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A HANDBOOK of ORNAMENT

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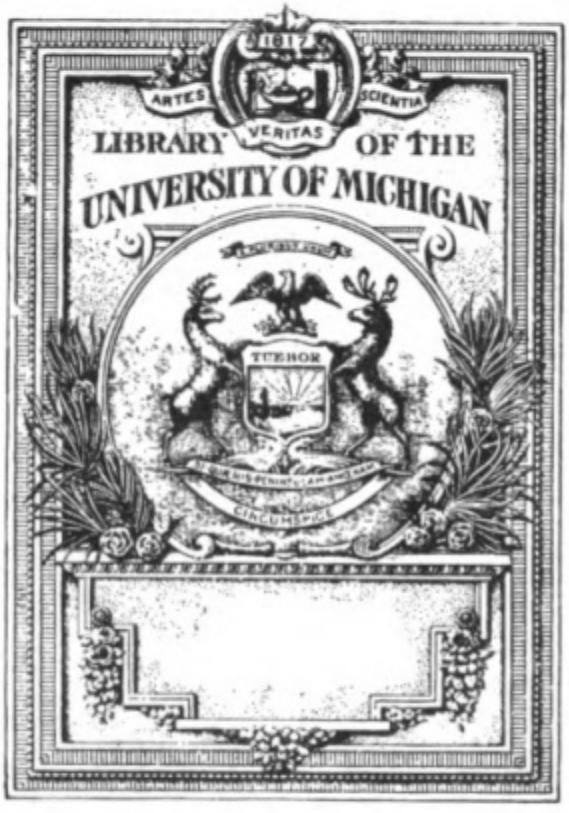

THE GIFT OF

Carl Kressbach

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A HANDBOOK OF ORNAMENT

WITH THREE HUNDRED PLATES, CONTAINING ABOUT THREE THOUSAND ILLUSTRATIONS OF THE ELEMENTS, AND THE APPLICATION OF DECORATION TO OBJECTS

By FRANZ SALES MEYER
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KARLSRUHE

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as to construction, are given only where the construction cannot at once be inferred from the figure.

Readers who use this book for purposes of tuition, will find in the Author's *"Ornamentale Formenlehre"** the Plates on a scale of $2\,^1/_2$ times the size of this Handbook, together with the requisite hints for the use of the work in schools.

---

* Franz Sales Meyer: *Ornamentale Formenlehre;* Three hundred folio plates, in a portfolio.

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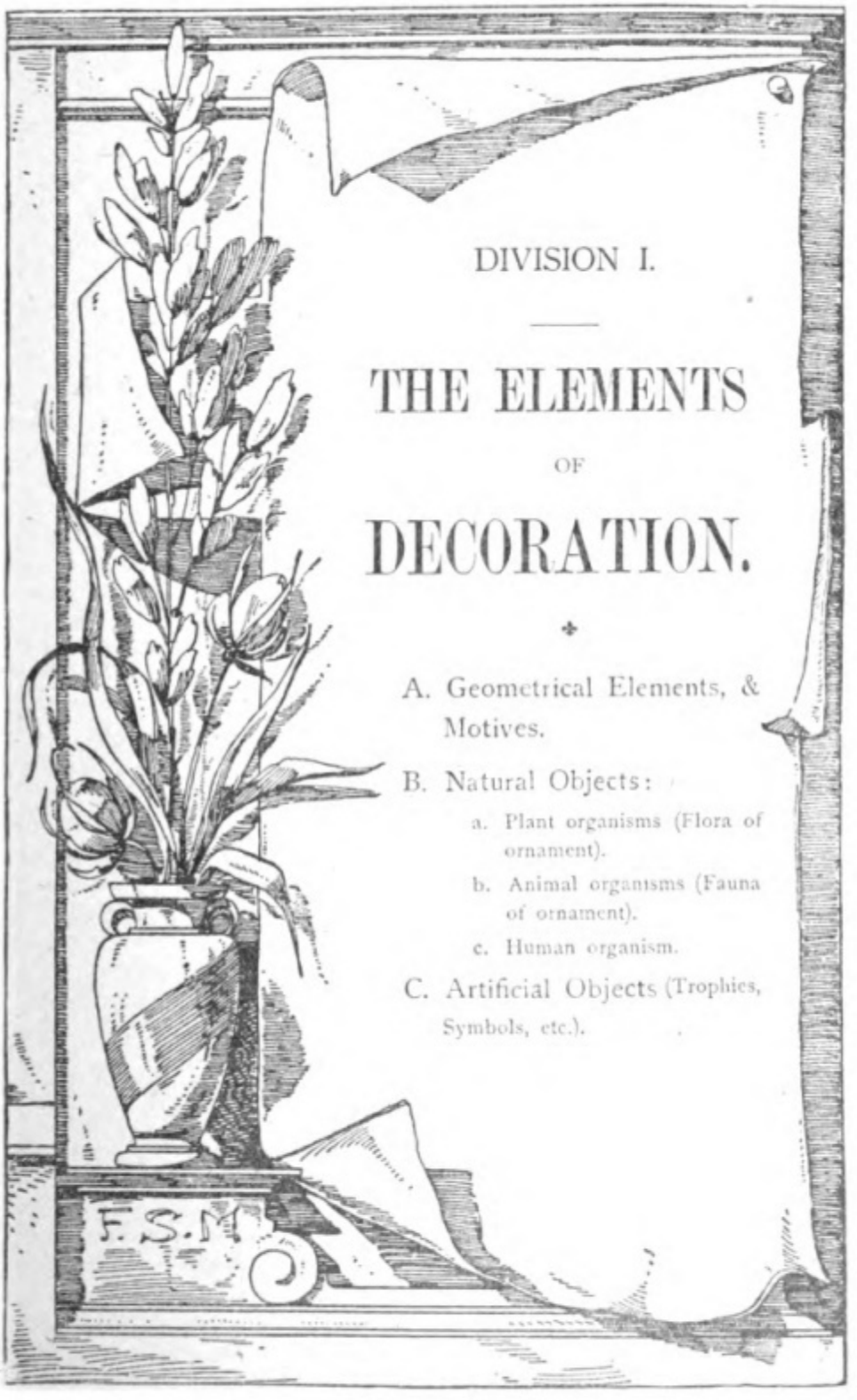

DIVISION I.

THE ELEMENTS OF DECORATION.

A. Geometrical Elements, & Motives.

B. Natural Objects:

a. Plant organisms (Flora of ornament).

b. Animal organisms (Fauna of ornament).

c. Human organism.

C. Artificial Objects (Trophies, Symbols, etc.).

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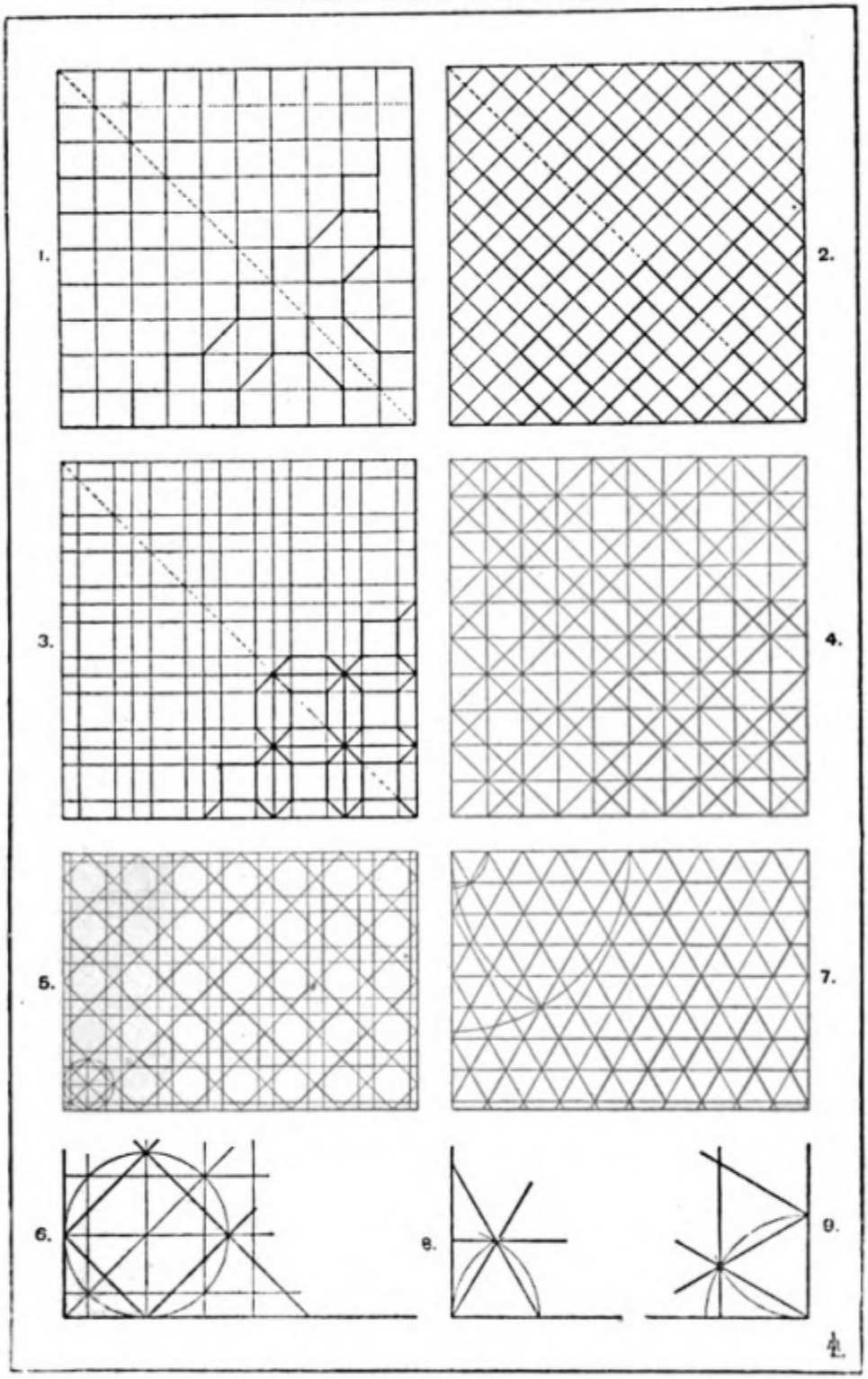

Network. Plate 1.

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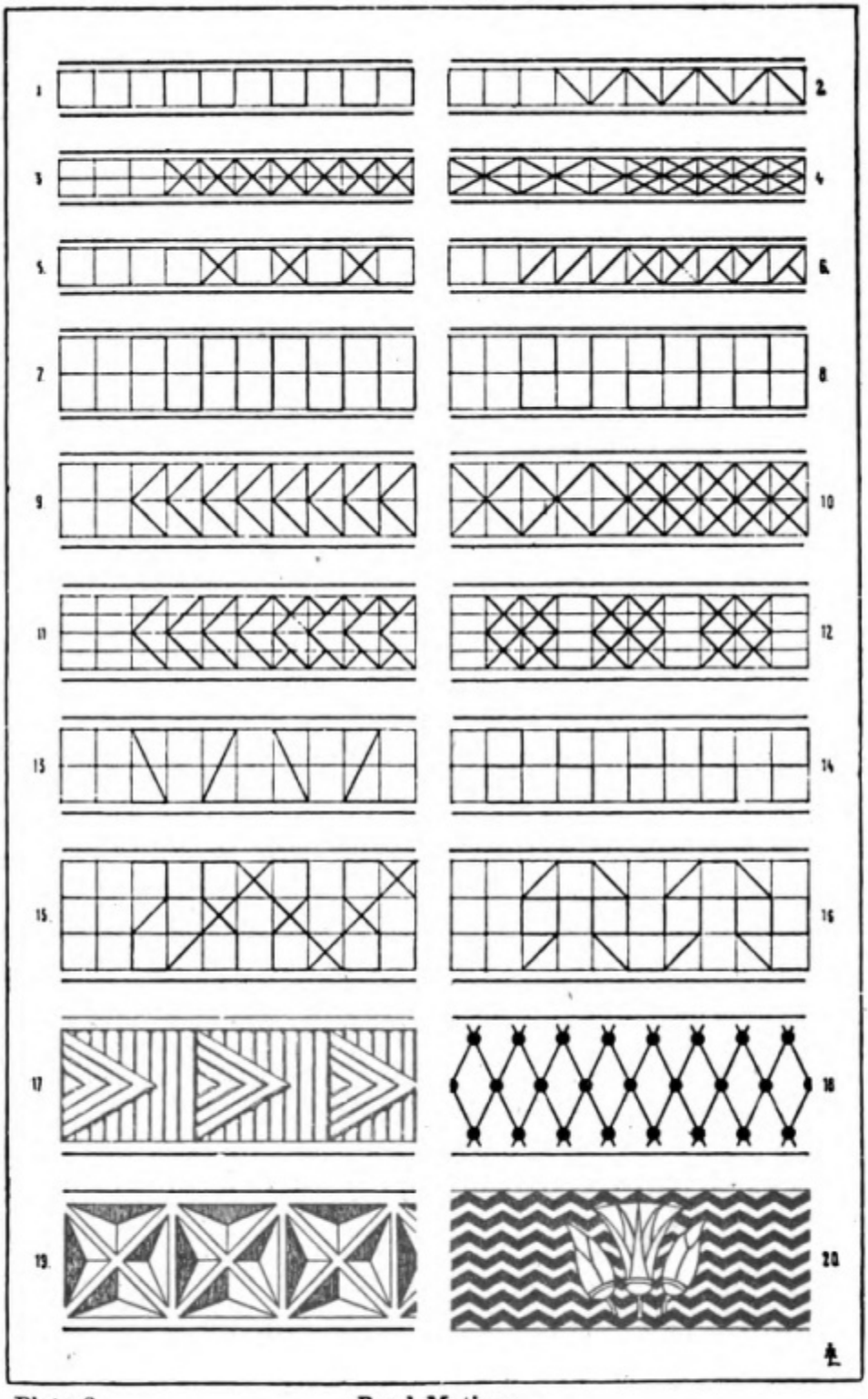

Plate 2. Band Motives.

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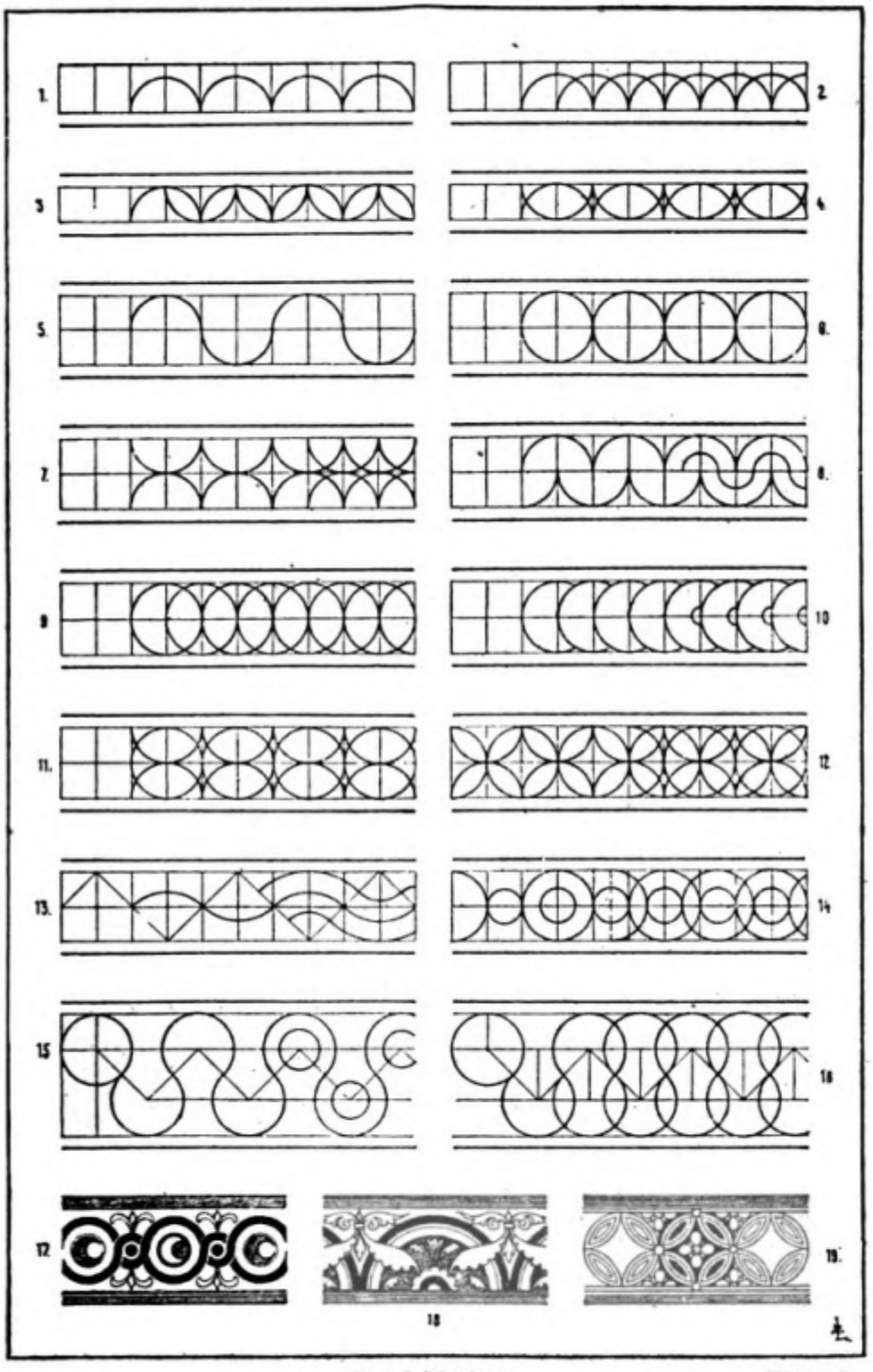

Band Motives. Plate 3

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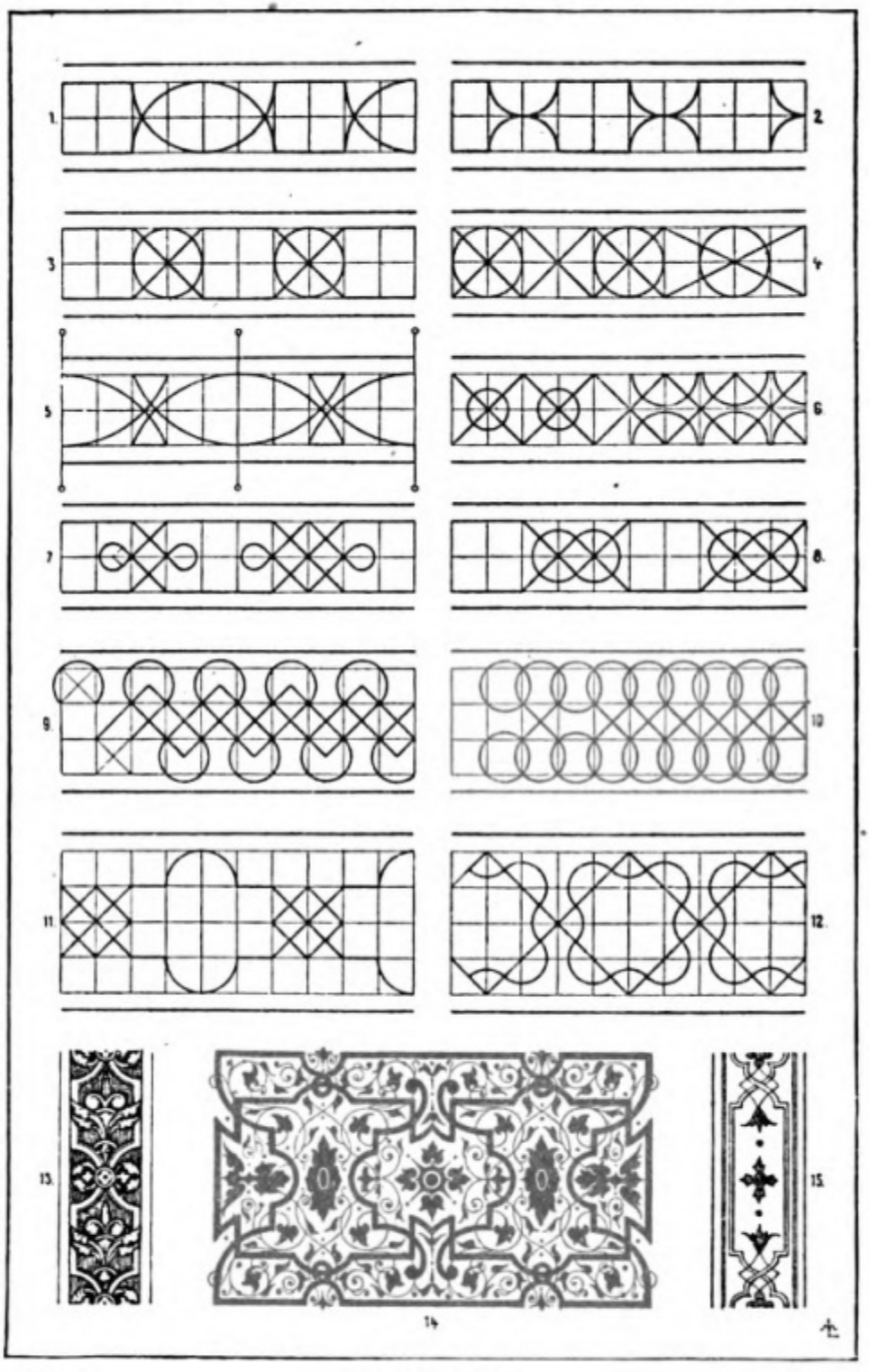

Plate 4. Band Motives.

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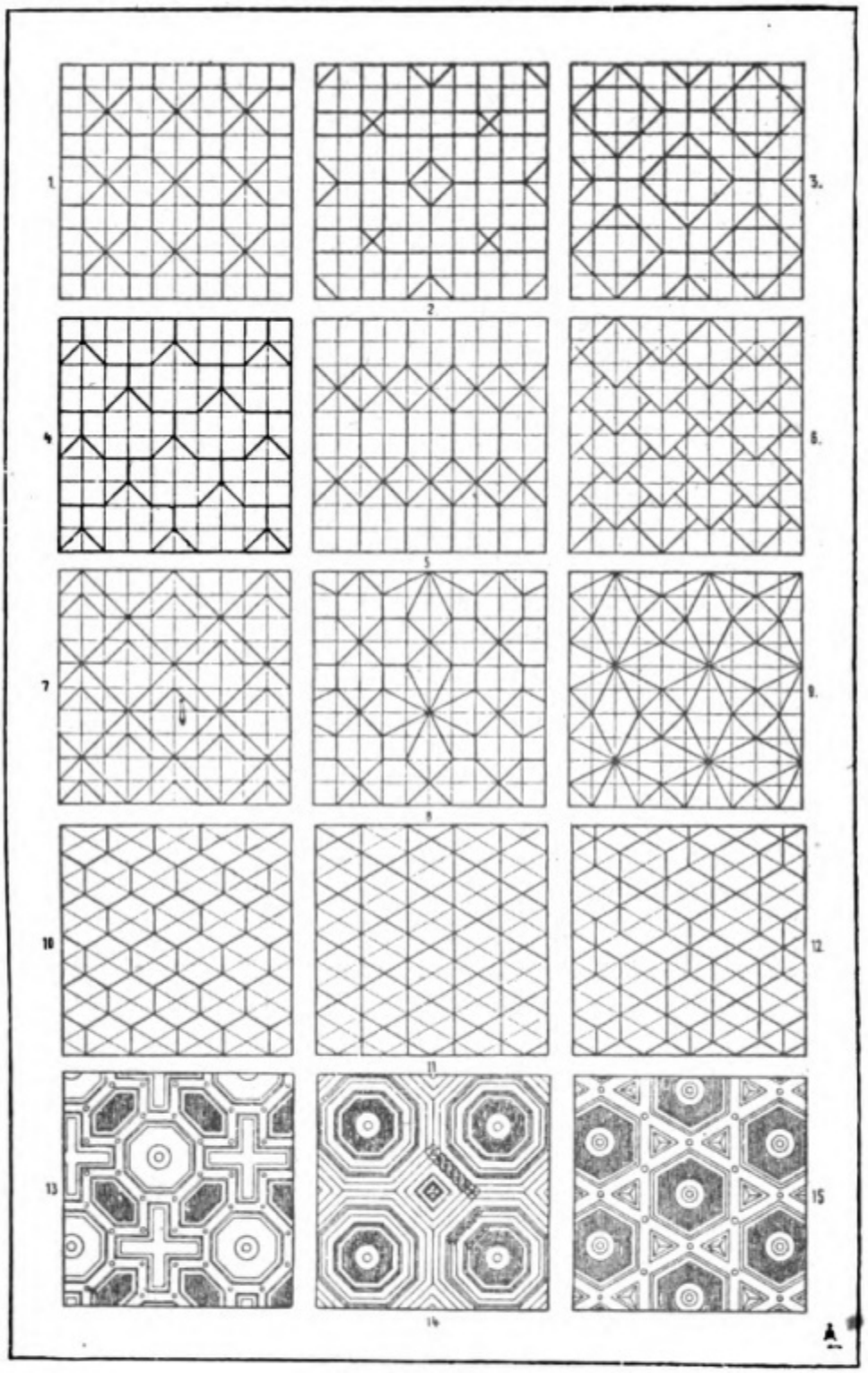

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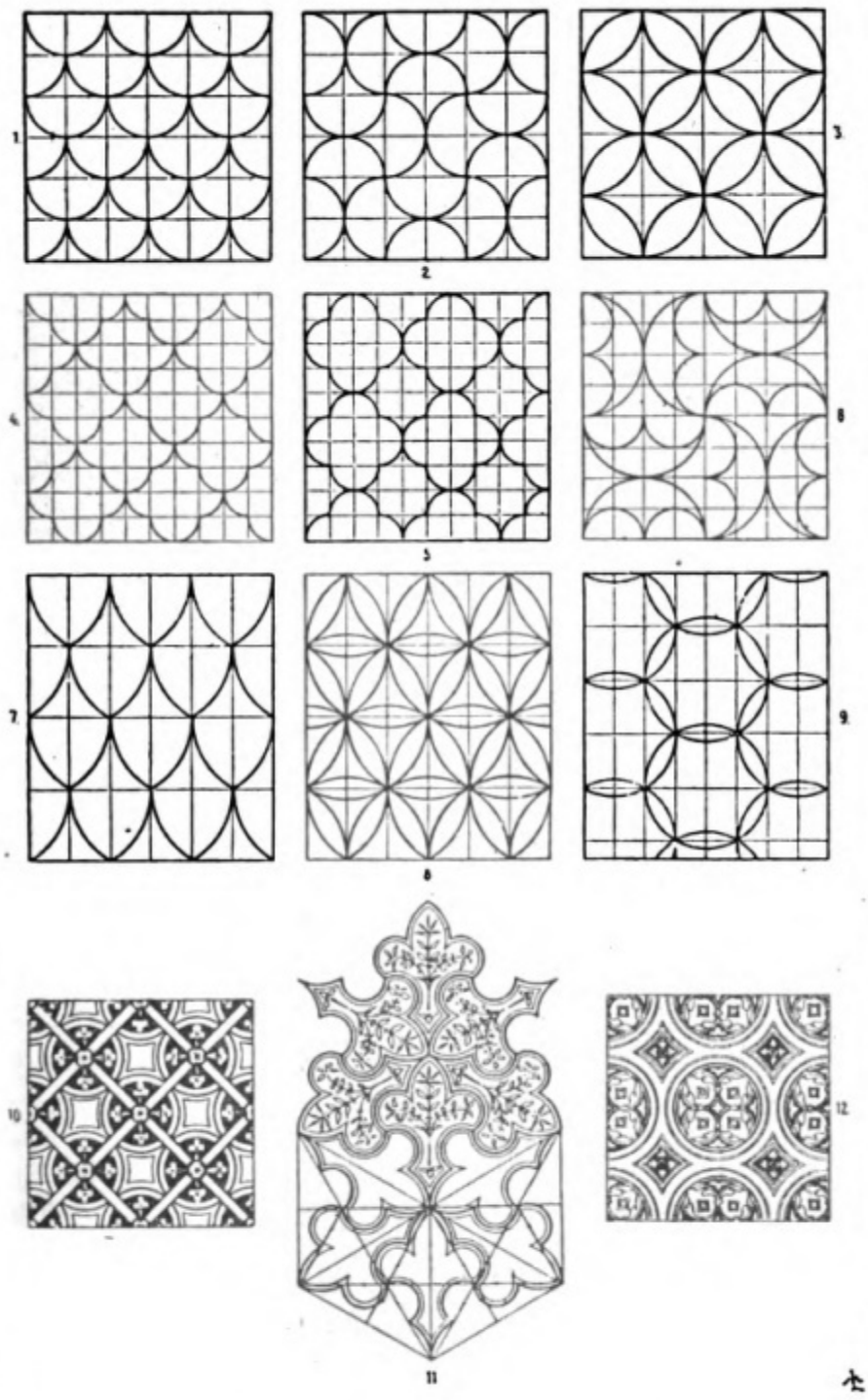

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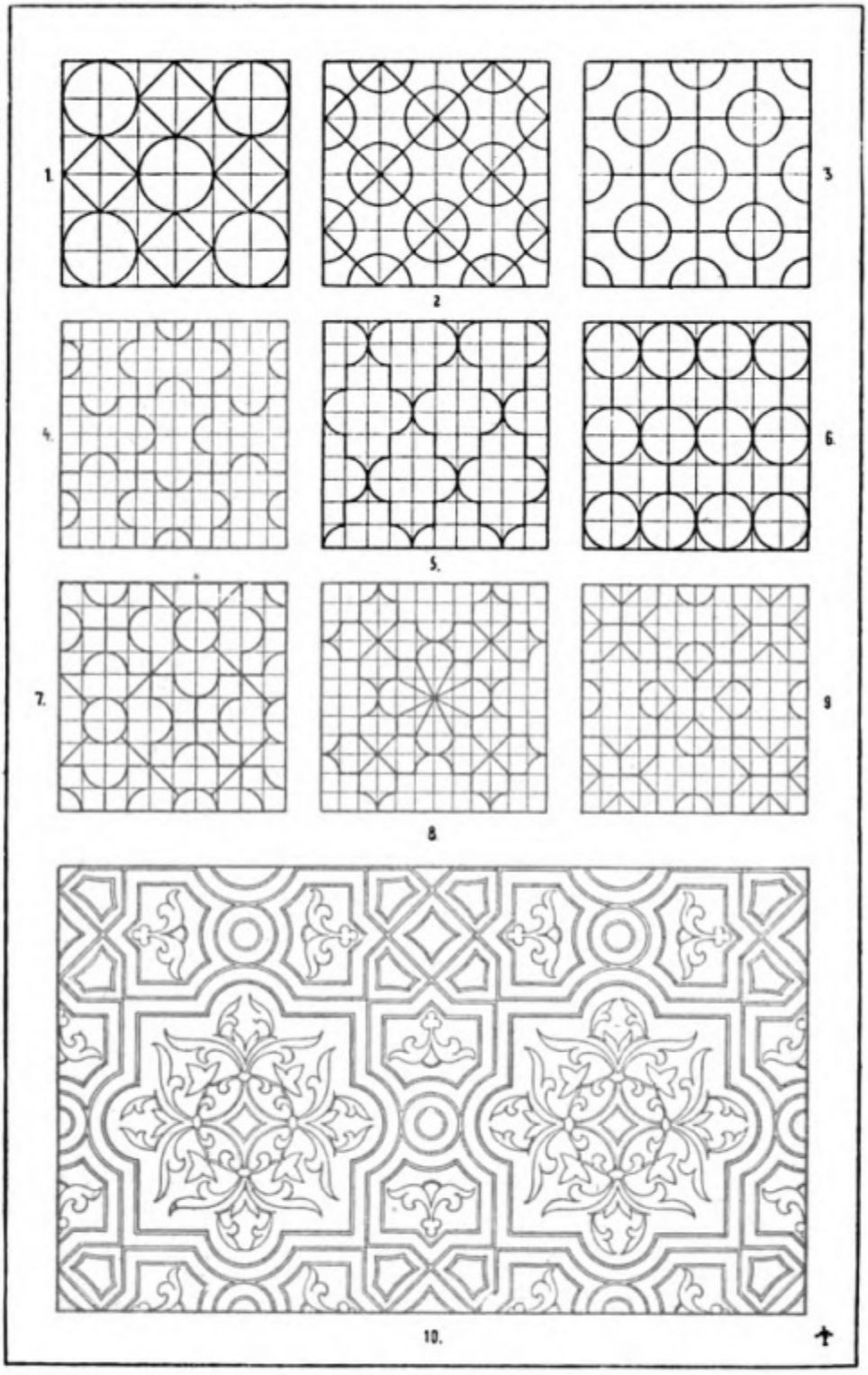

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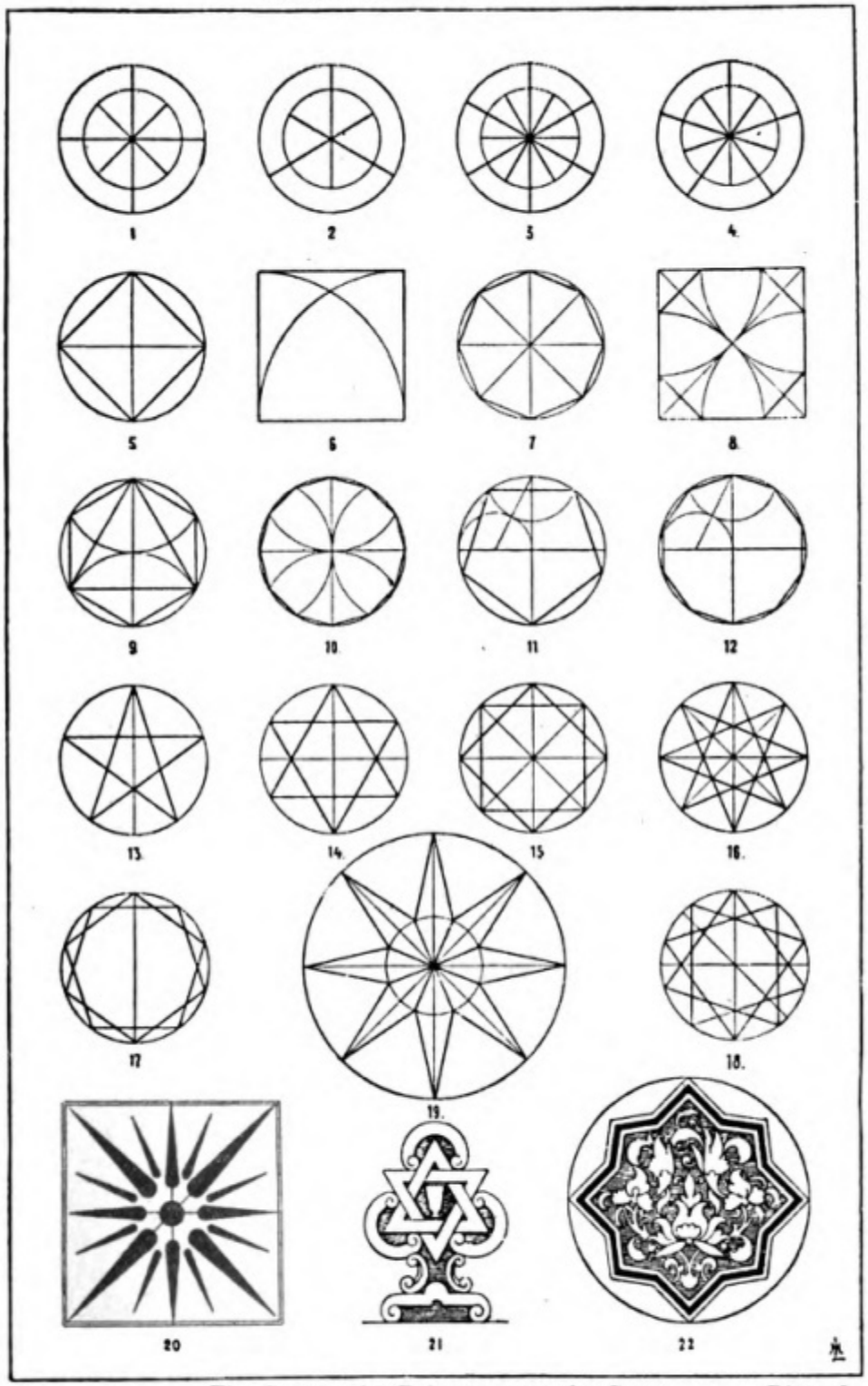

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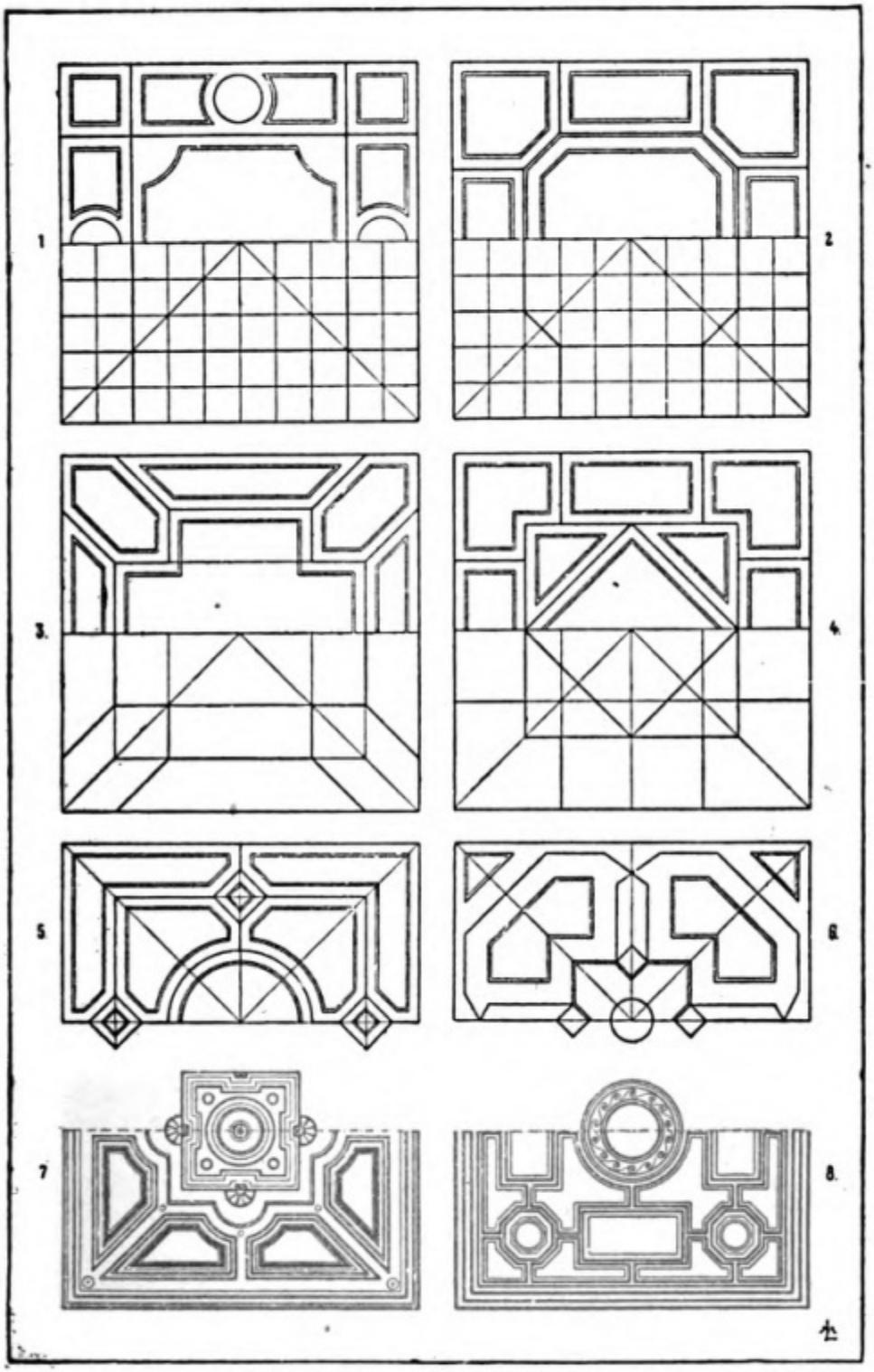

The Square, and its Subdivision. Plate 10.
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Meyer, Handbook of Ornament.

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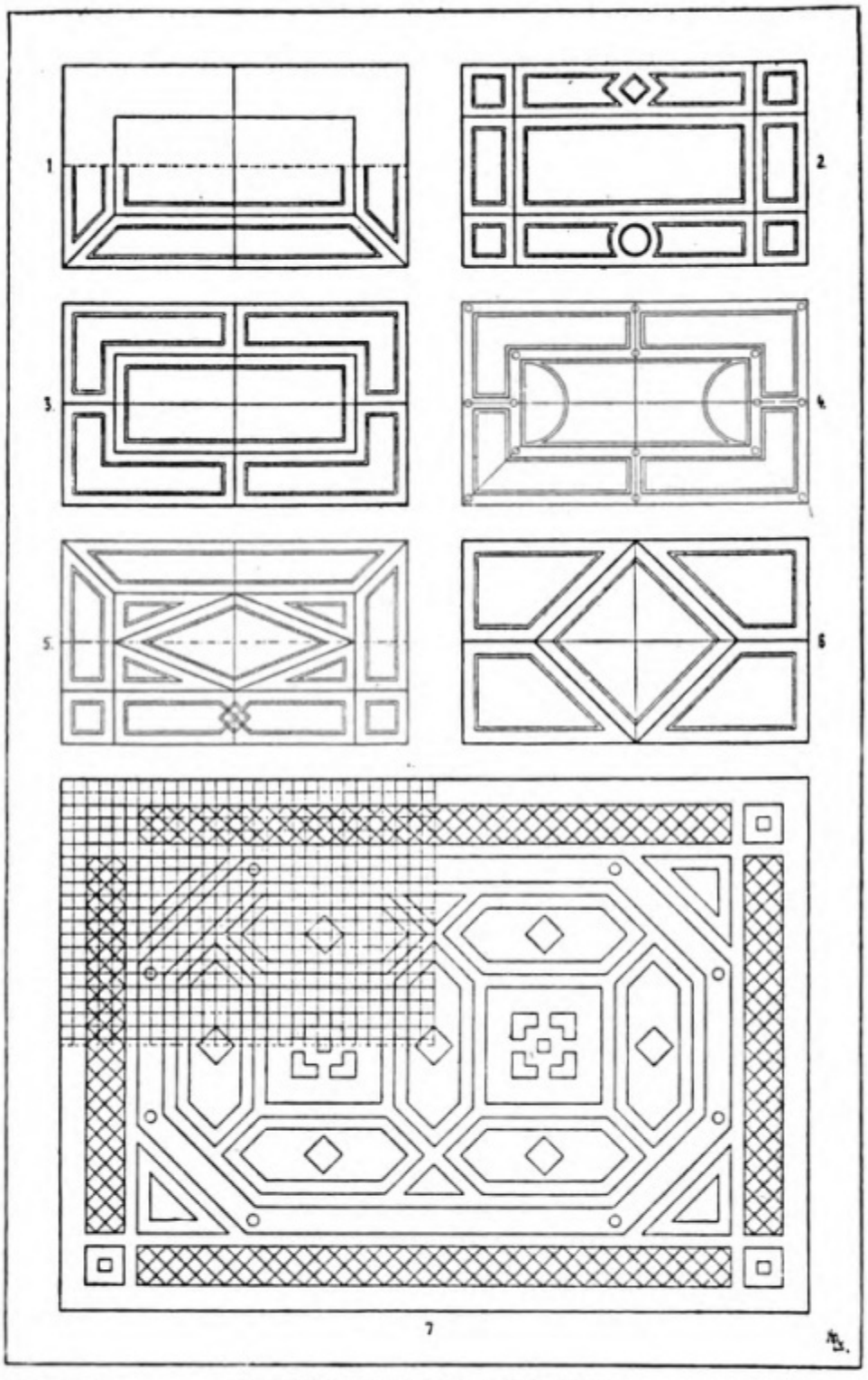

Plate 13. The Oblong, and its Subdivision.

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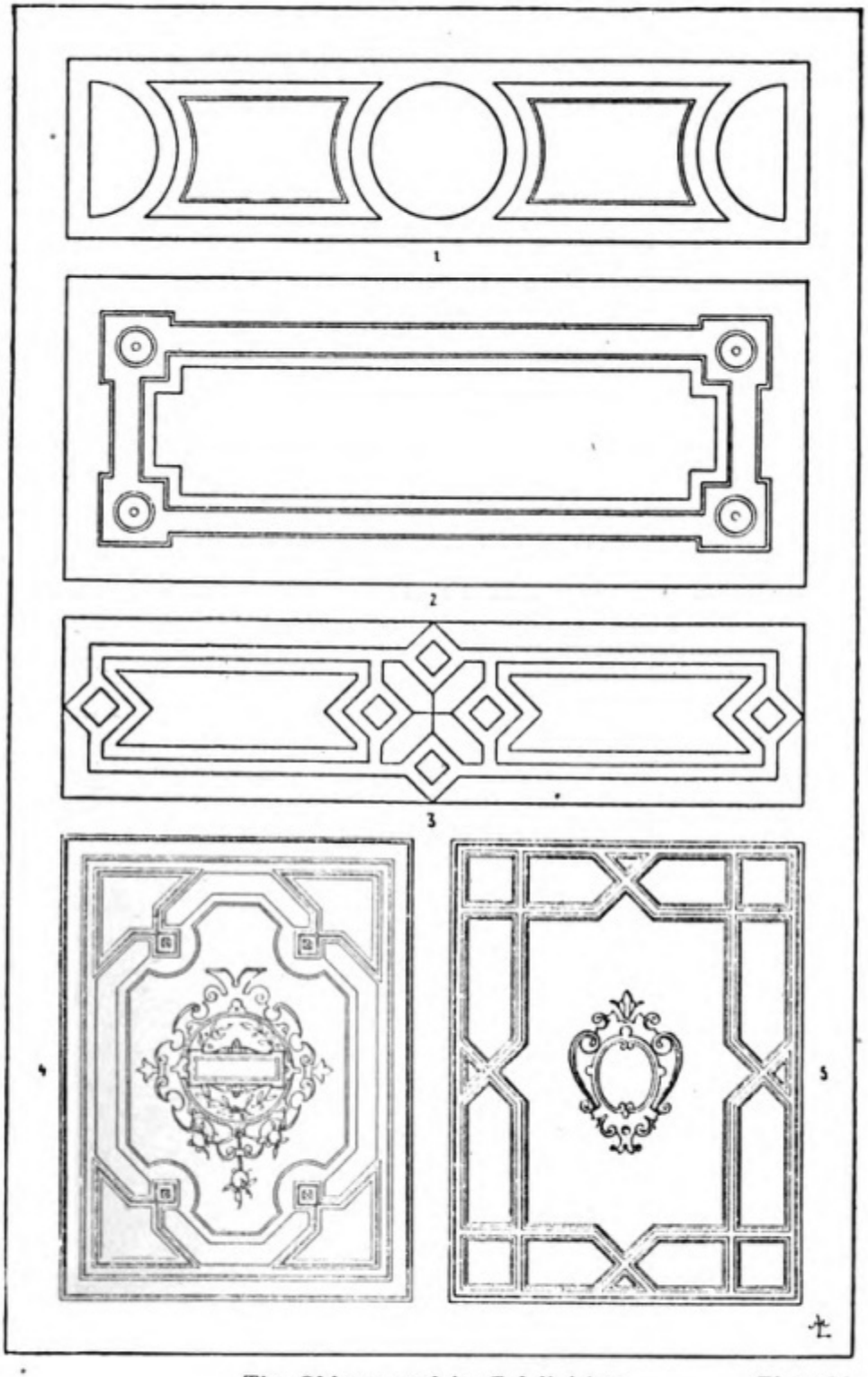

The Oblong, and its Subdivision. Plate 14.

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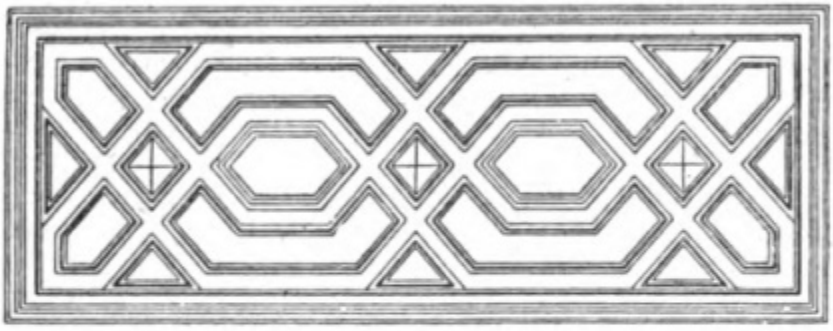

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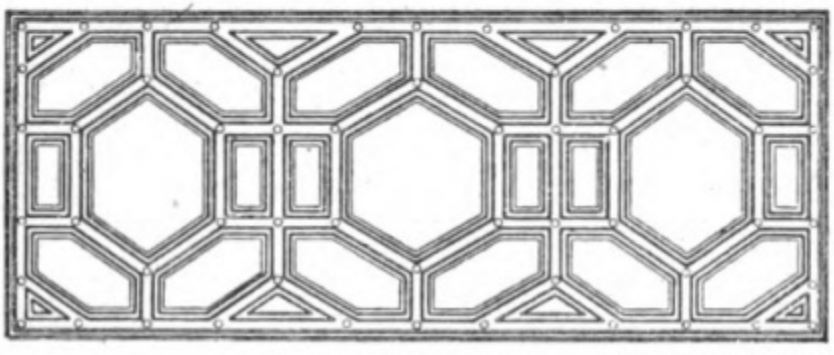

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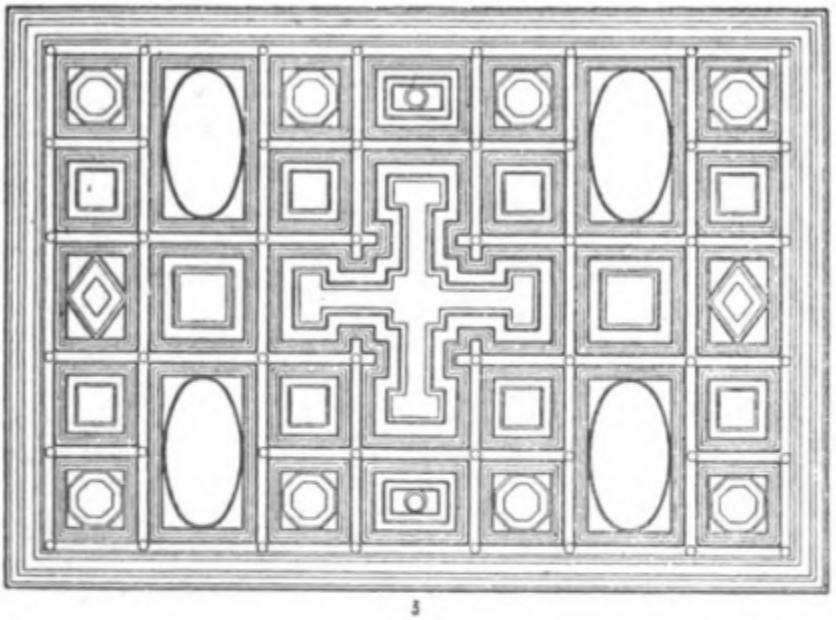

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Plate 15. The Oblong, and its Subdivision.

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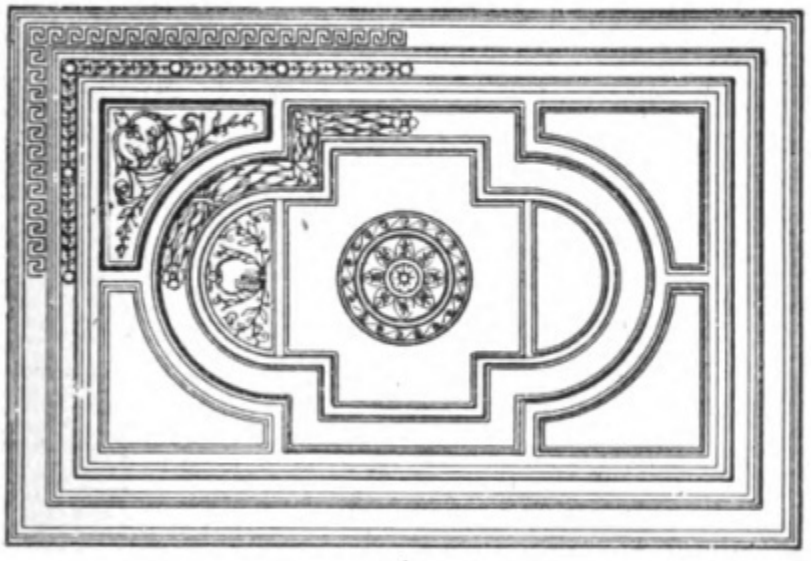

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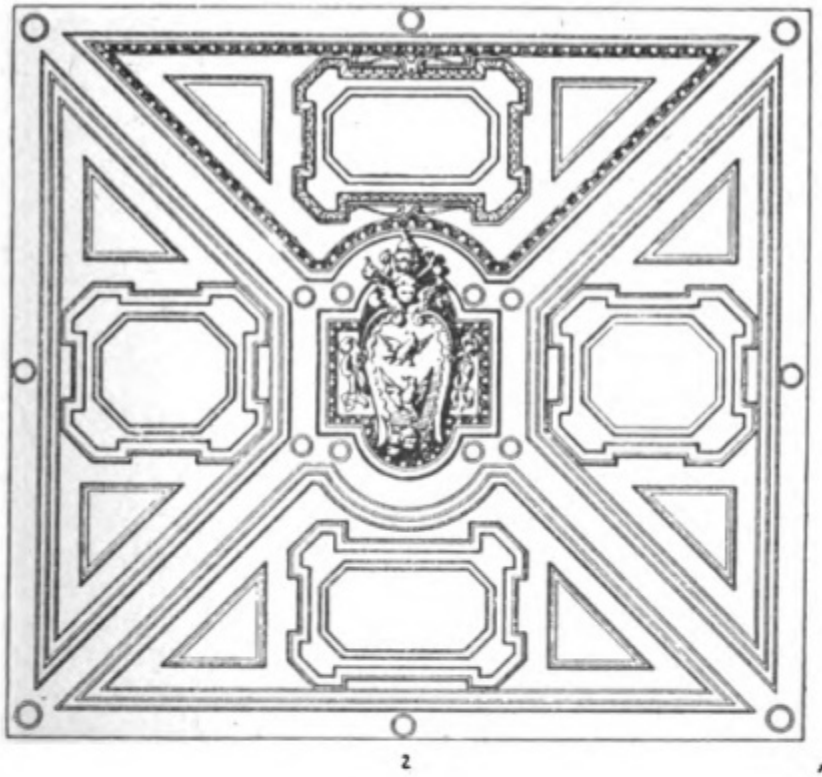

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The Oblong, and its Subdivision. **Plate 16.**

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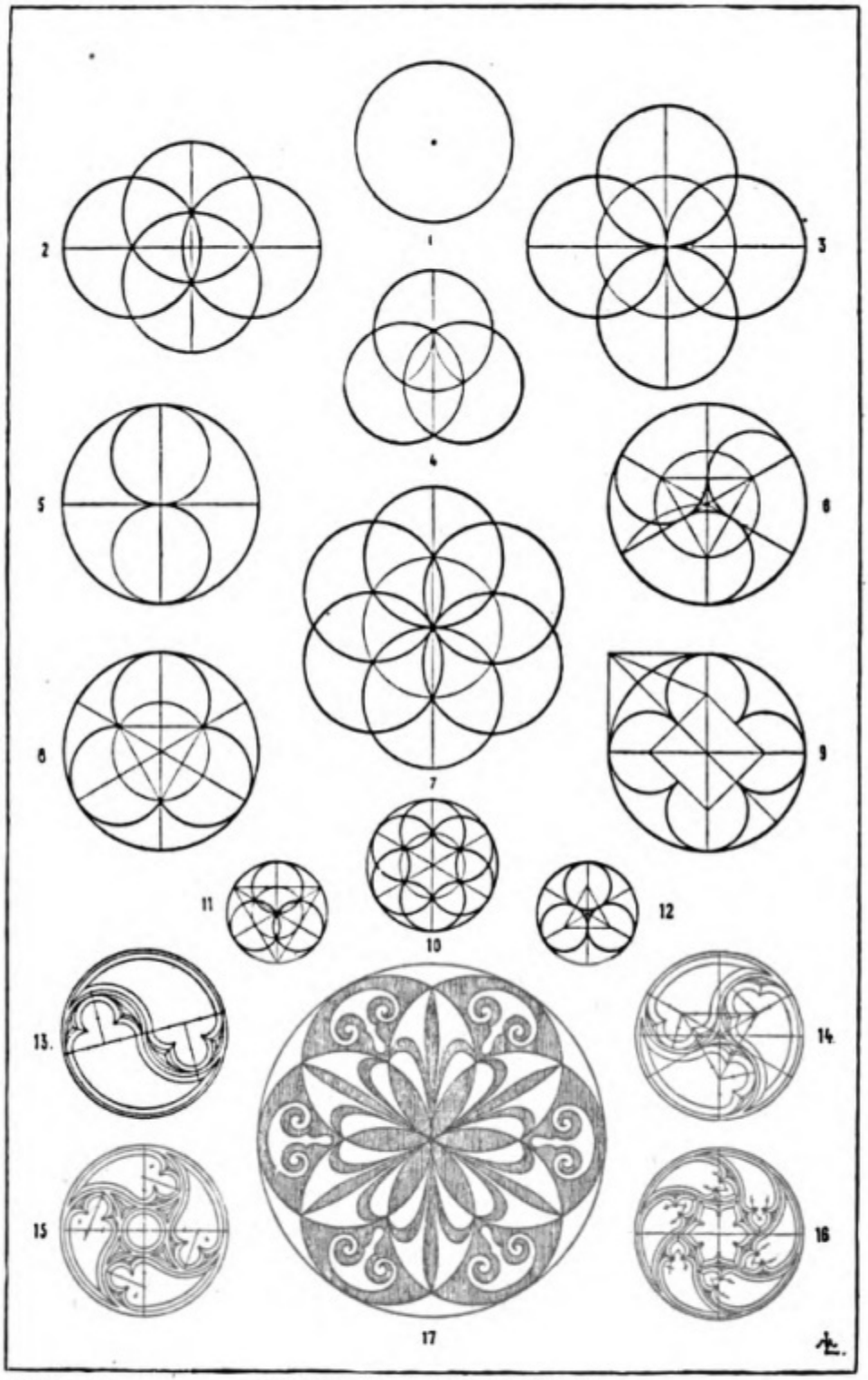

Plate 18. The Circle, and its Subdivision.

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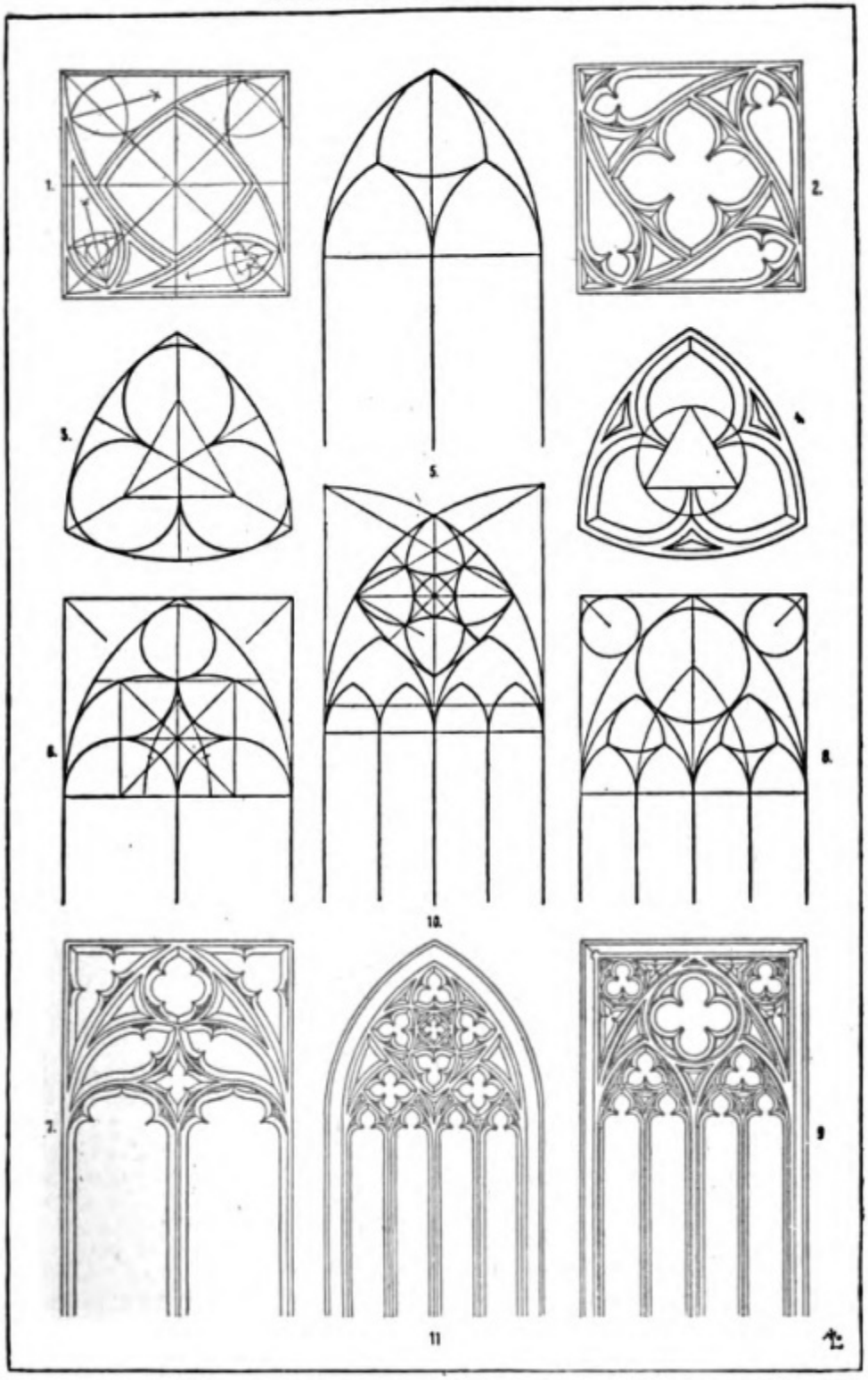

Gothic Tracery. Plate 19.

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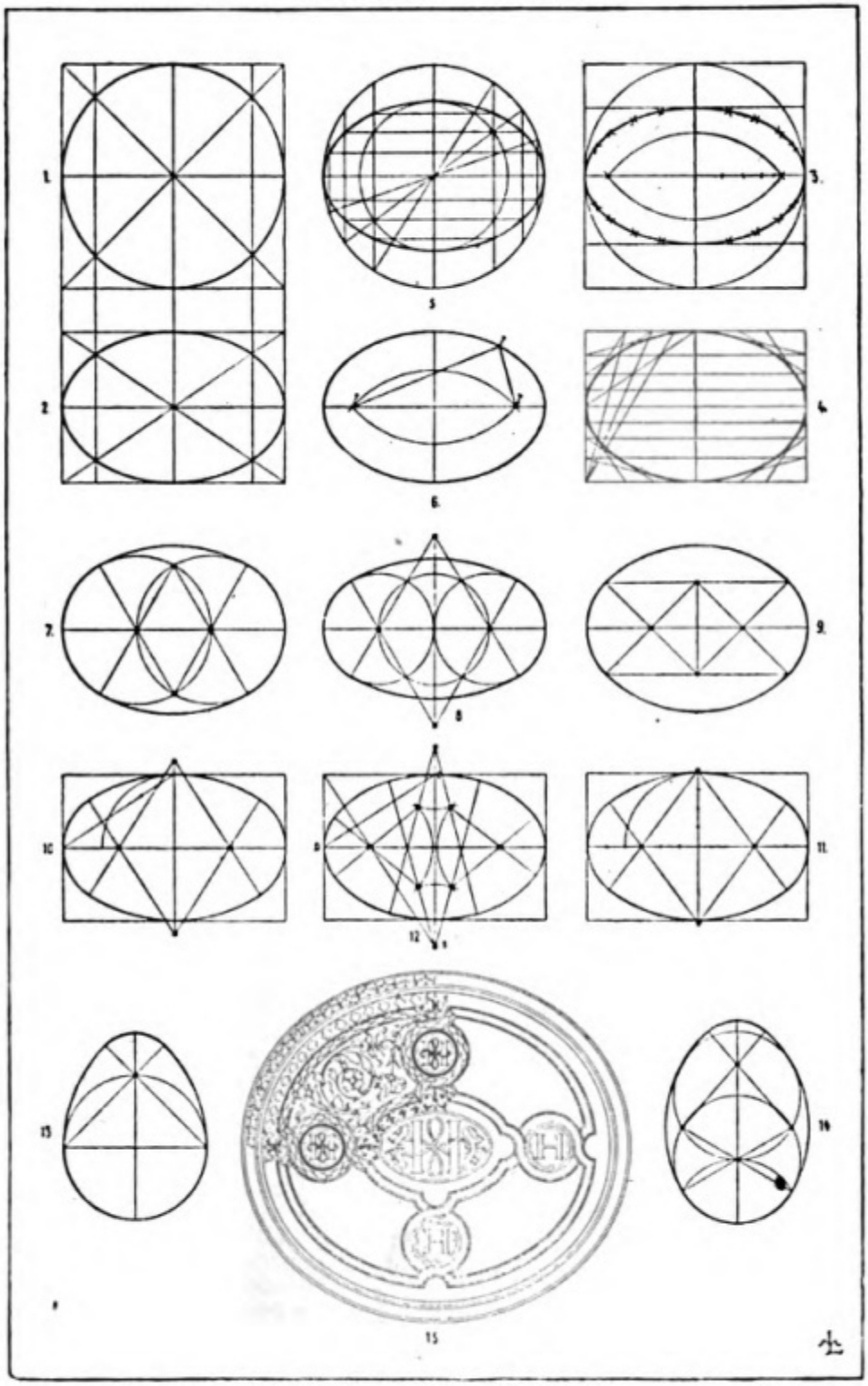

The Ellipse, and its Subdivision. Plate 20.

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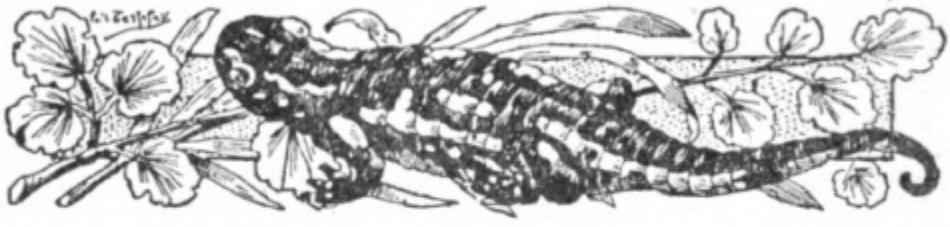

B.

NATURAL FORMS.

a. The Organisms of Plants (Flora of Ornament).

In nearly every style the plant-world has been used in patterns. Leaves, sprays, flowers, and fruits, either singly or combined, have been adapted in ornament. The direct imitation of nature, retaining form and color as much as possible, leads to the naturalistic conception; the construction of an ornament according to the rules of rhythm and symmetry, with a stricter observance of regularity — is known as the artificial method.

The selection of the comparatively few plants from the luxuriant field of the plant-world was partly determined by beauty of form (the outline of the leaf, the delicacy of the spray, &c.) and partly by the fact that they possess (or did at some time possess) a symbolic meaning.

The plates which illustrate this section will first exhibit the Akanthos; and then such plant-forms as are less used or only found in certain styles. They will first be presented as they exist in Nature; and then as they were modified in the various styles.

THE AKANTHOS LEAF. (Plates 21—23.)

Of all the ornamental designs which have been borrowed from plants; the Akanthos is the most popular. Since its introduction by the Greeks, it recurs again and again in every Western style. A symbolical significance has never attached to the Akanthos; its frequent

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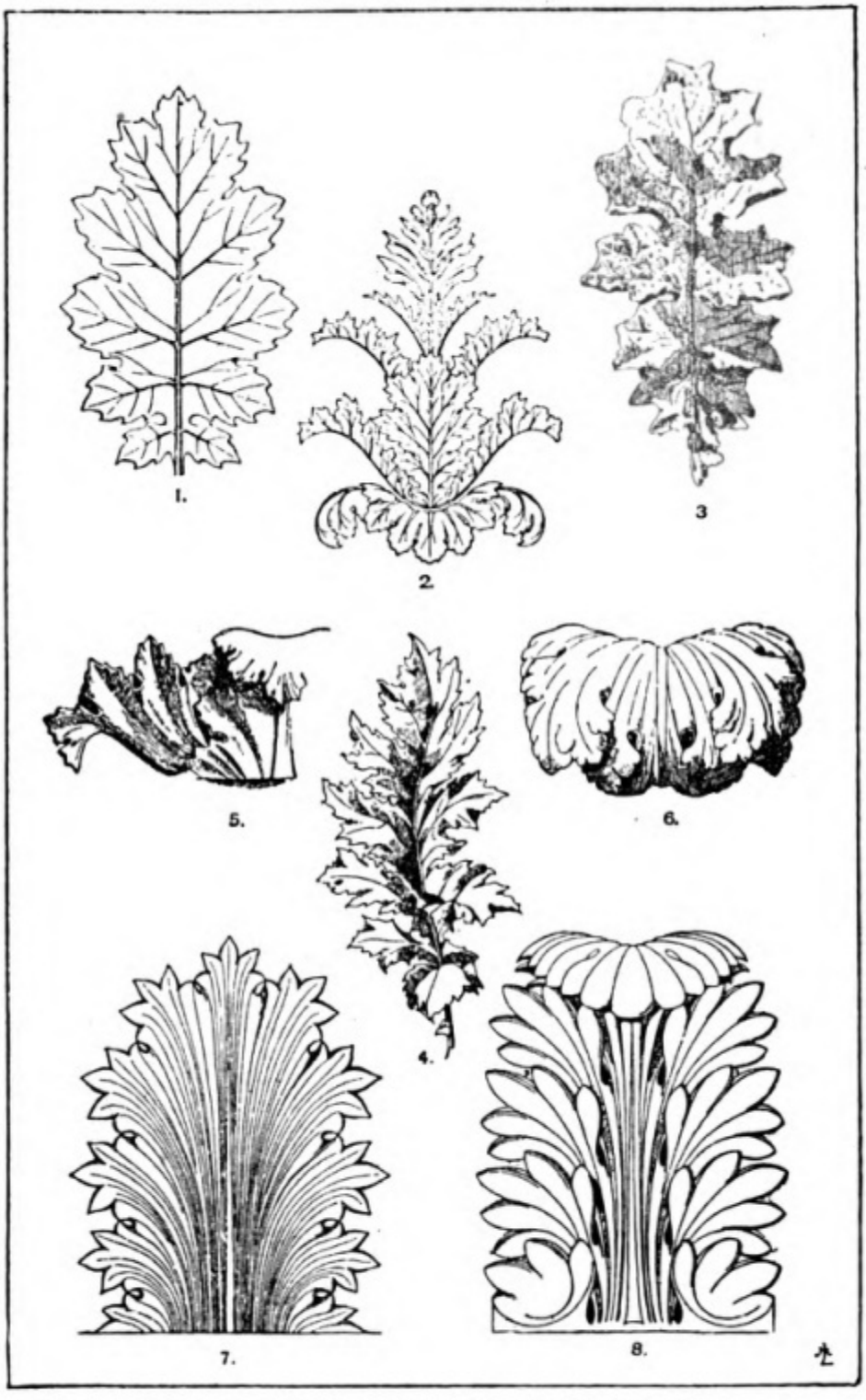

Plate 21. The Akanthos Leaf, and the Artificial Leaf.

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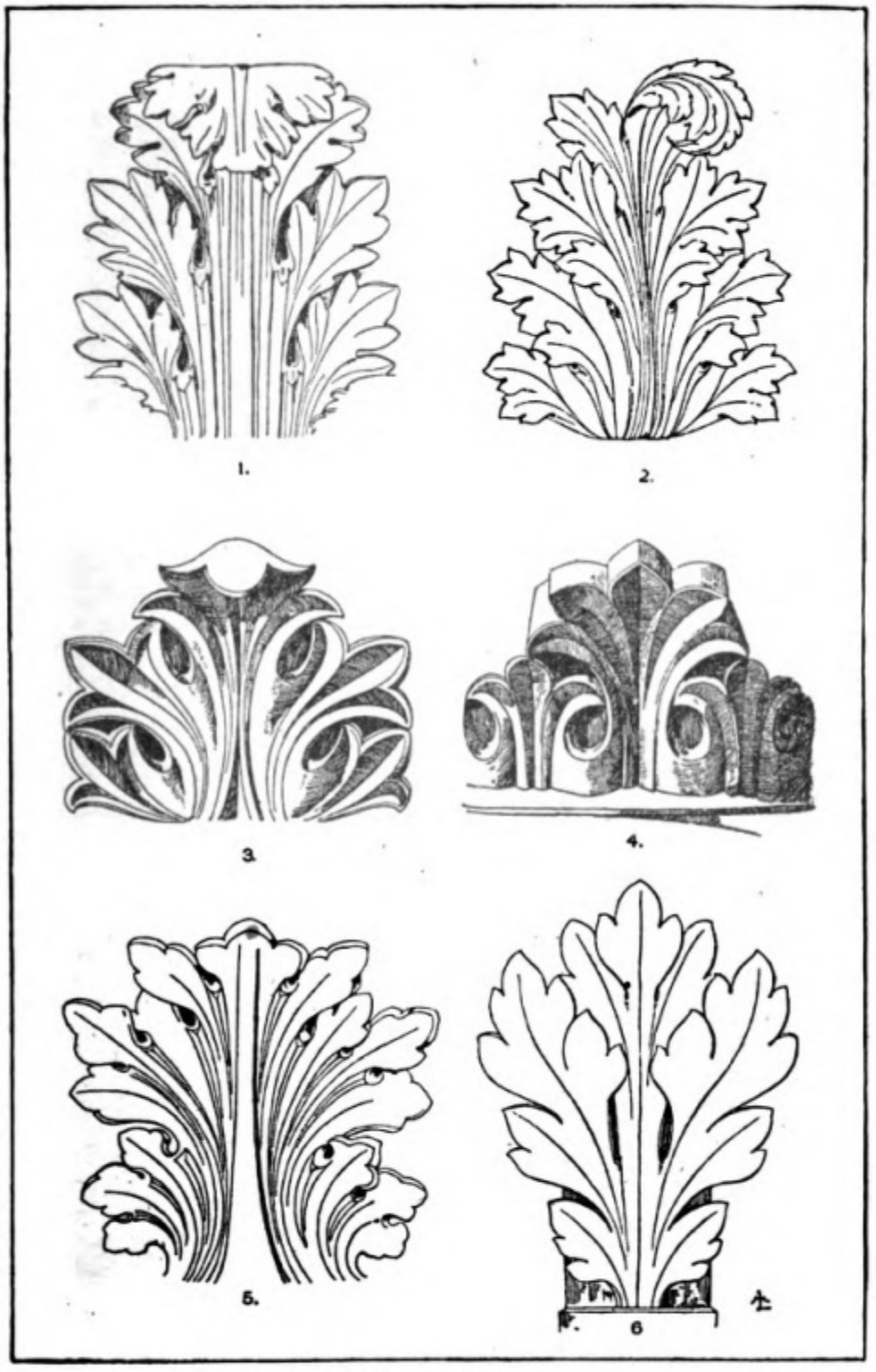

The Artificial Leaf. Plate 22.

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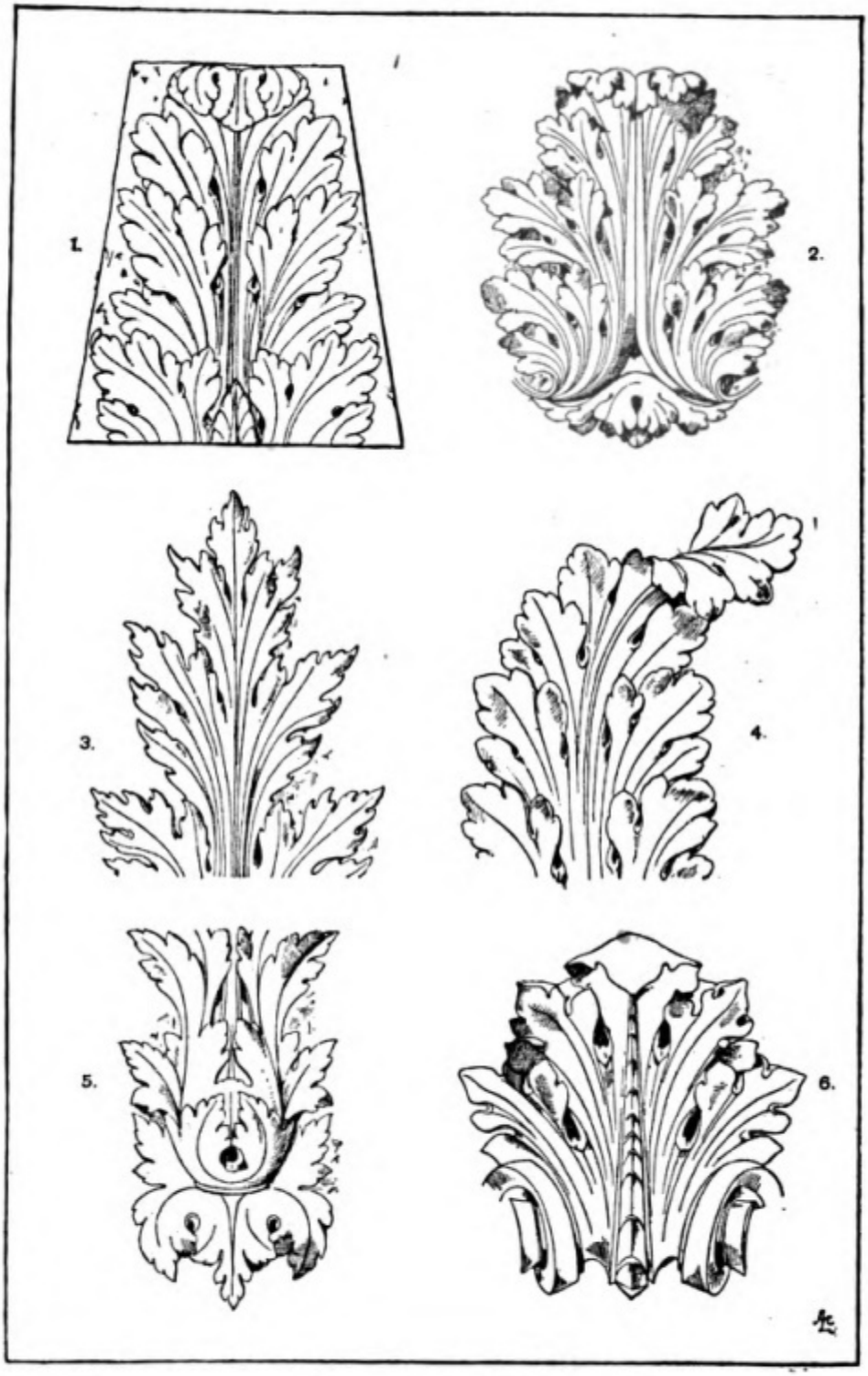

Plate 23. The Artificial Leaf.

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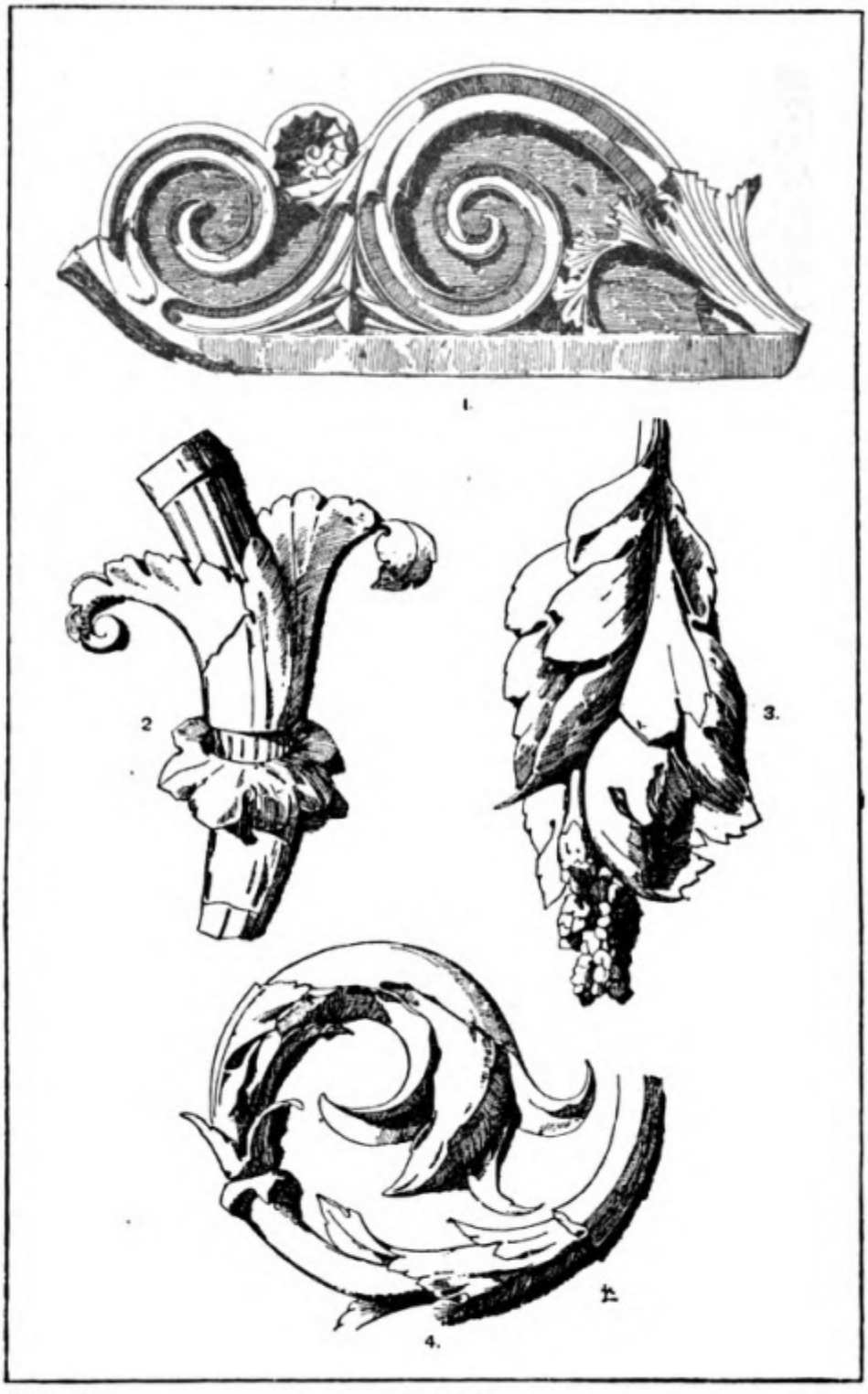

Plate 24. Artificial Foliage.

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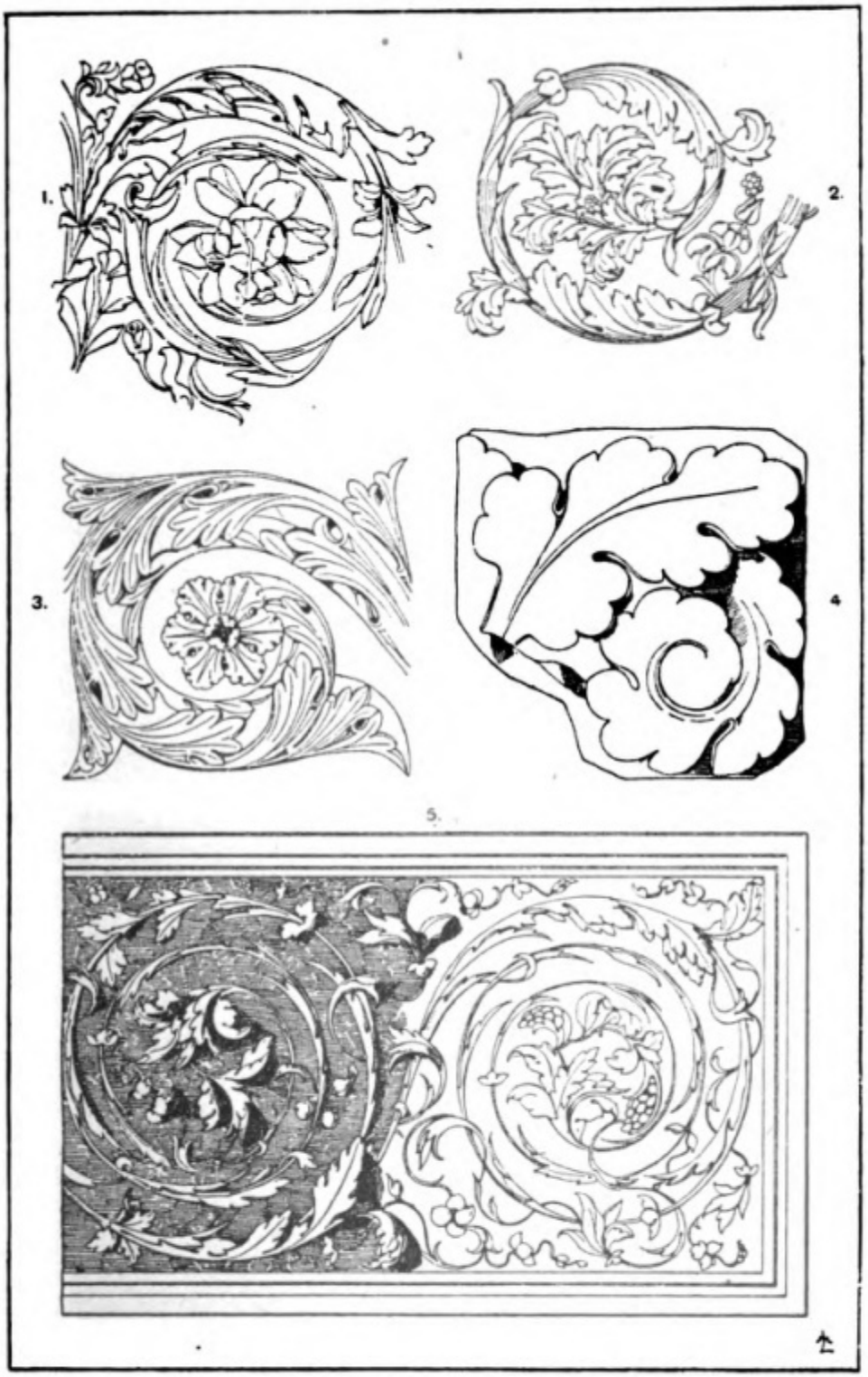

Artificial Foliage. Plate 25.

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Plate 27. **The Laurel, and the Olive.**

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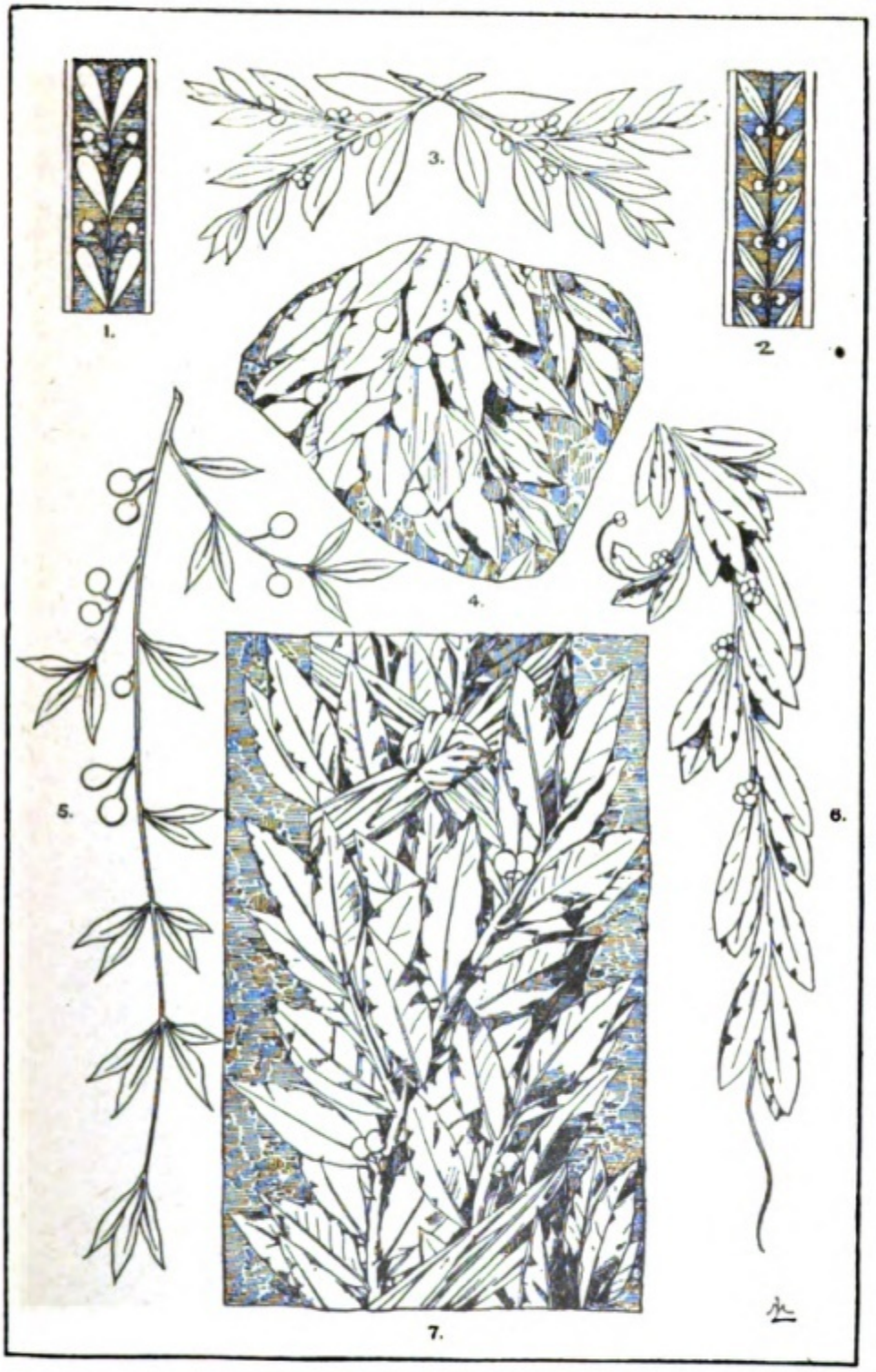

The Laurel, the Bay, and the Olive. **Plate 28.**

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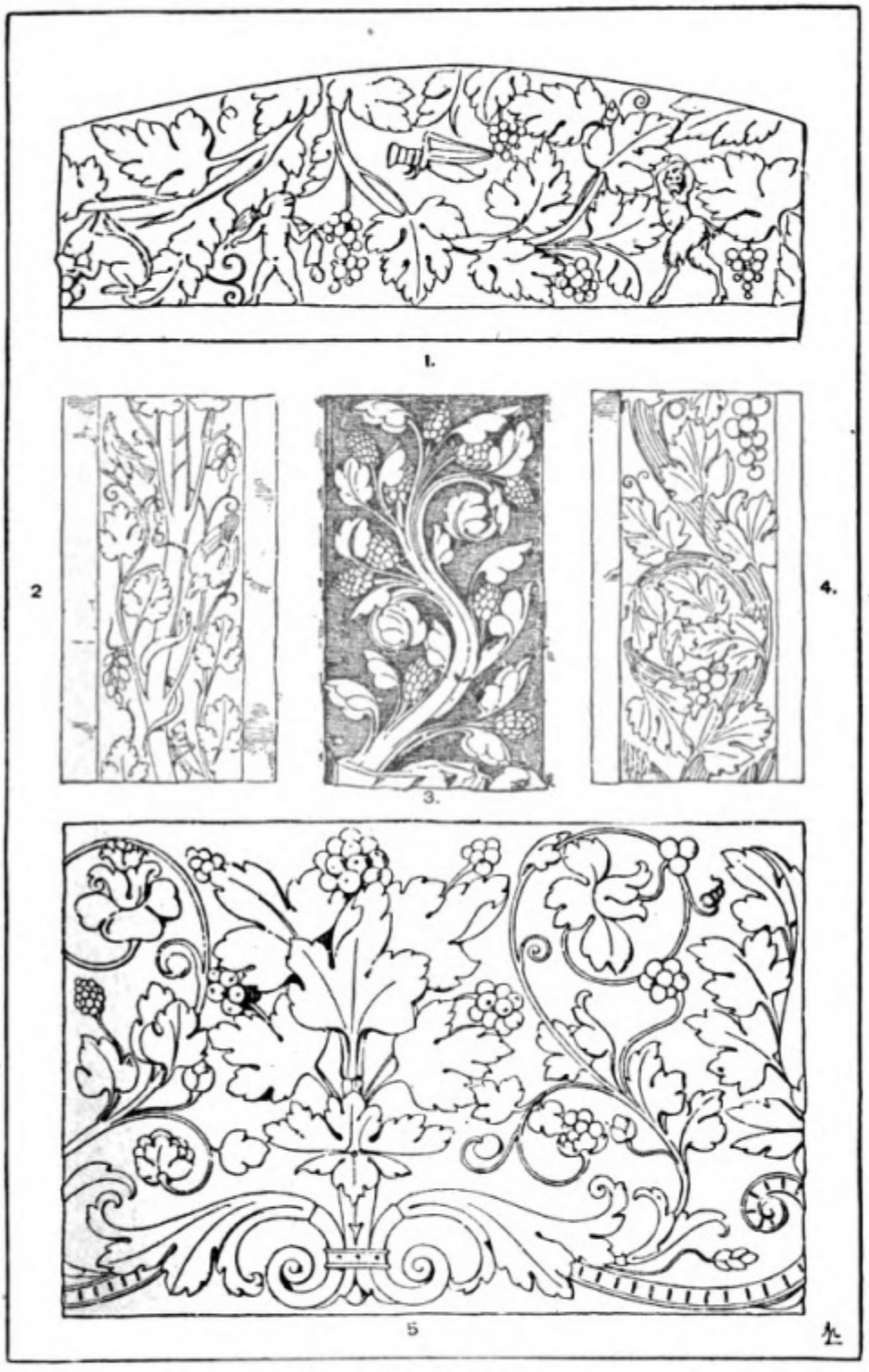

The Vine: Artificial. Plate 30.

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