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THEORY AND ANALYSIS

OF

ORNAMENT

APPLIED TO THE WORK OF

ELEMENTARY AND TECHNICAL SCHOOLS

BY

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PREFACE.

This book has been compiled because of a strongly felt want of a complete text-book upon the subject of Theory and Analysis of Ornament, the Author having been asked by his own and other students, why he did not write a book more in advance of the teaching of the present time. The study of Ornament has made such rapid progress during the last twelve years, that those books which were previously quite efficient have become obsolete. So far as the Author's knowledge extended, there seemed a very large demand for books of an explanatory nature, as applied to the work of elementary and technical schools. This work is published with the object of more completely developing the various sections of the subject hitherto dealt with. The arrangement is such as

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to present the entire subject in the simplest and most easily to be understood form.

The present Minute of the Education Department on Science and Art, encouraging technical work in the schools, promises great results; and the Author has endeavoured to produce a book of practical use to teachers, in their preparation for the tuition and examination of schools.

FRANÇOIS LOUIS SCHAUERMANN.

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THEORY AND ANALYSIS OF ORNAMENT.

Part I.

CHAPTER I.

1. DIAPERED forms are productions of the artist, and are in contradistinction to those produced by nature. Forms produced by nature bear the mark of a first creative power; whereas, the diapered forms, produced upon those original forms, are the productions of the human brain assisted by certain tools employed, which are themselves in turn the productions of mechanical skill. The two things necessary to bring about or carry out the artist's work, are material and industry. Industry is, then, the "ways and means" by which the artist brings about the productions of his art. Nature furnishes the raw material, art produces form, in the raw material, necessary to the wants of man, both artistic and useful.

2. The artist's work can easily be distinguished from that which shows mere mechanical skill. Mechanical skill can be recognized as proceeding from practice in a certain art or industry; the artist's work indicates a higher inherent power, but can easily be distinguished from an untutored production of the brain.

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The diapered form, independently of its beauty and usefulness, is a compound of three elements, viz., material to be used, mode of manipulation, and, thirdly, its relation to art.

The material to be worked furnishes its plastic and decorative qualities.

The types depending on art are form and decoration. Form is the result of particular modifications wrought in the material by the workman, and is necessary to the satisfying of the æsthetic taste of the worker. Decoration is an addition made to the first form, as produced by the artisan, and is the work of the artist.

The following table should be carefully studied, as giving the principal forms and types as brought into existence by the artist or mechanic. The mechanic's work must be acknowledged as a very necessary adjunct to the complete production of the diapered forms produced by the inborn genius of the artist himself.

FORMS.

(i.) Modelled Forms. (Plastic.)
- Modelled (plastic).
- Turned (ceramic).
- Blown (glass works).
- Hammered (brass ware).

(ii.) Carved Forms. (Sculpture.)
- Carving (carving).
- Sculptured (sculpture).
- Chiselled (toreutic).
- Engraved (glyptic).

(iii.) Assembled forms (joinery, iron-foundry, &c.).
(iv.) Built or added forms (construction, architecture).
(v.) Weaved forms (weaver's trade, basket trade).

DIAPERED FORMS.

3. Materials produced by nature are peculiarly

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adapted to the manipulation of the artist, and the latent qualities afford the genius in man an opportunity to exercise its powers of producing decorative forms and types so pleasing to the mind and necessary to the true enjoyment of nature.

Man sees the raw productions of nature, and, concurrently with sight, springs up a desire to beautify, which desire calls forth an inherent talent capable of being more highly developed in those whose natural qualifications are those of an artist apart from or above those of the mechanic.

The following table should be carefully studied, as giving the different modes of decoration.

(I.) The illuminated, painted or enamelled decoration; which refers to the modelled, carved, assembled, builded and weaved, diapered forms.

(II.) The modelled or sculptured decoration; which refers to the first four, viz., modelled, carved, assembled and constructed forms.

(III.) The engraved and carved decoration; which refers to modelled, carved and assembled forms.

(IV.) The embroidered decoration, which refers exclusively to the weaved forms.

Ornamentation.

4. Form and decoration are so closely allied that the one naturally forms part of the other; that the blending of the two makes one quality, viz., that of ornamentation. Under the generic name of ornament, we must consider the numberless variety of drawings, forms, reliefs, coloured prints, &c., by which man has surrounded himself, and which

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bear testimony to his ingenuity and inventive power.

It must be borne in mind that ornament is purely the production of art, and an evident distinction exists between the result of one man's genius and that which comes of the acquired skill of another. The artisan can produce a diapered form but the artist's genius is first called for as a necessity for producing the model for that form. Both the artist's and artisan's work are products of industry; the one has, for its success, a stimulant in the inherent and instinctive desire to produce; the other plies his industry as a means of living by an art acquired by practice, and the few improvements that must follow a continued exercise of his craft.

5. The Divine power of the Creator is apparent in that He supplies the rough material in such forms that it is easily worked upon for the production of artistic forms, as a result of a special artistic power given by the same great Donor. Form and ornamentation have ever been a means for pleasure; and the products of art have formed the basis for much of the success or failure of men who have constituted themselves teachers or leaders, from time to time, in the world's history. Great leaders in religious matters were, in the Middle Ages, among the best producers in carving and works of a kindred art, and much of their success is traced from their ability to imitate nature and to diaper imaginary forms for the embellishment of their monasteries or religious houses and other buildings. The artistic powers of the Middle Ages are abundantly manifested in cathedrals and churches built

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