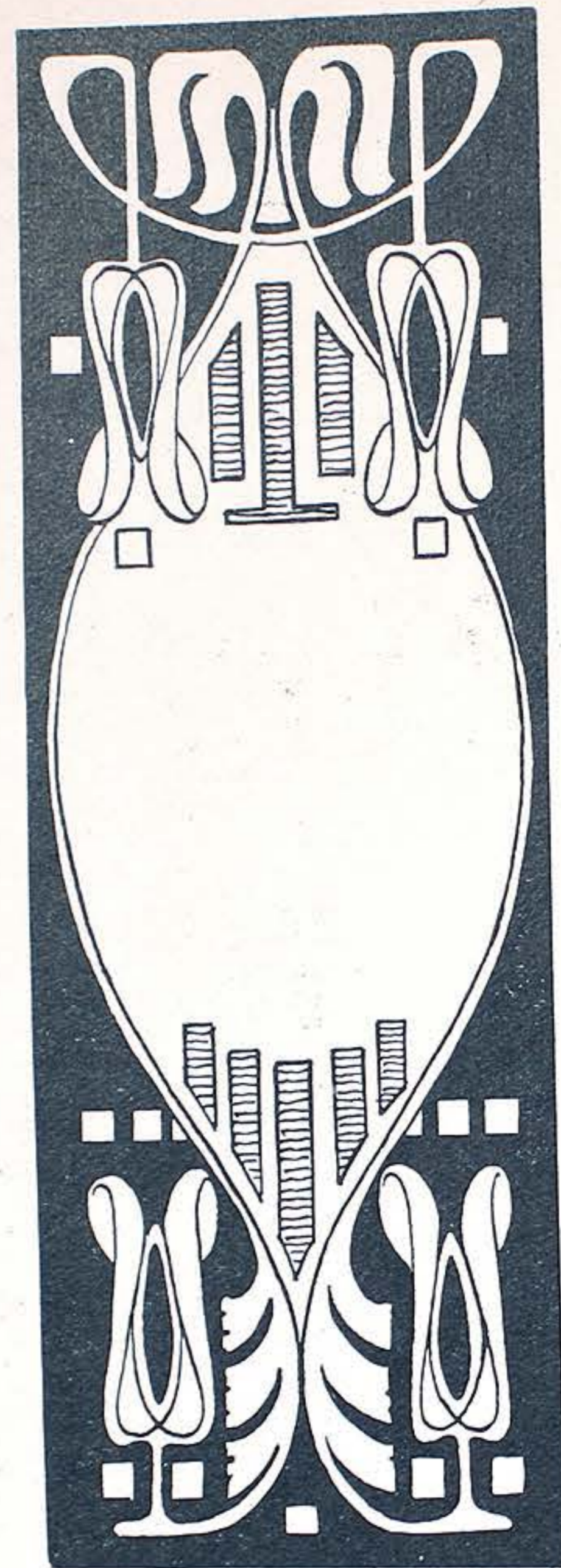
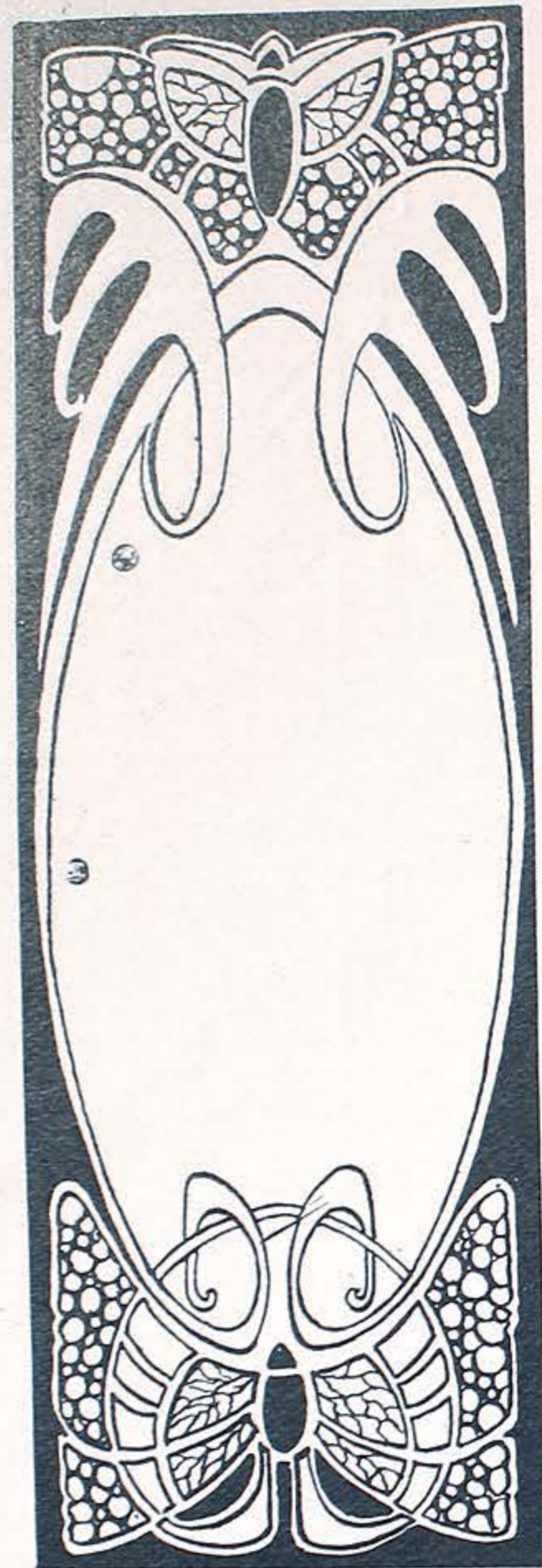
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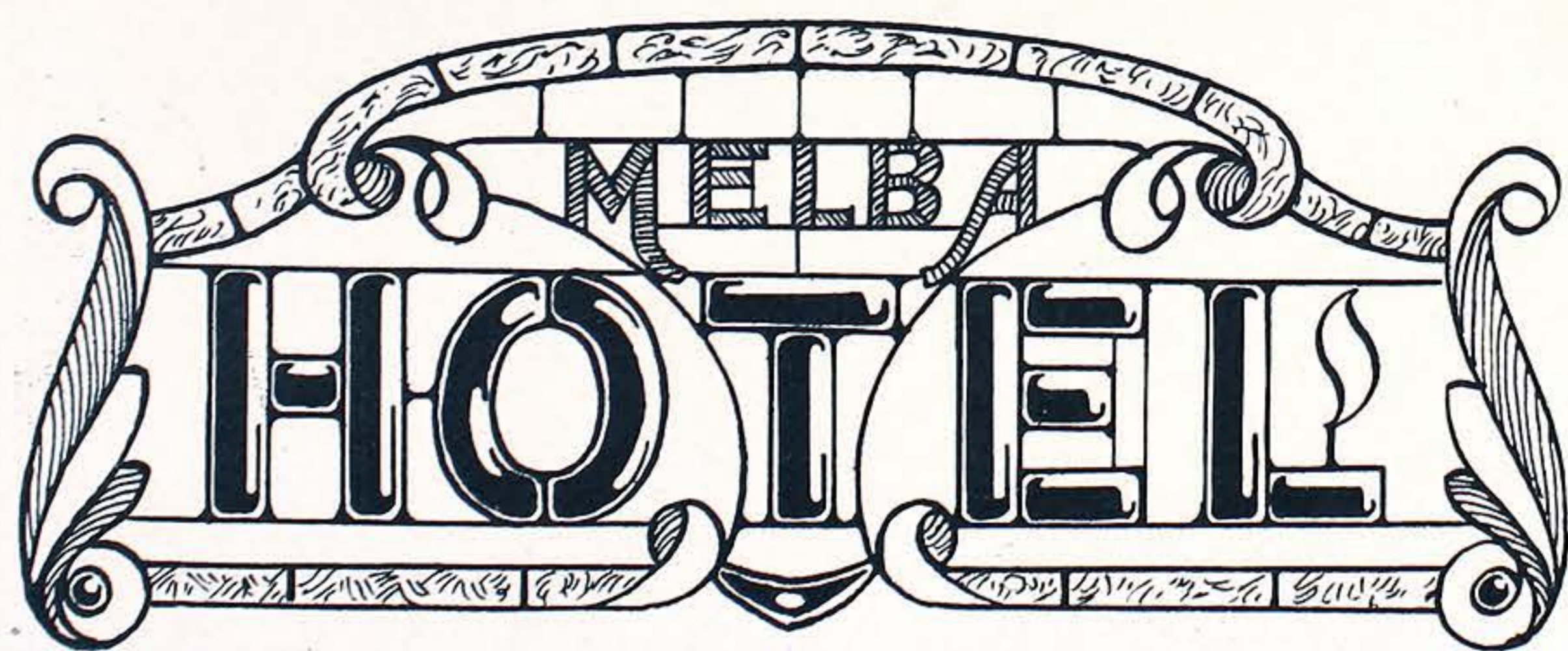
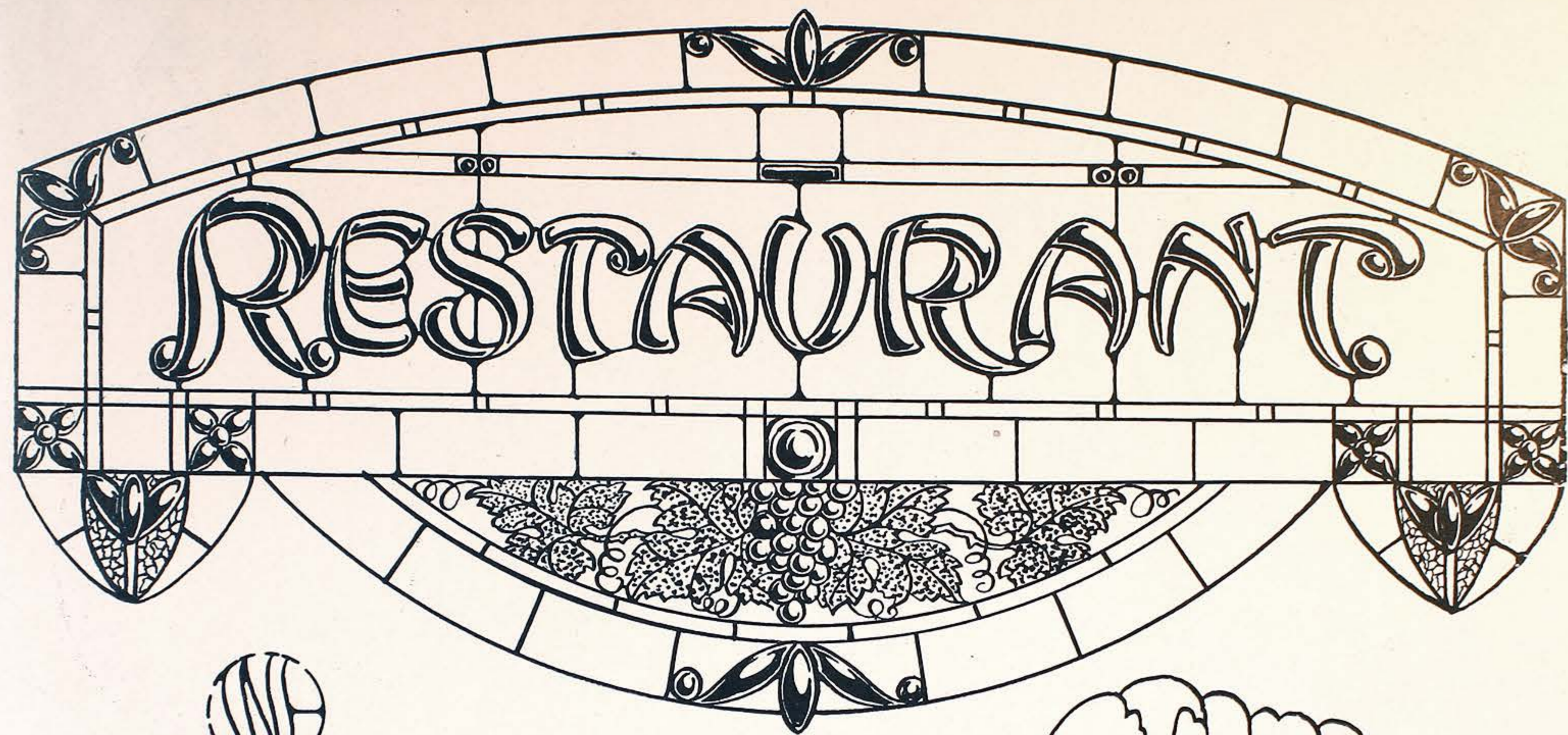


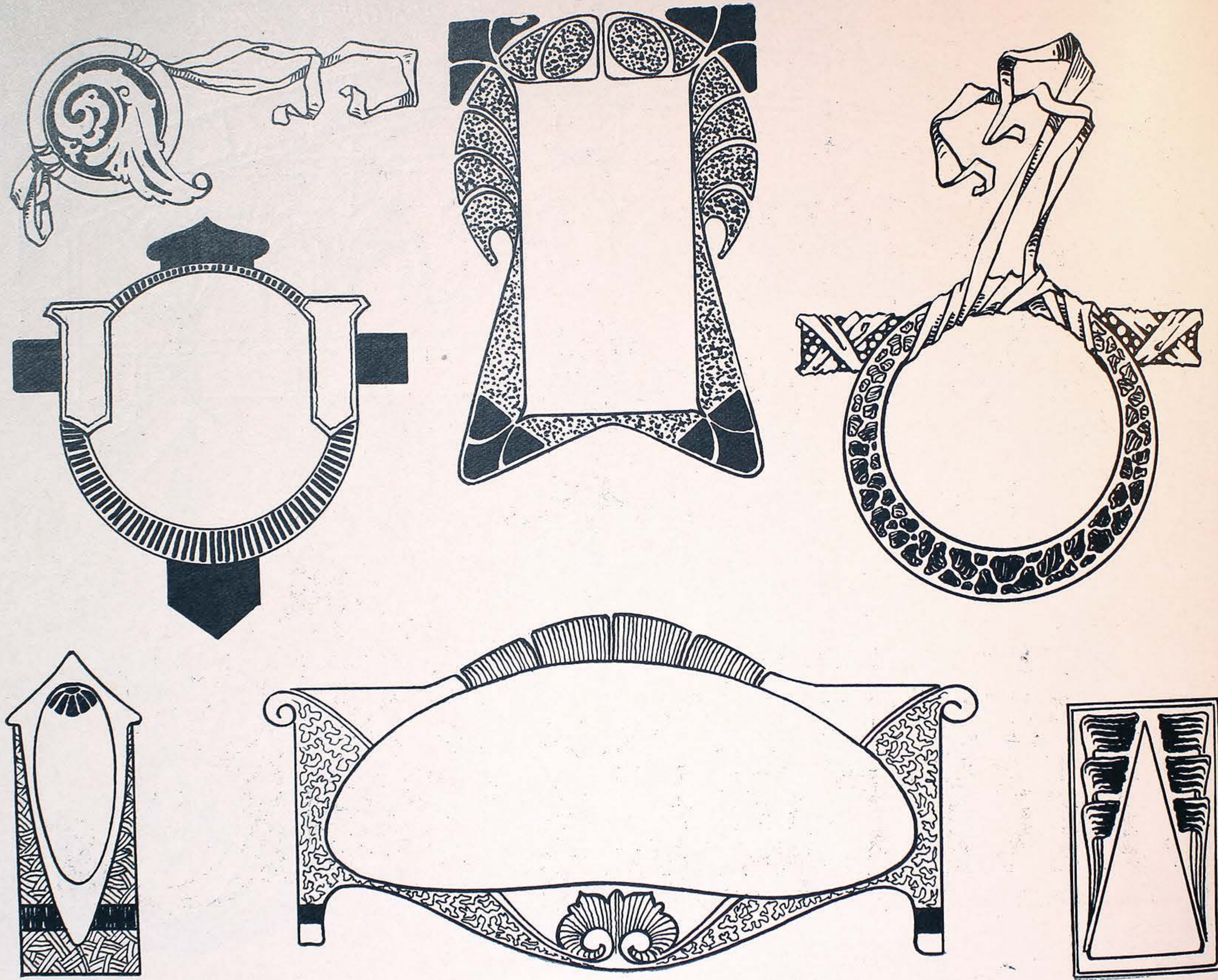


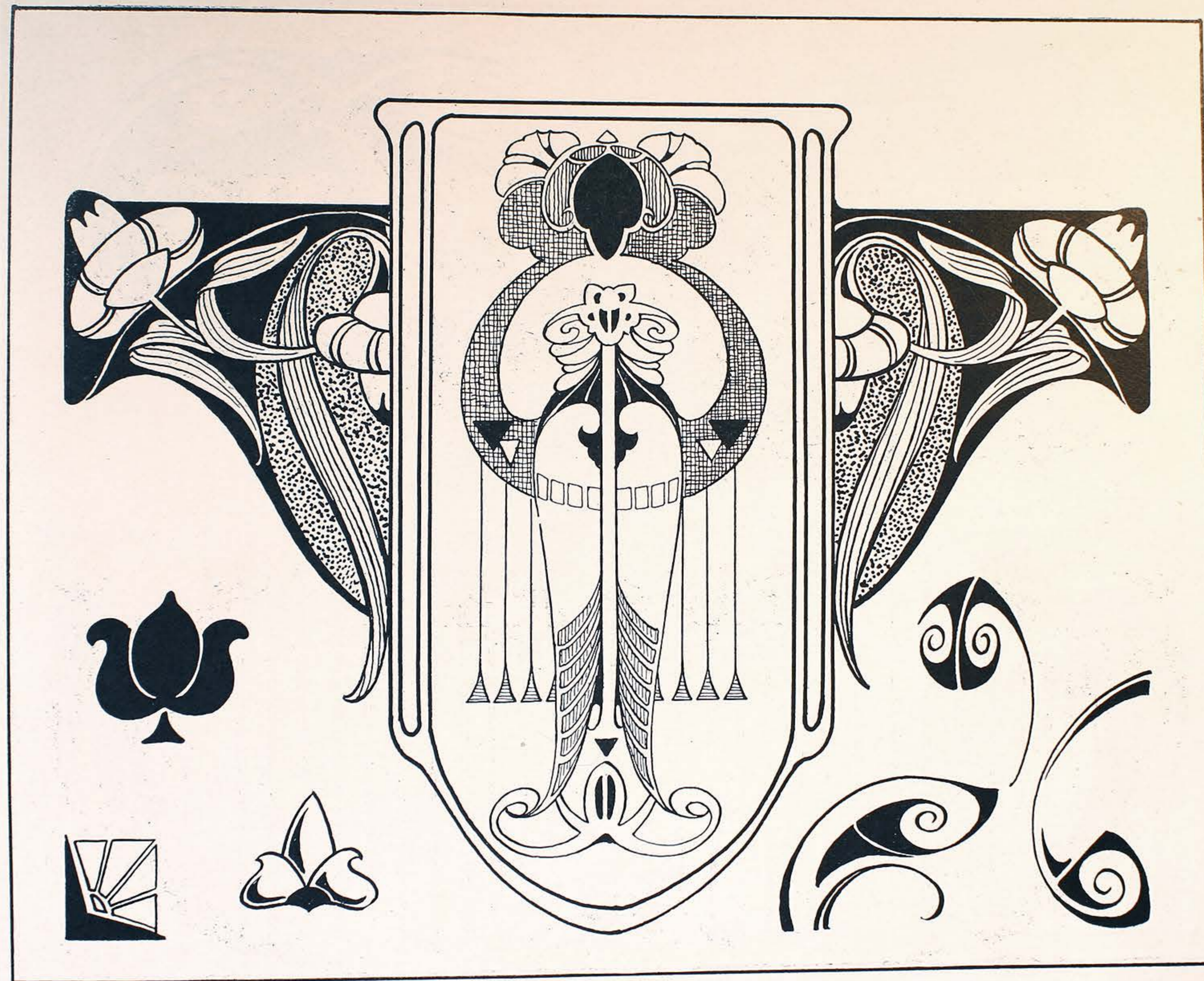


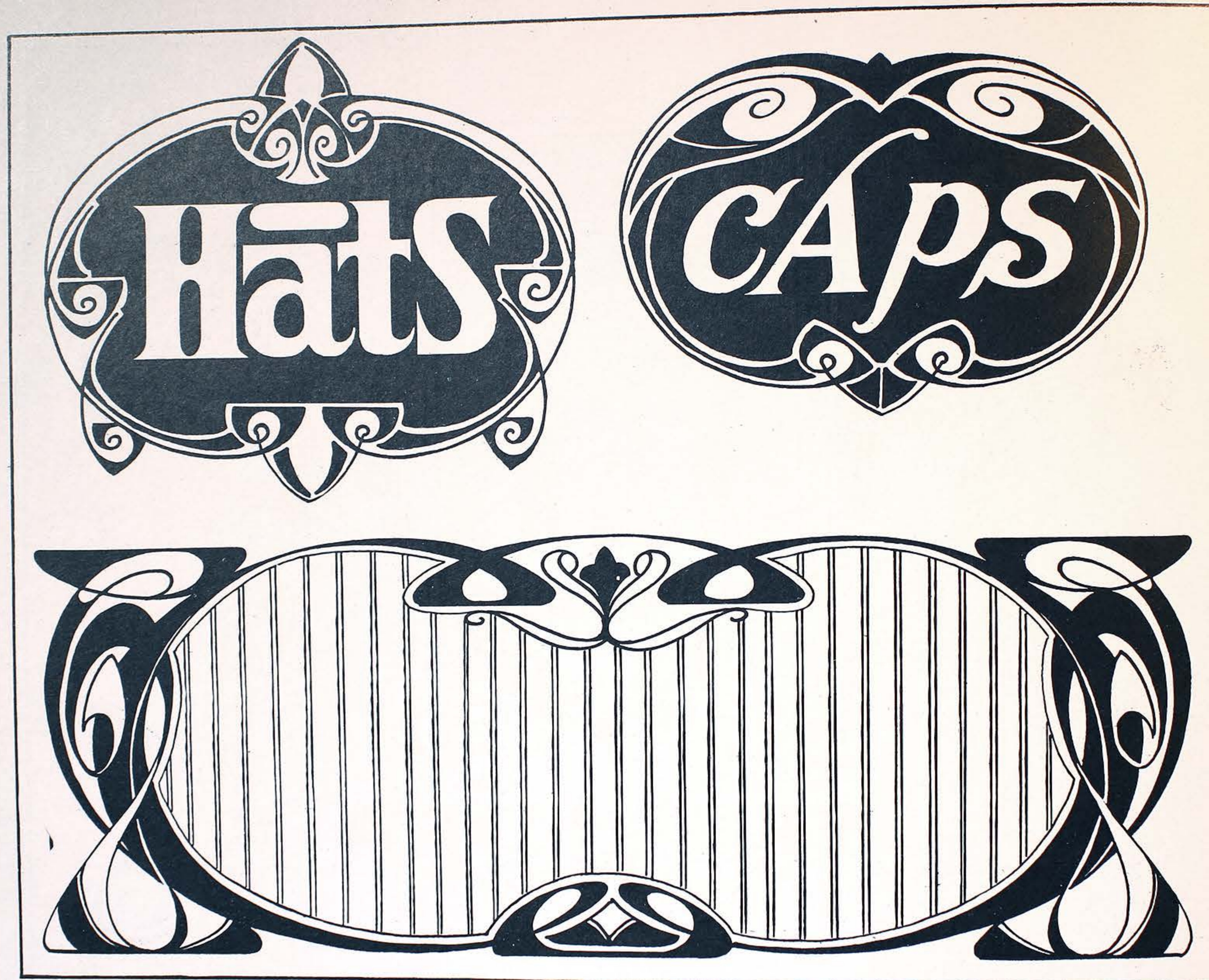


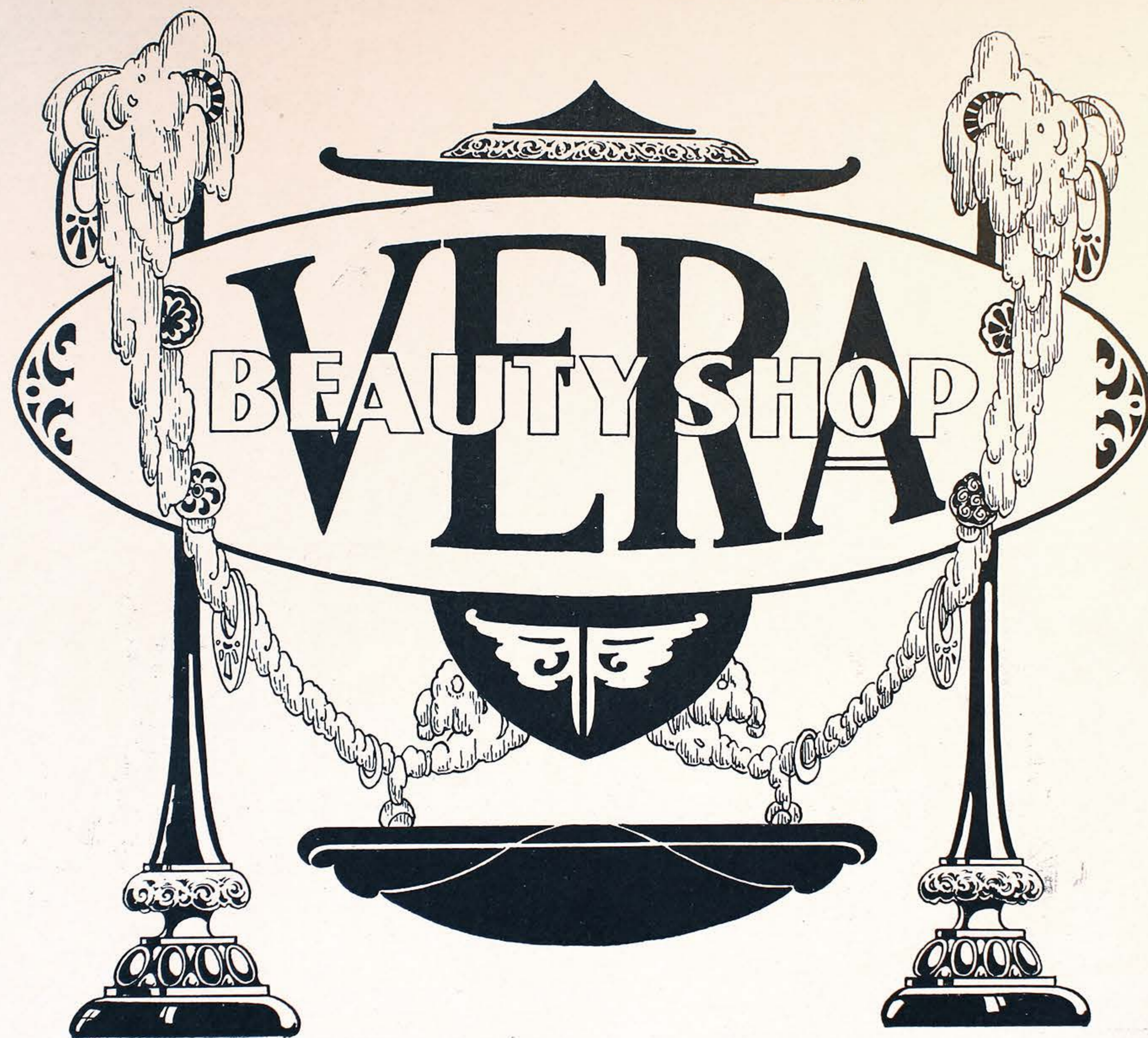












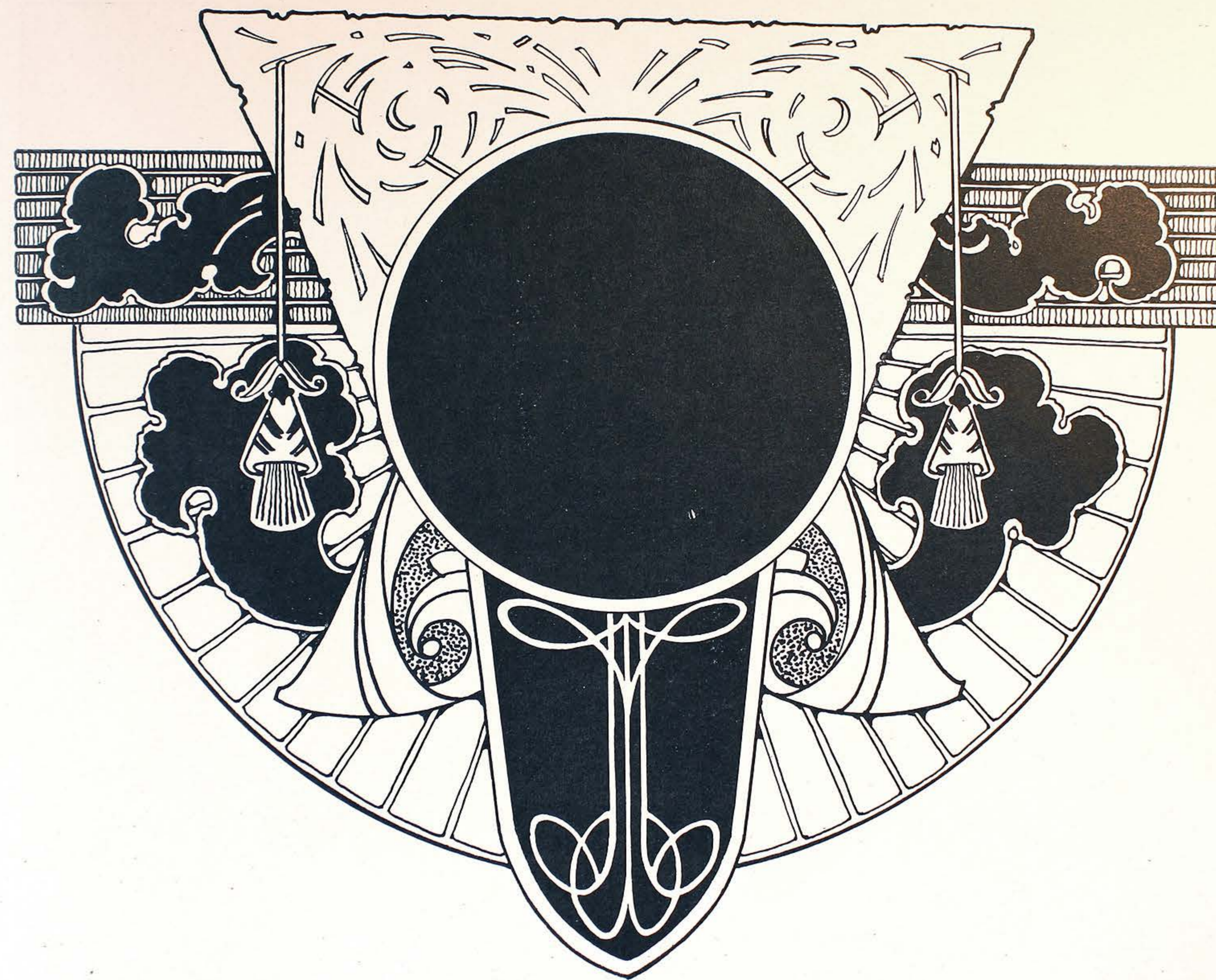


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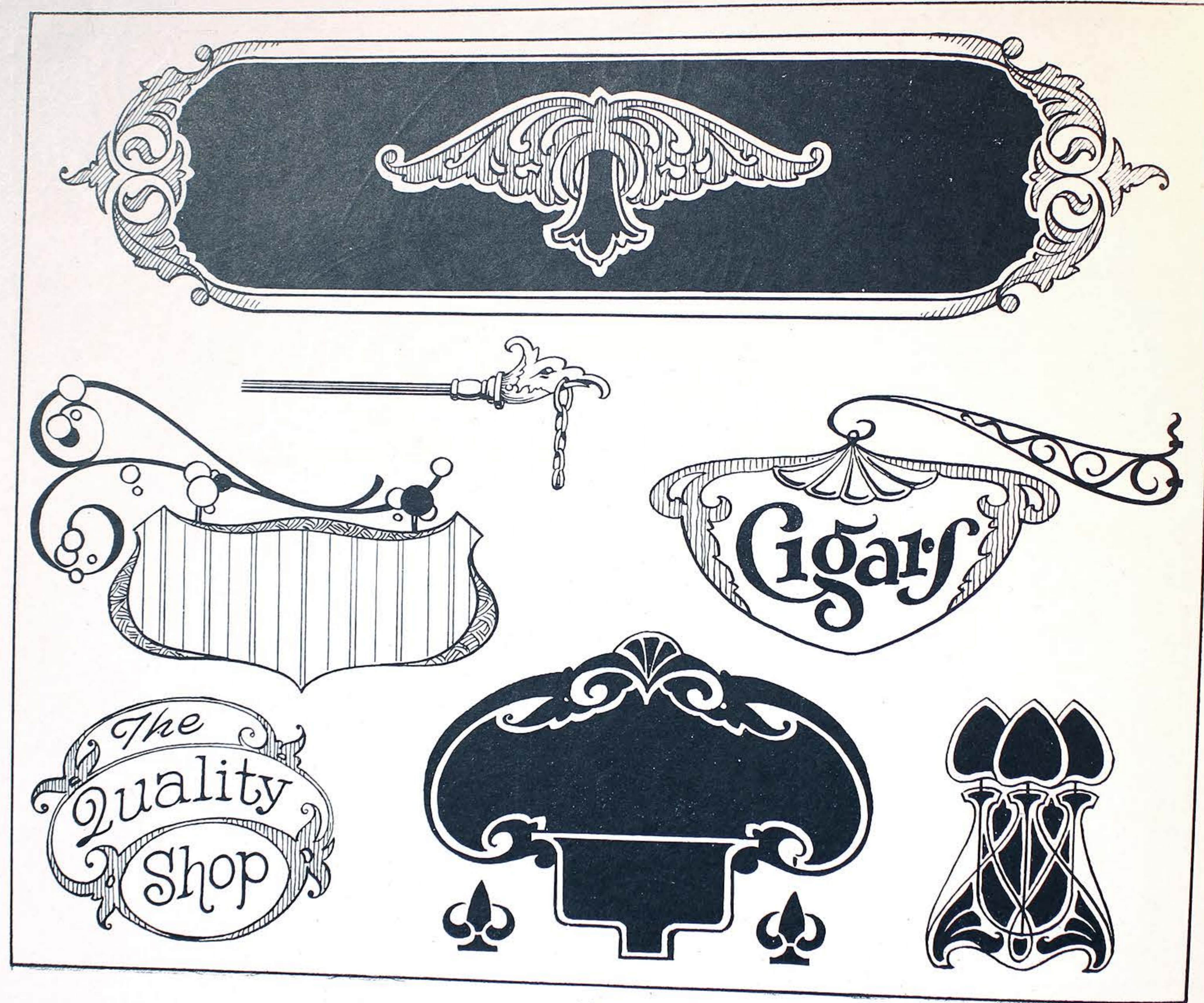
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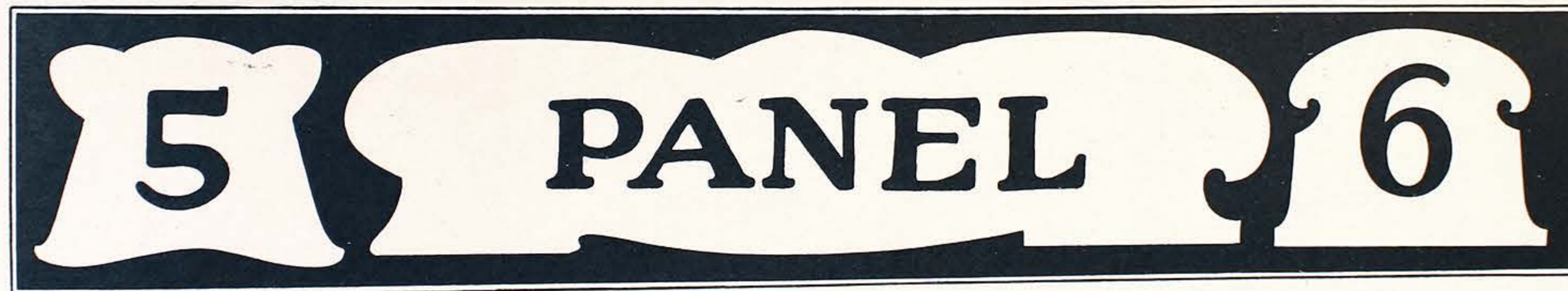


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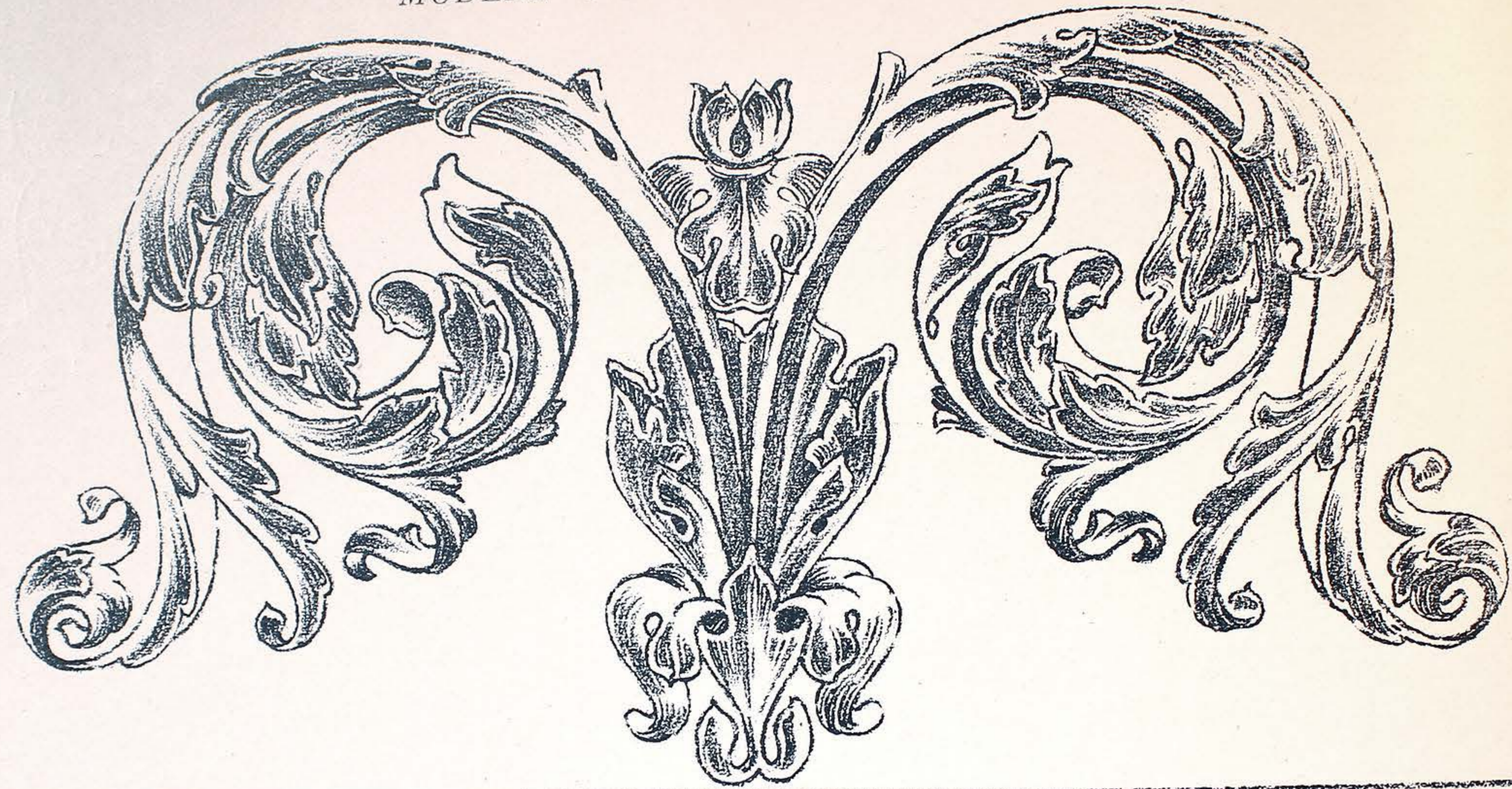
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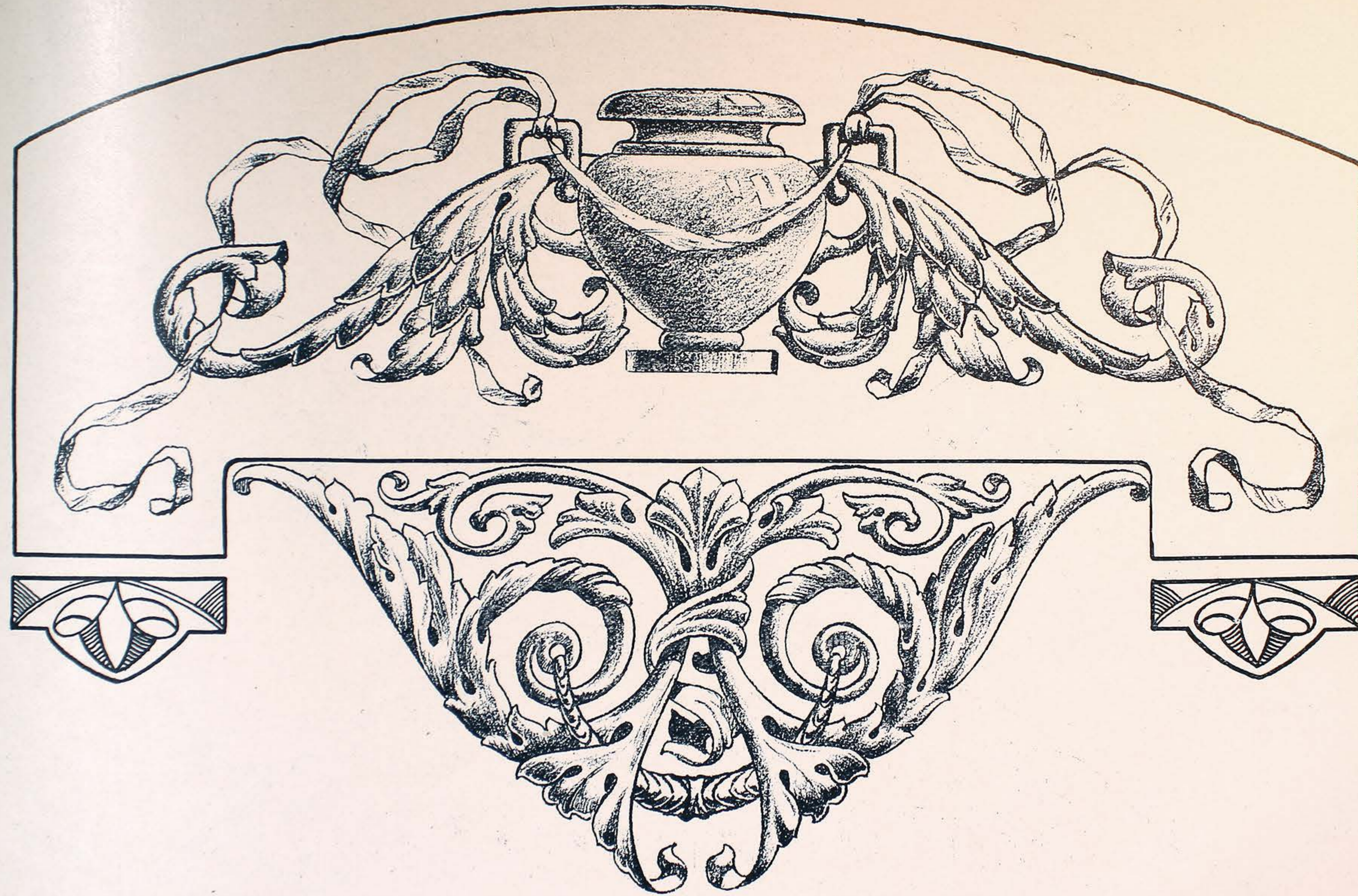
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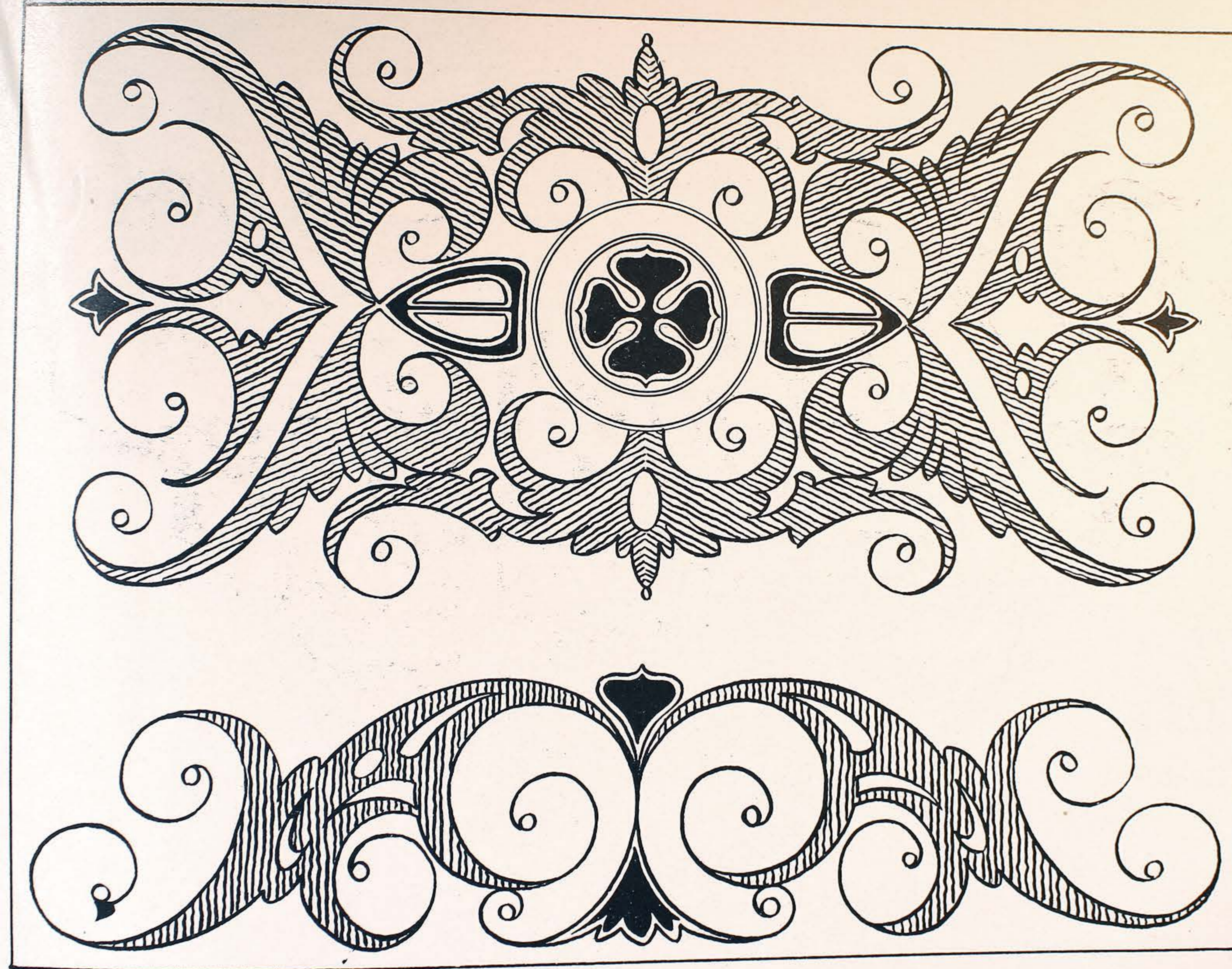


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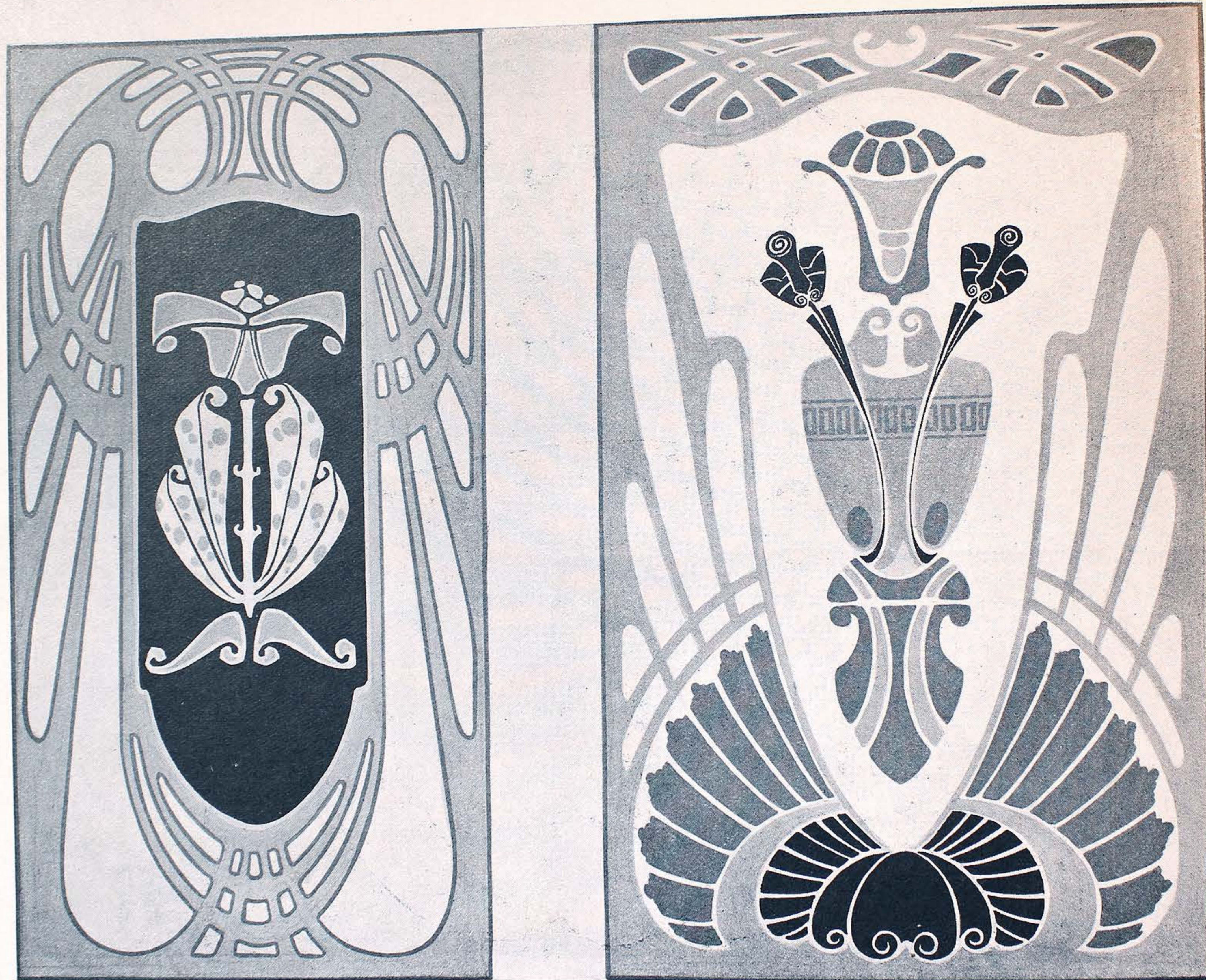


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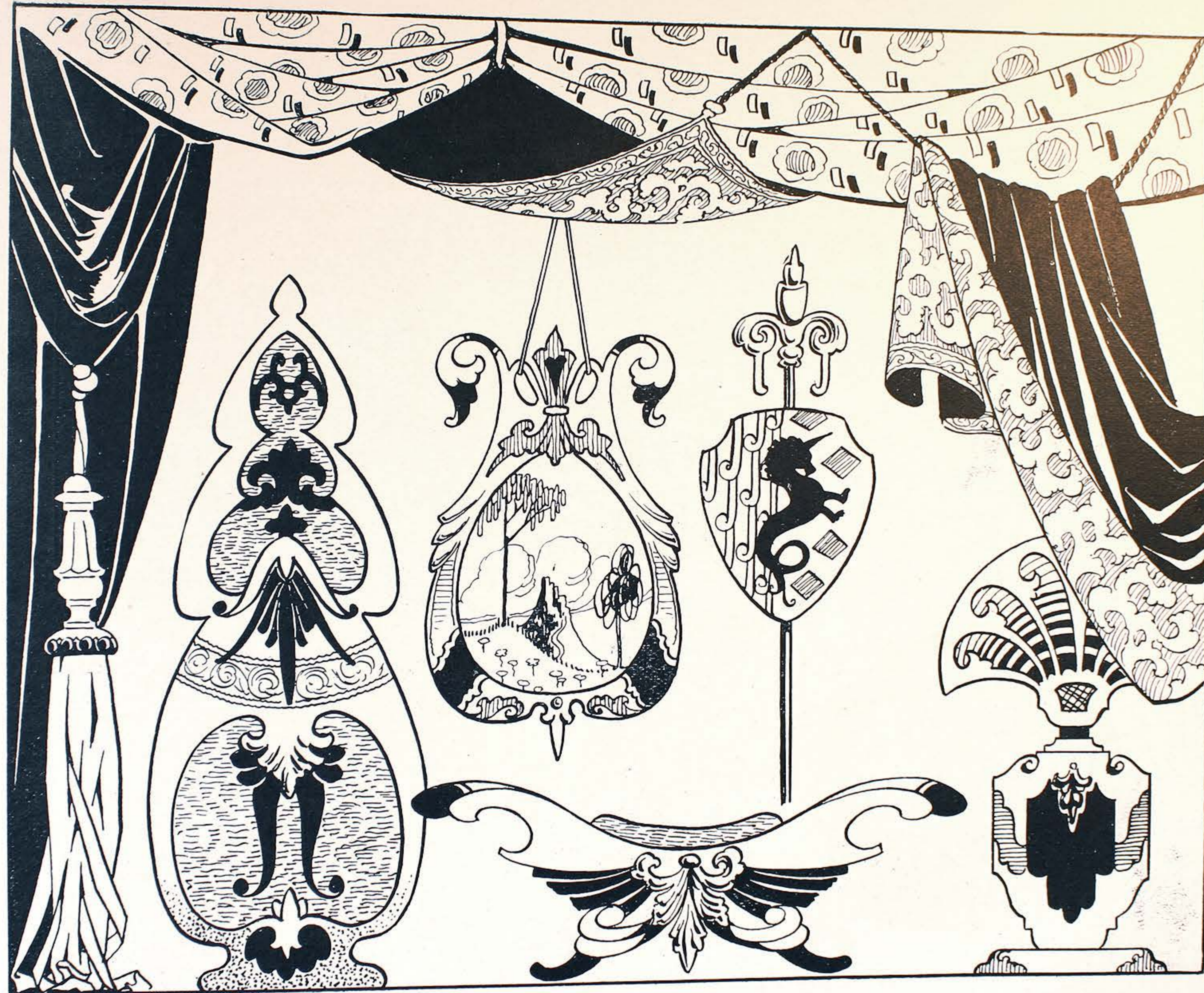
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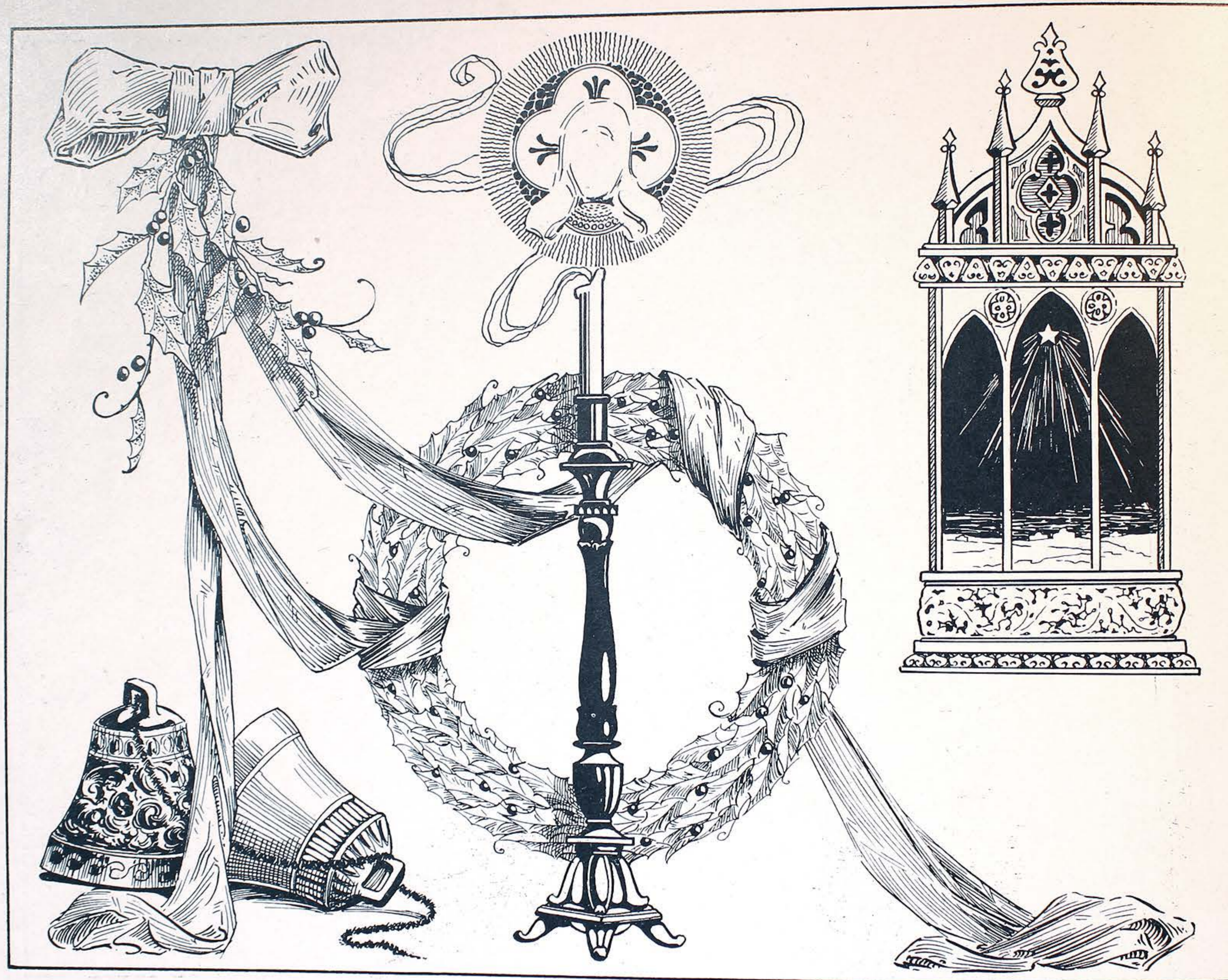


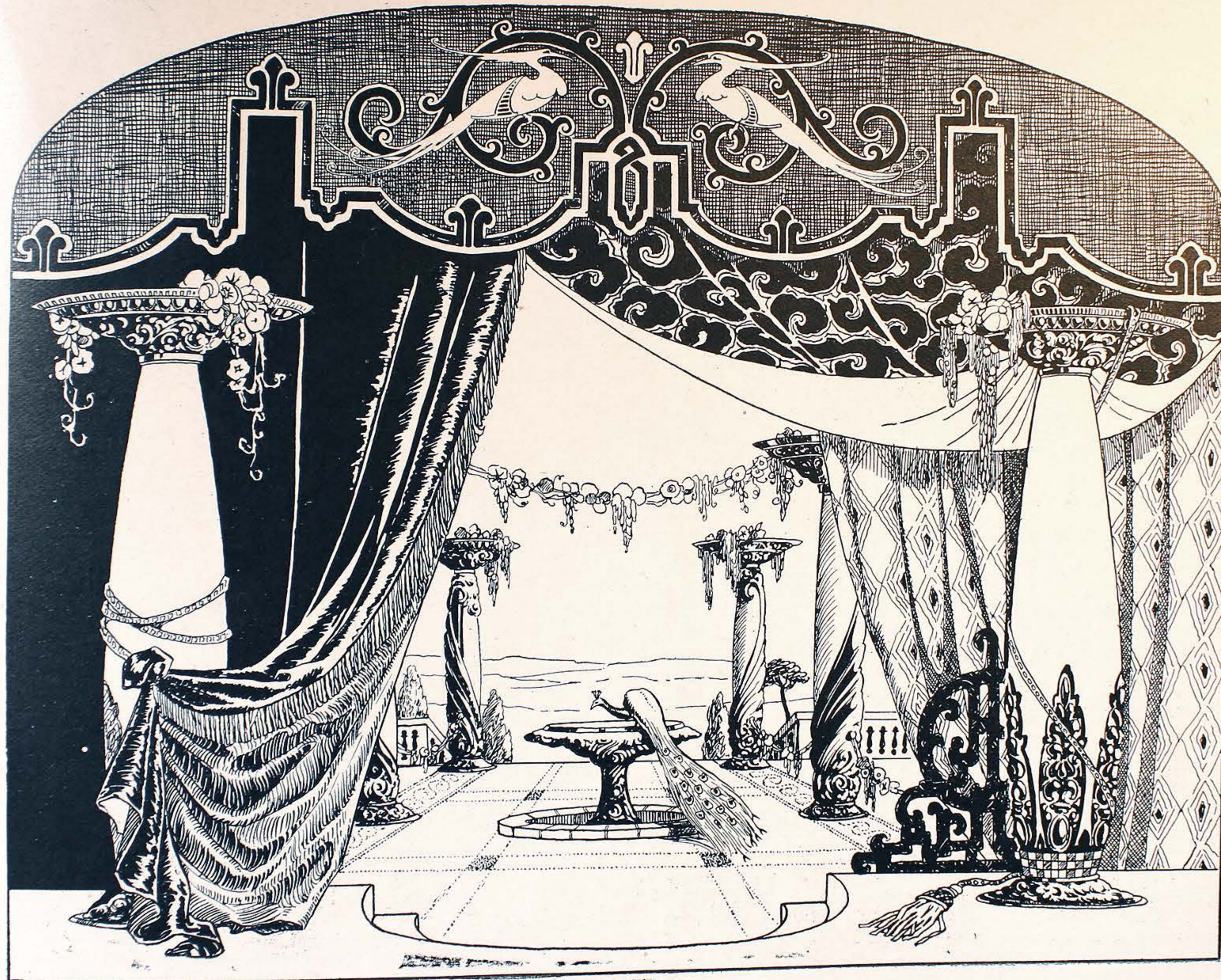
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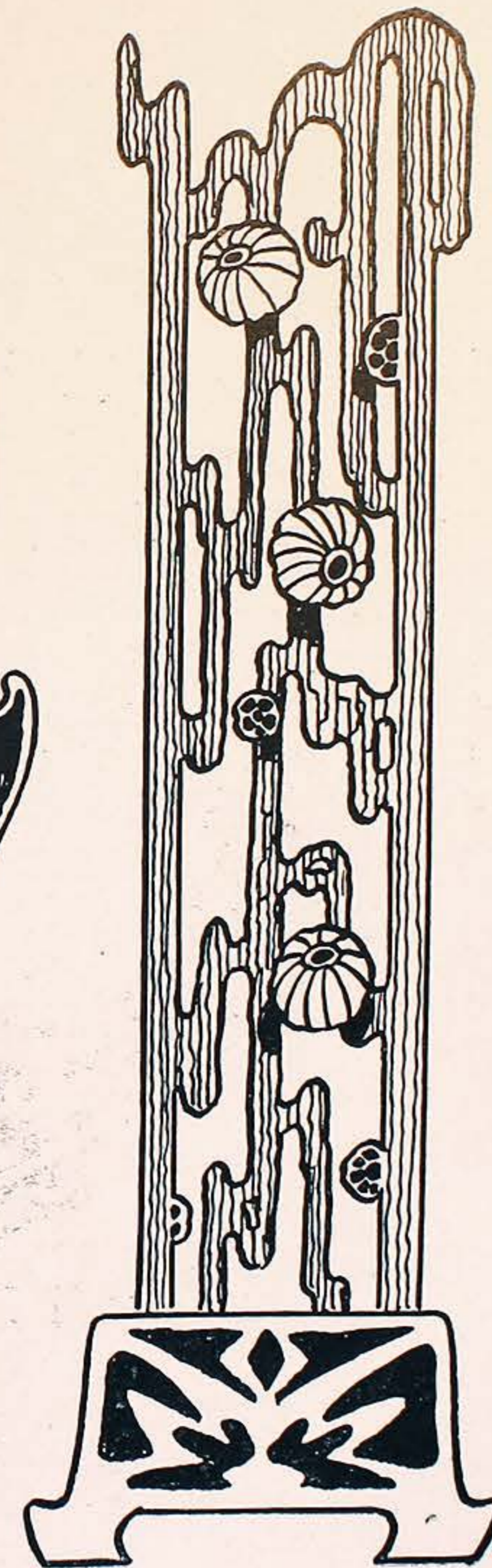
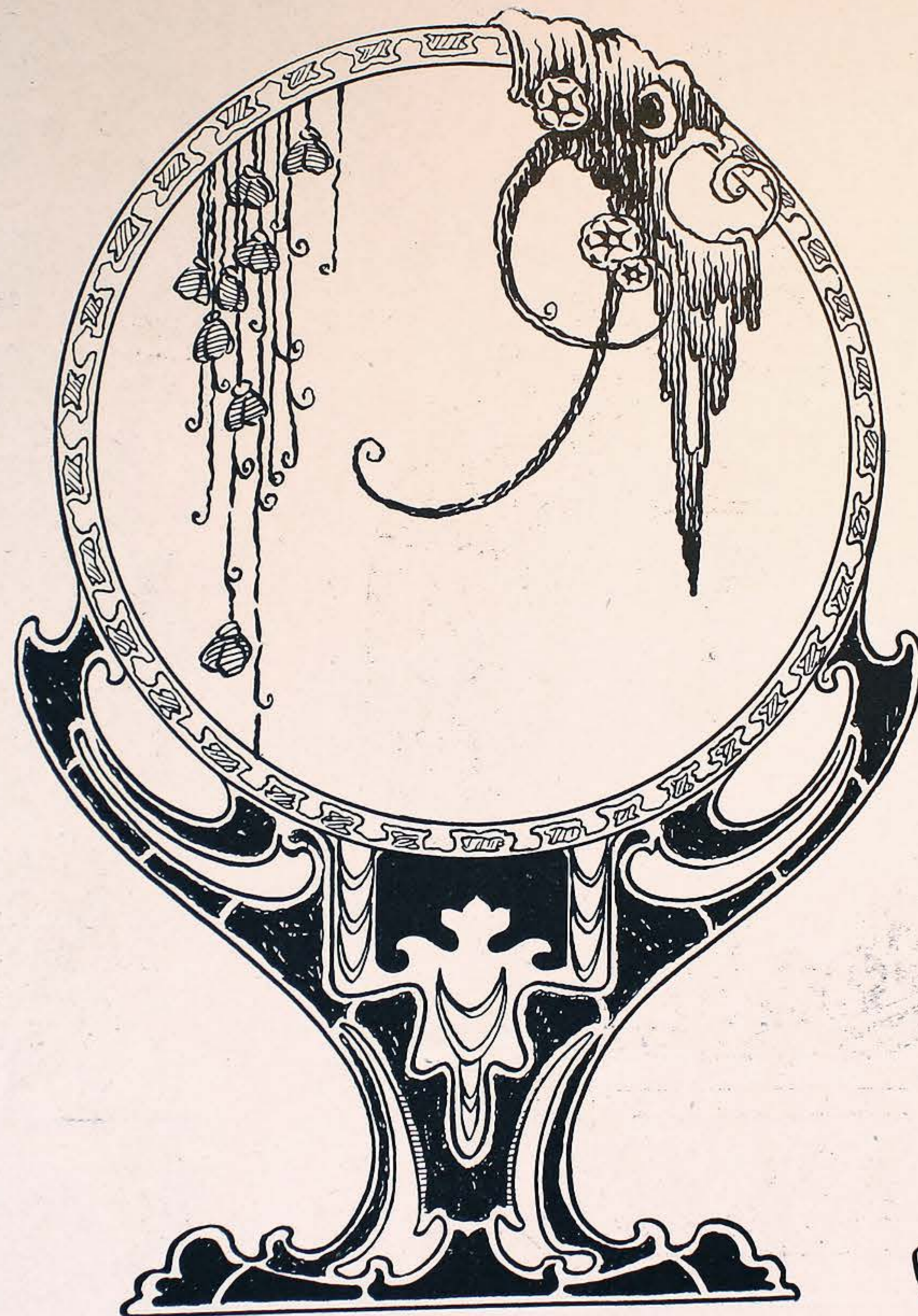


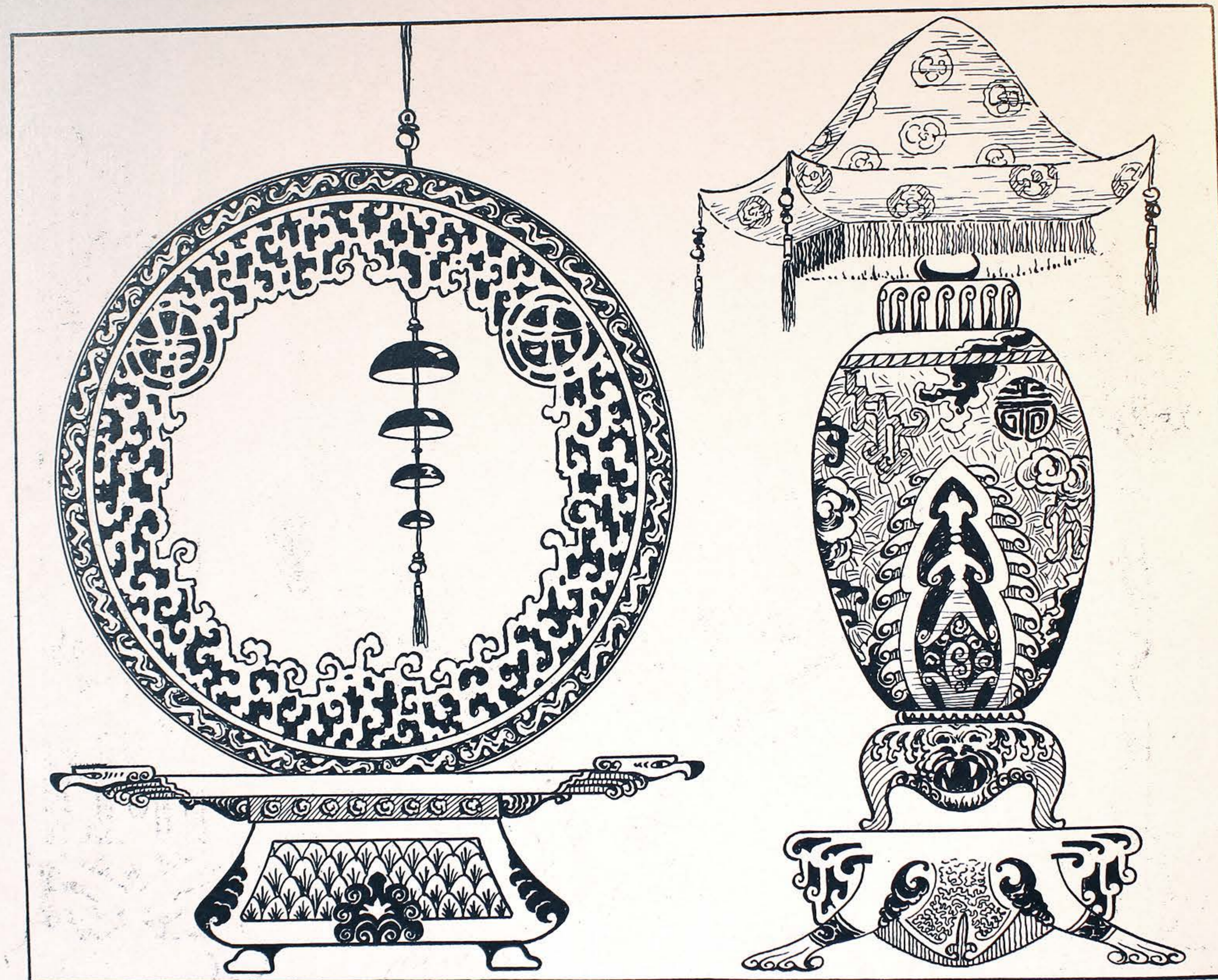




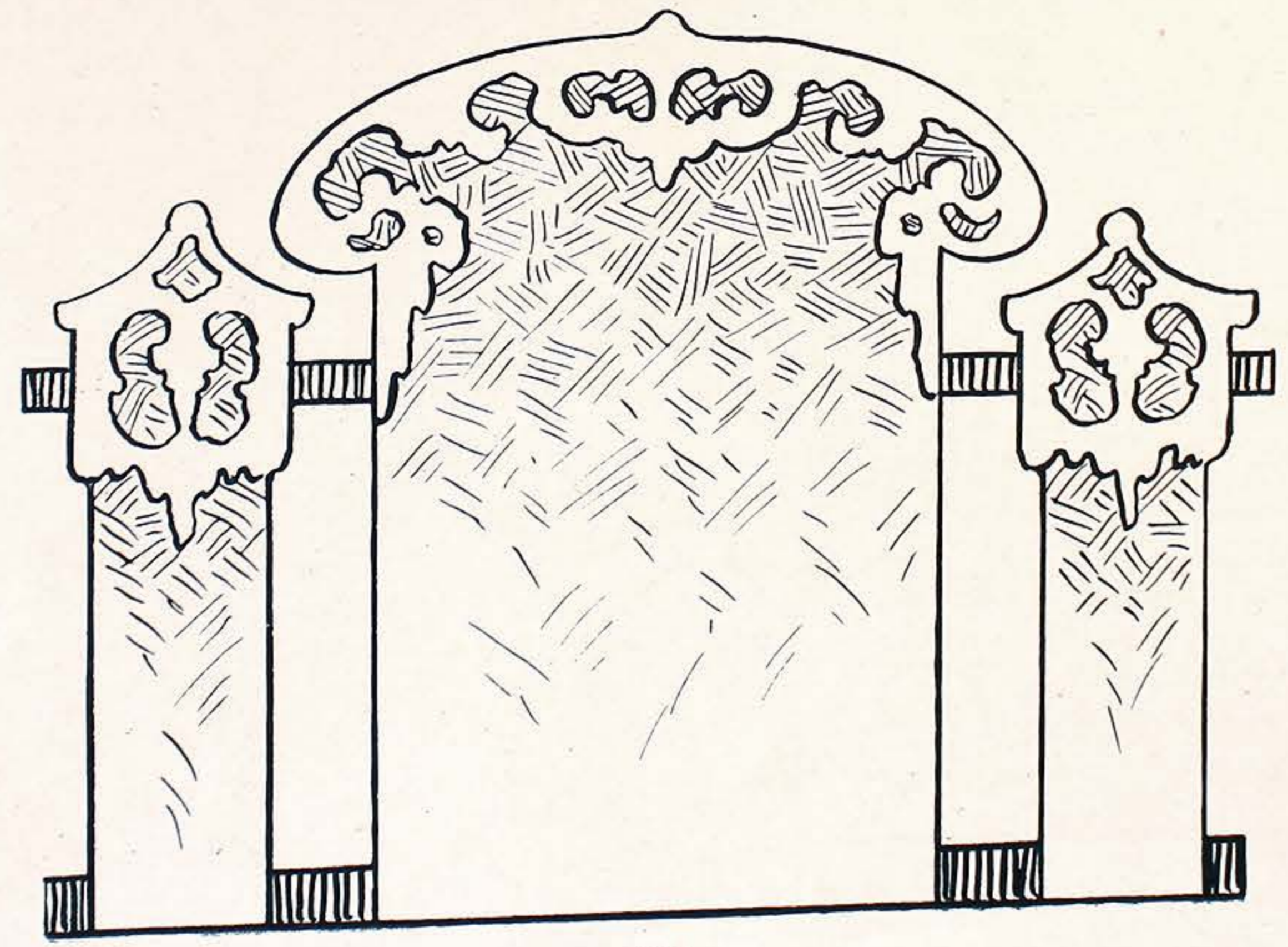
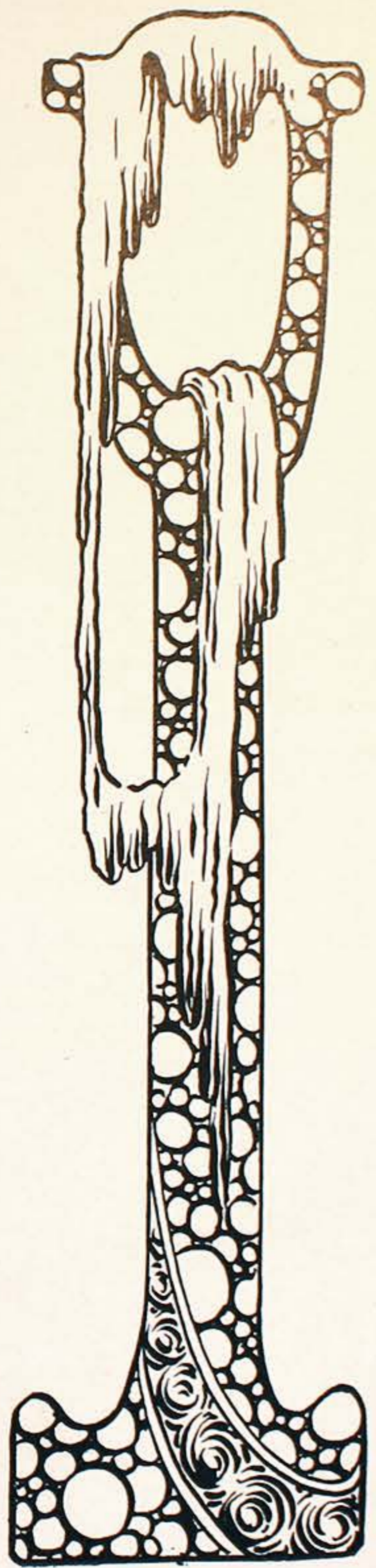
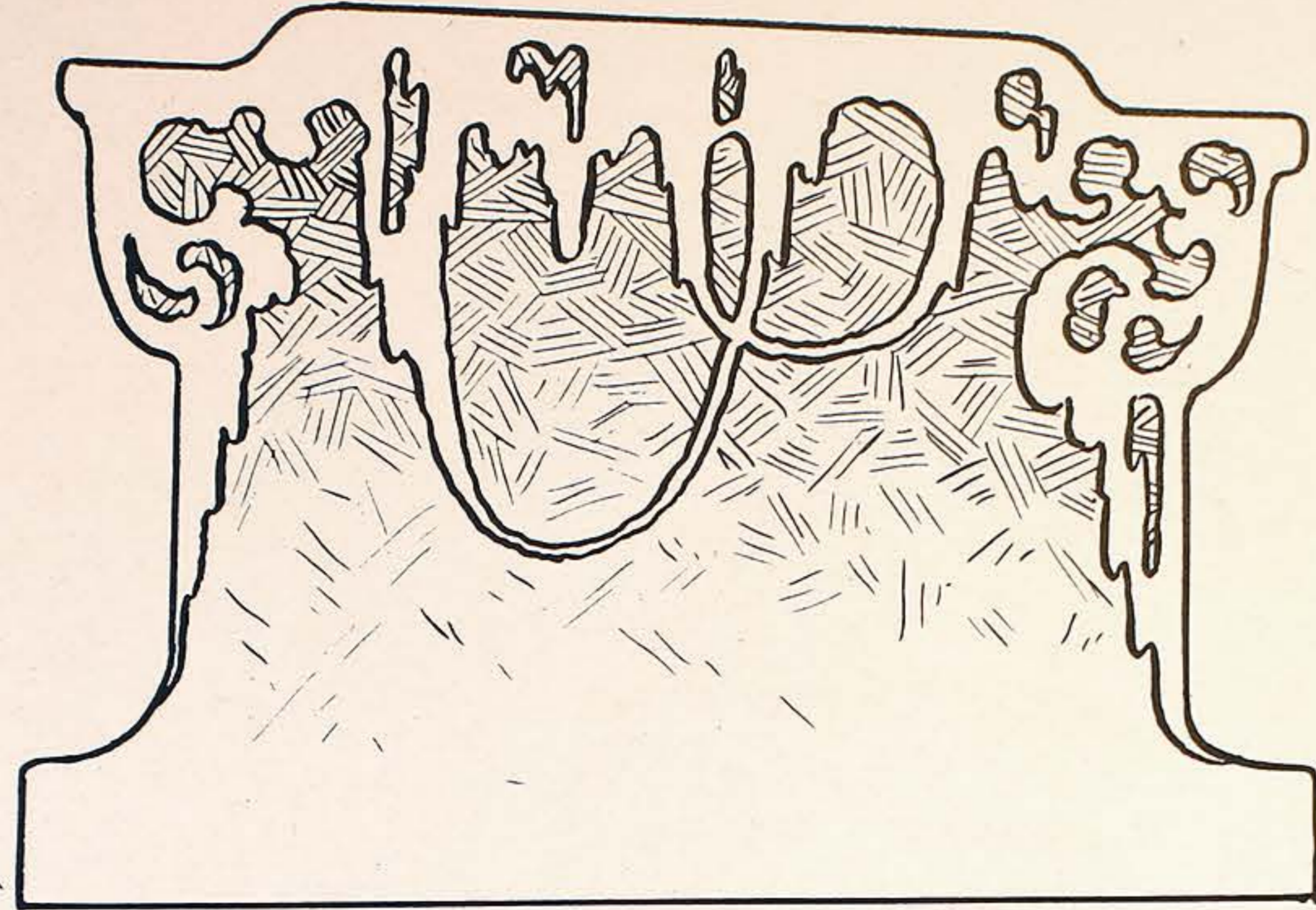


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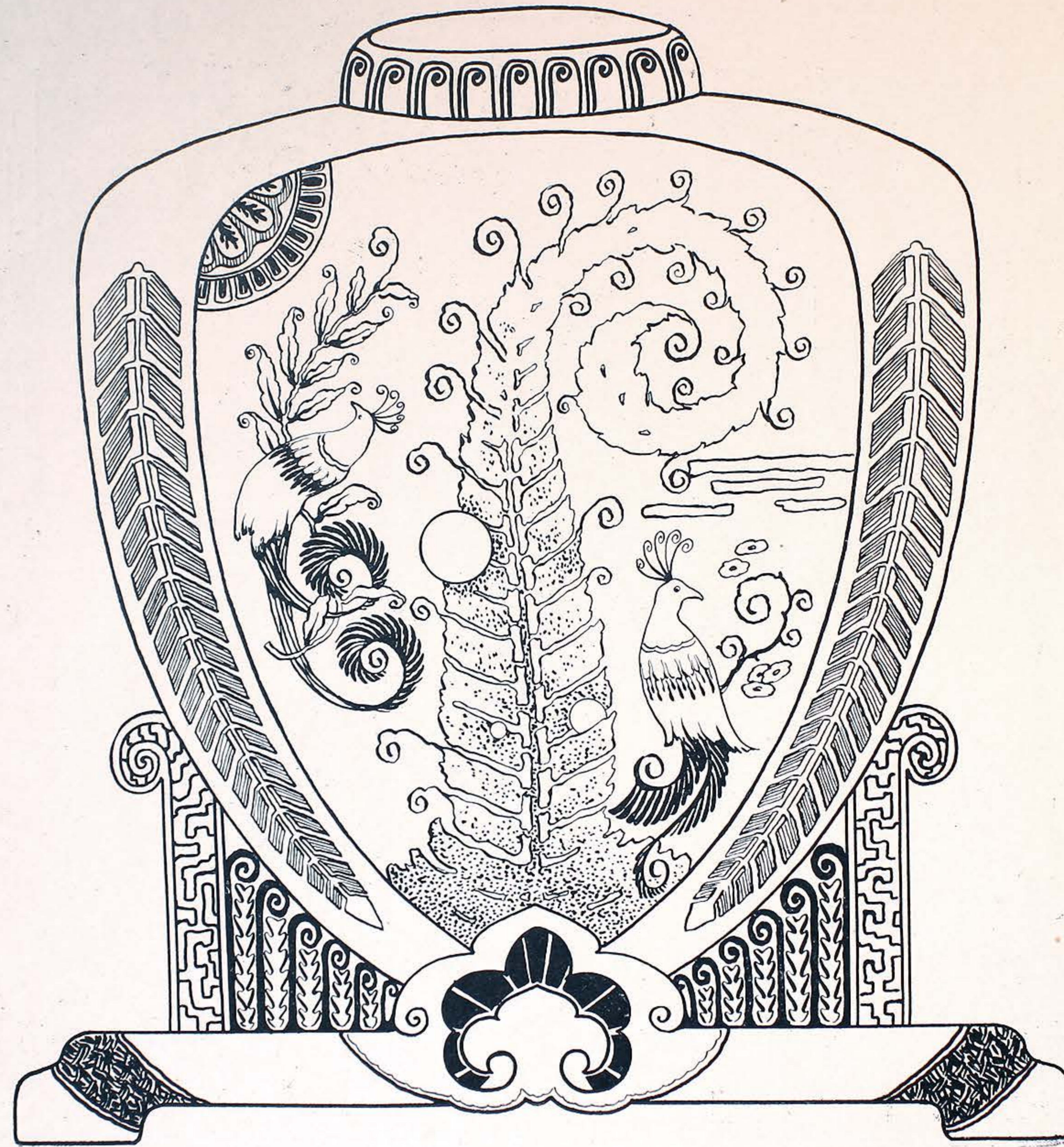




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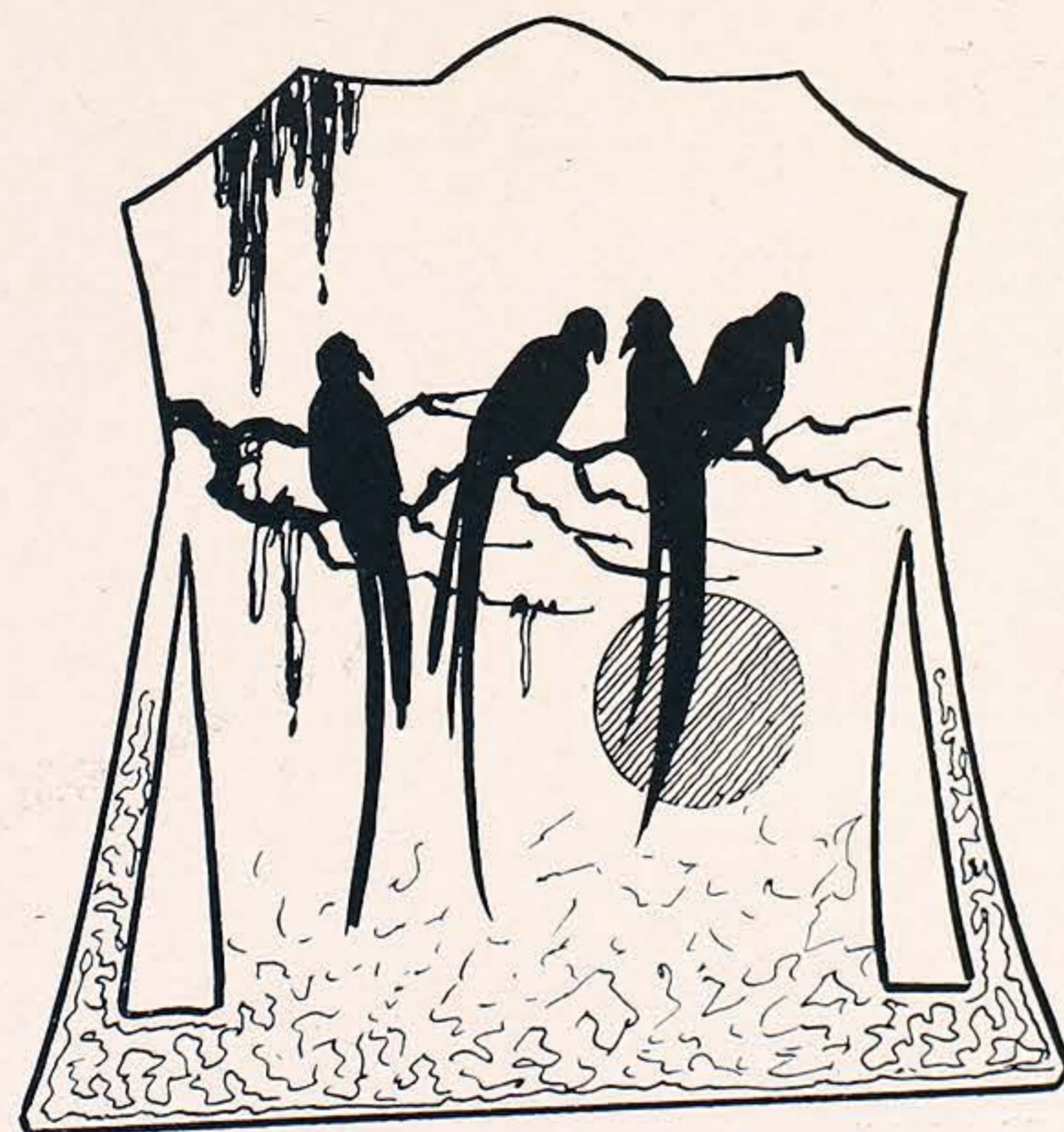
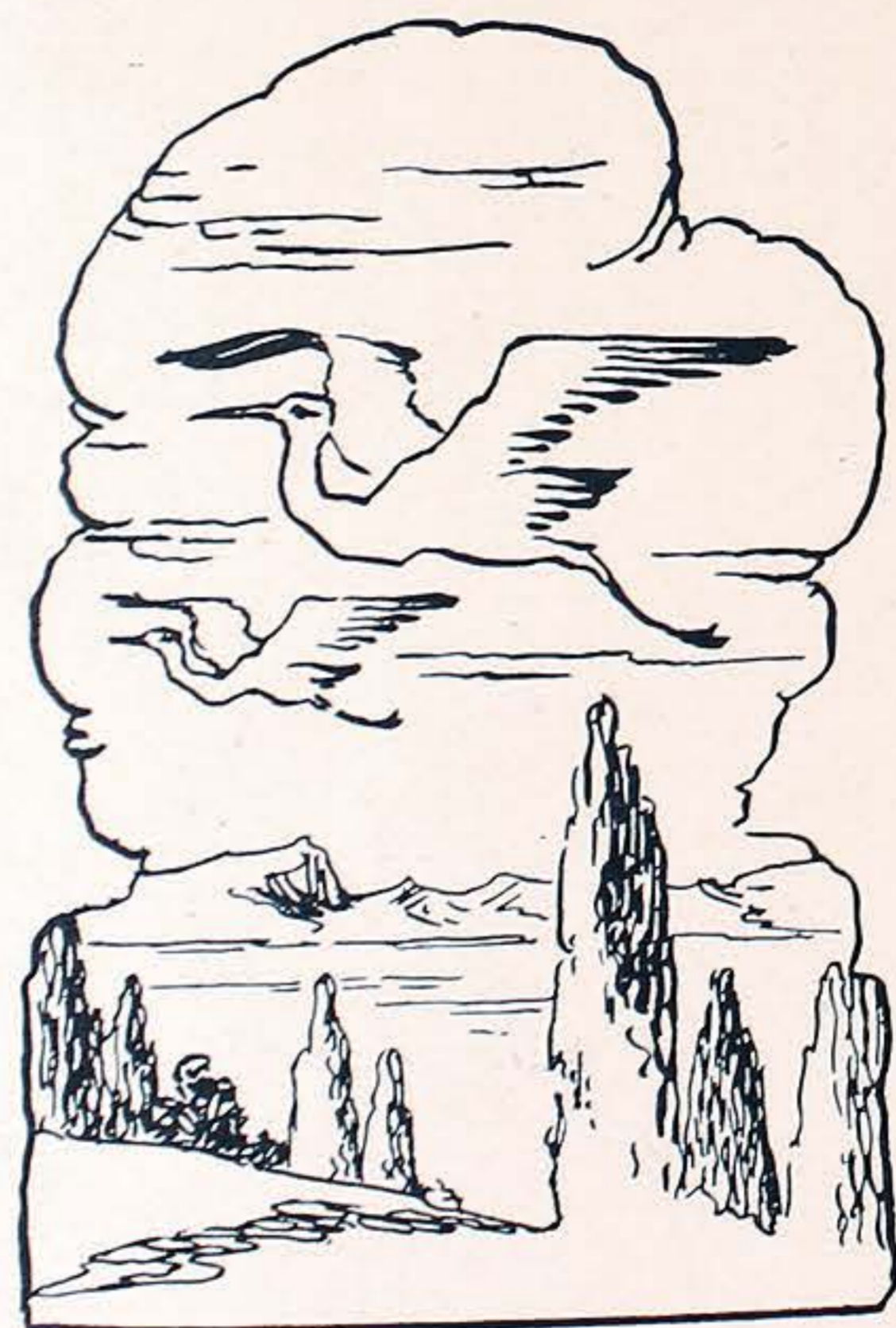
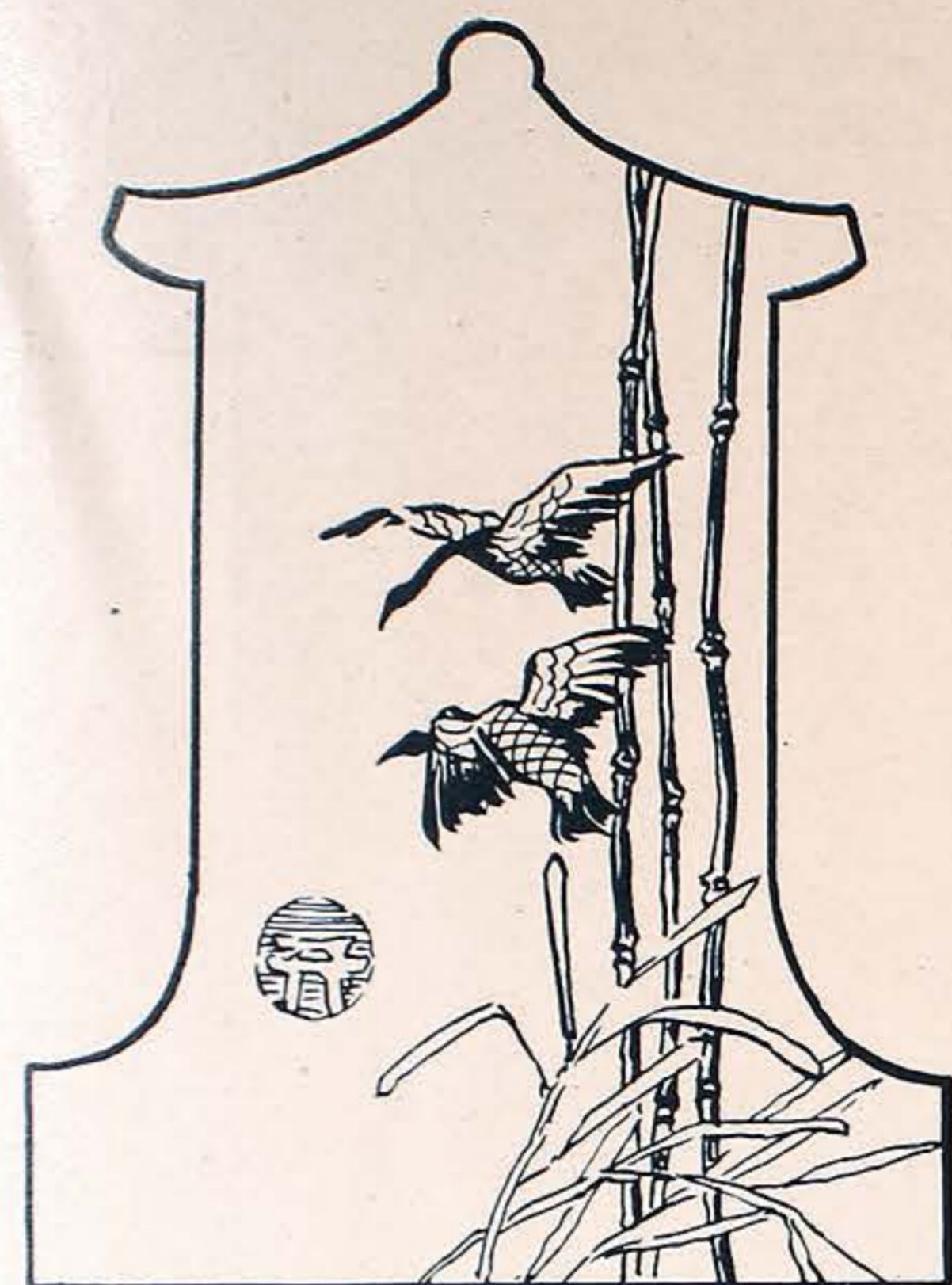
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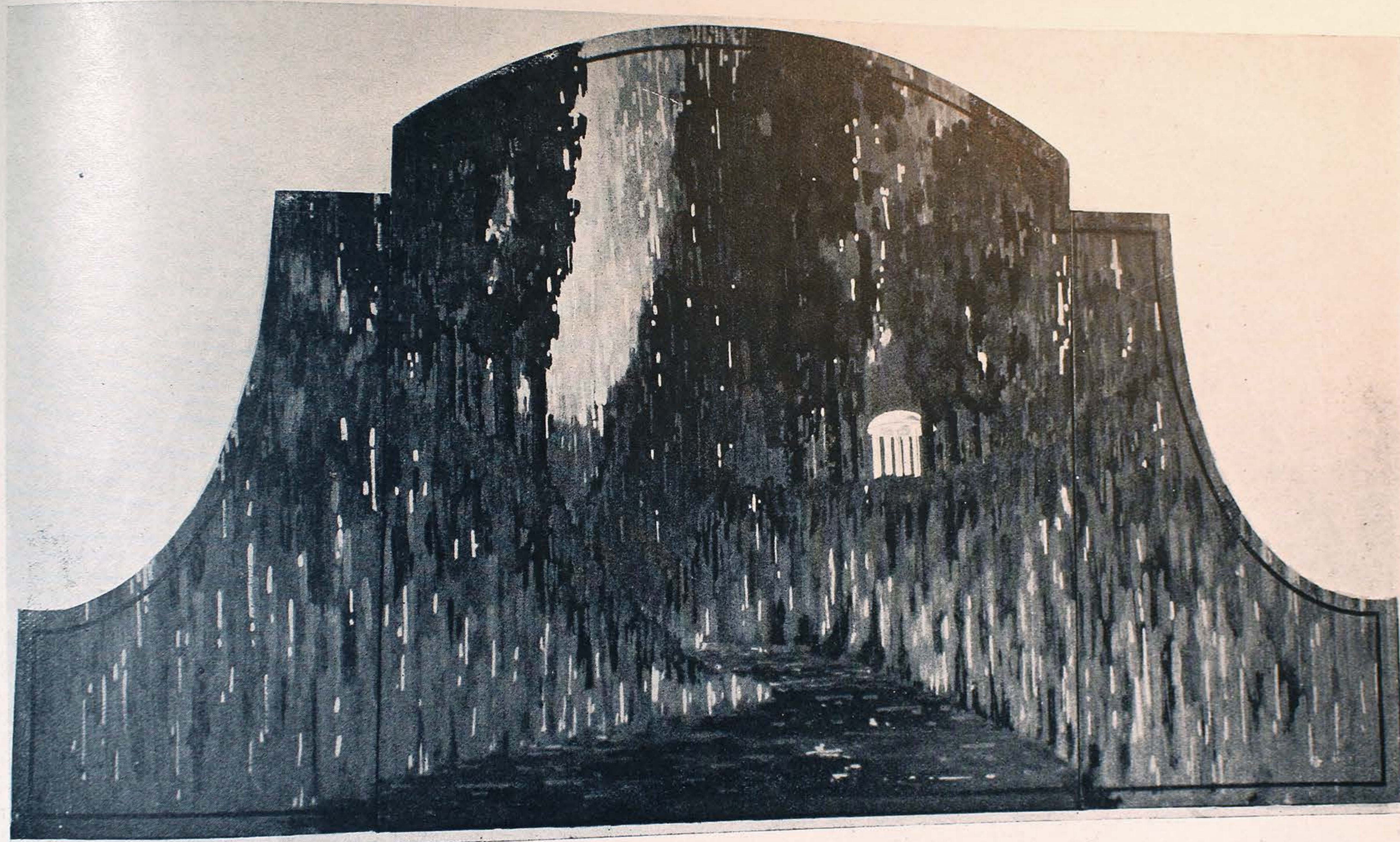
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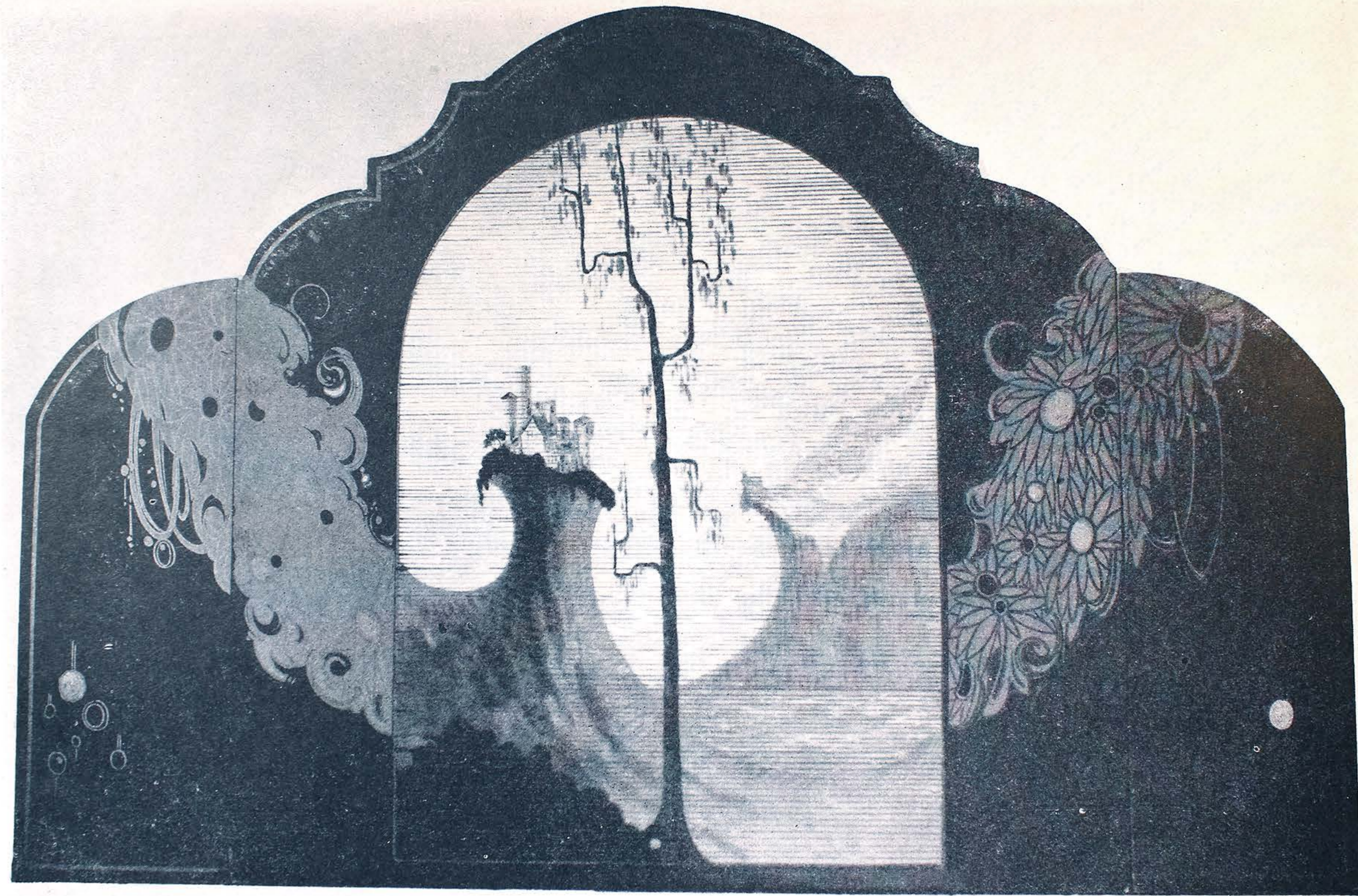
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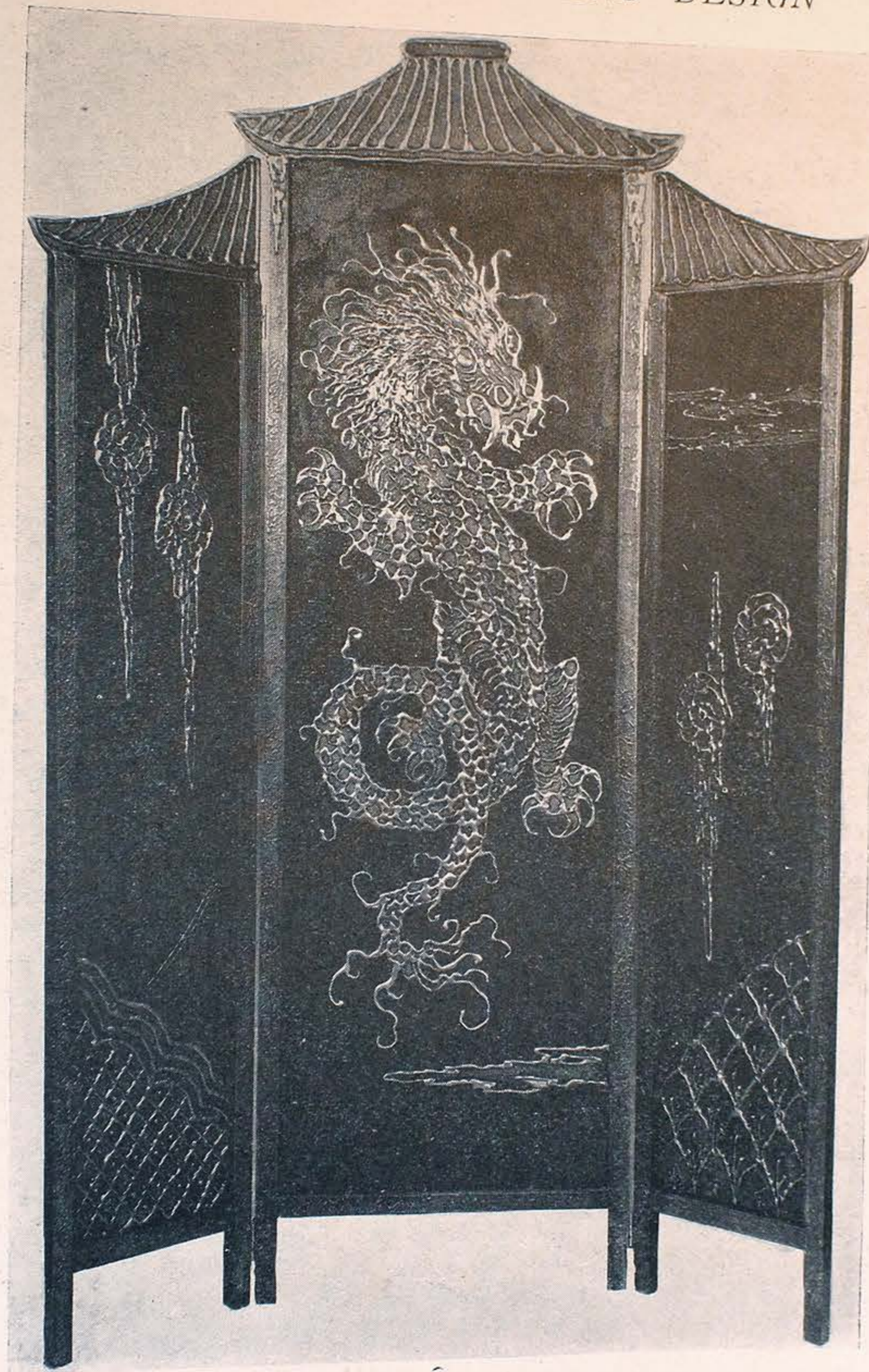
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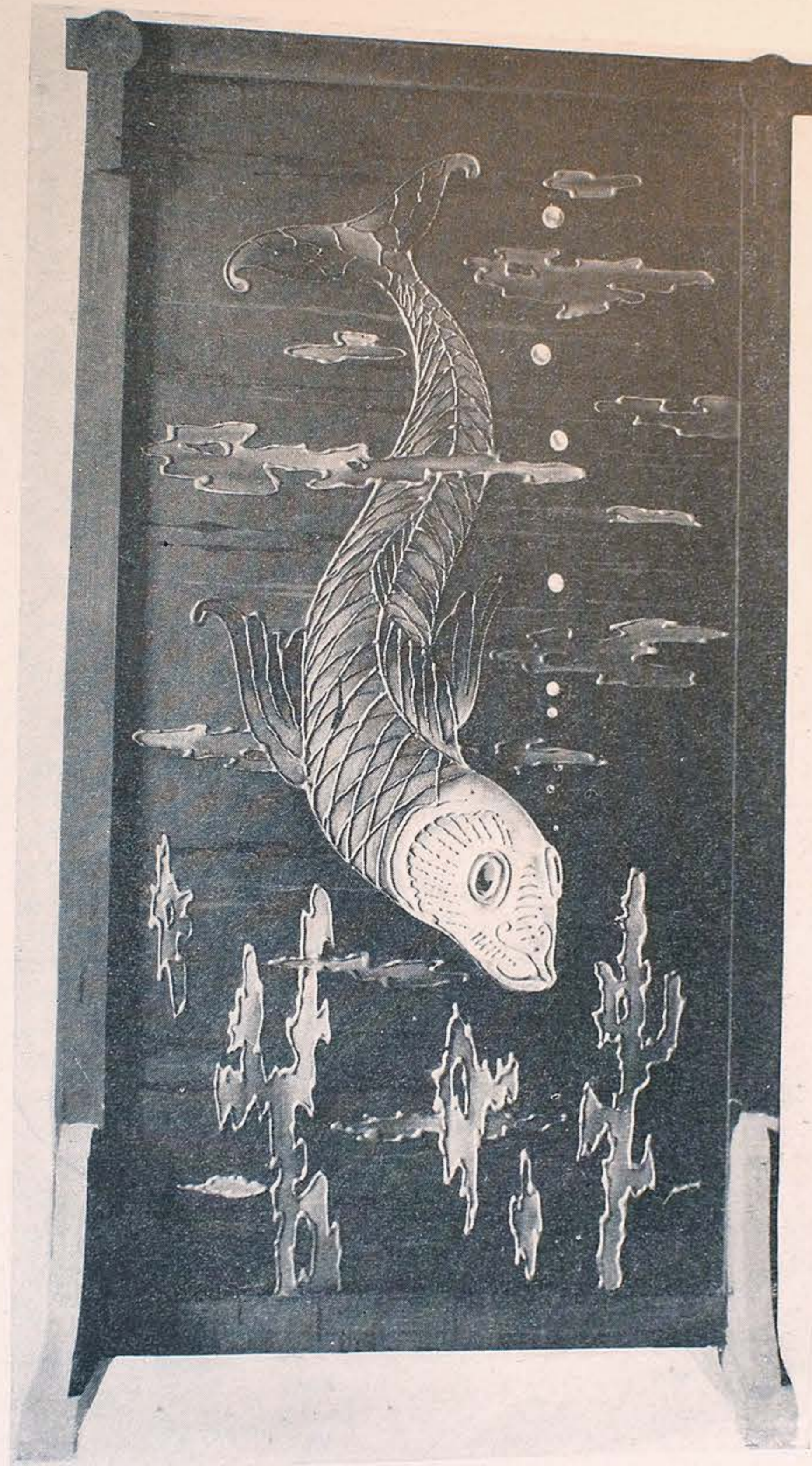
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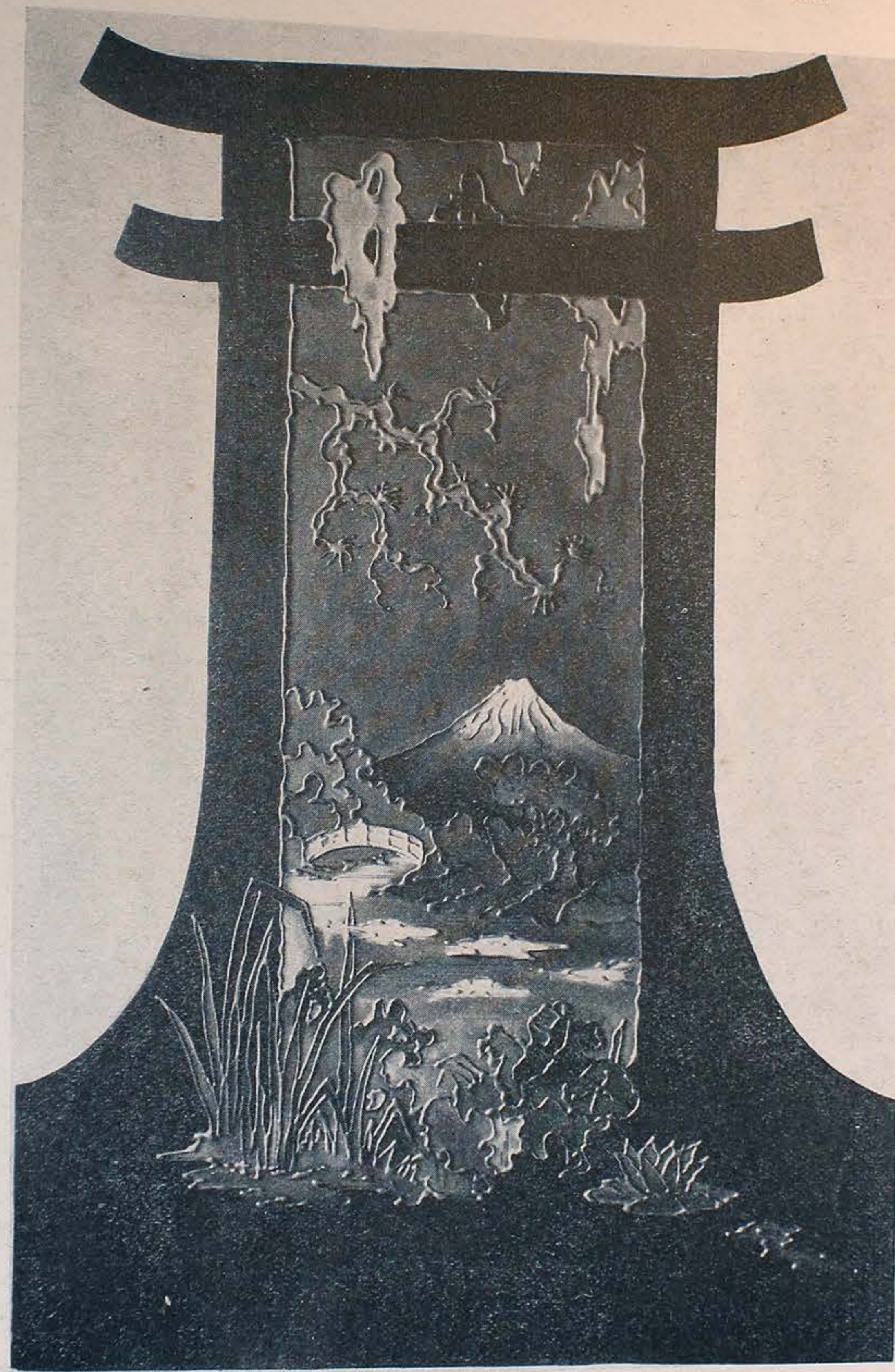




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