HANDBOOK OF ORNAMENT

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AUTHOR'S PREFACE.

Strictly speaking, the present "Handbook of Ornament" is a re-issue, in book form, of my "Collection of ornamental forms" published in folio size under the title "Ornamentale Formenlehre".

The reasons which induced me to publish this "Handbook" were the following. Owing to the nature of the case, the text of the "Formenlehre", which forms an essential though not the chief part of that work, had to be printed on separate sheets, which is always a source of inconvenience in practical use; and for this reason many critics, who in other respects passed an unexpectedly favourable and very flattering judgment on my work, expressed the wish that the text should be issued in a more convenient book form. On the other hand it was clear that the text could have no value except for those who already possessed the plates, and as the price of the collection, owing to its size and style, is not inconsiderable, and as plates on a reduced scale are quite sufficient for all who desire to use the work merely for study, and not directly for purposes of design, the author and publisher arranged to combine text and plates in the "Handbook" in such a way that the plates, on a greatly-reduced scale, might be printed with the text. They hope in this way to have met the wishes that have been expressed, and while offering to teachers a convenient aid, to have produced a work which from its wealth of text and illustrations and its comparatively trifling price, may prove of very general utility.

As a companion to the "Ornamentale Formenlehre" it was necessary that the Handbook should retain the general plan and main divisions

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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.

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

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277. The Girdle, Buckle, and Clasp.
278. The Pendant.
279. The Ear-ring.
280. Miscellaneous Jewelry.

F. Heraldry.

281. Tinctures, and Divisions, of the Shield.
282. Shapes of the Shield.
283. Ordinaries.
284-285. Charges.
286. Forms of the Helmet.
287-288. Helmet Trappings.
289. Crowns, Coronets, &c.
290. Heraldic Accessories.

G. Writing, Printing, &c.

291. Romanesque Letters.
292-293. Gothic Uncial Letters.
294. Old English Letters, &c.
295. Old German Letters.
296. Modern Texts.
297. Renaissance Letters.
298. Roman Initials.
299. Roman Letters.
300. Constructions, Numerals, Monograms.

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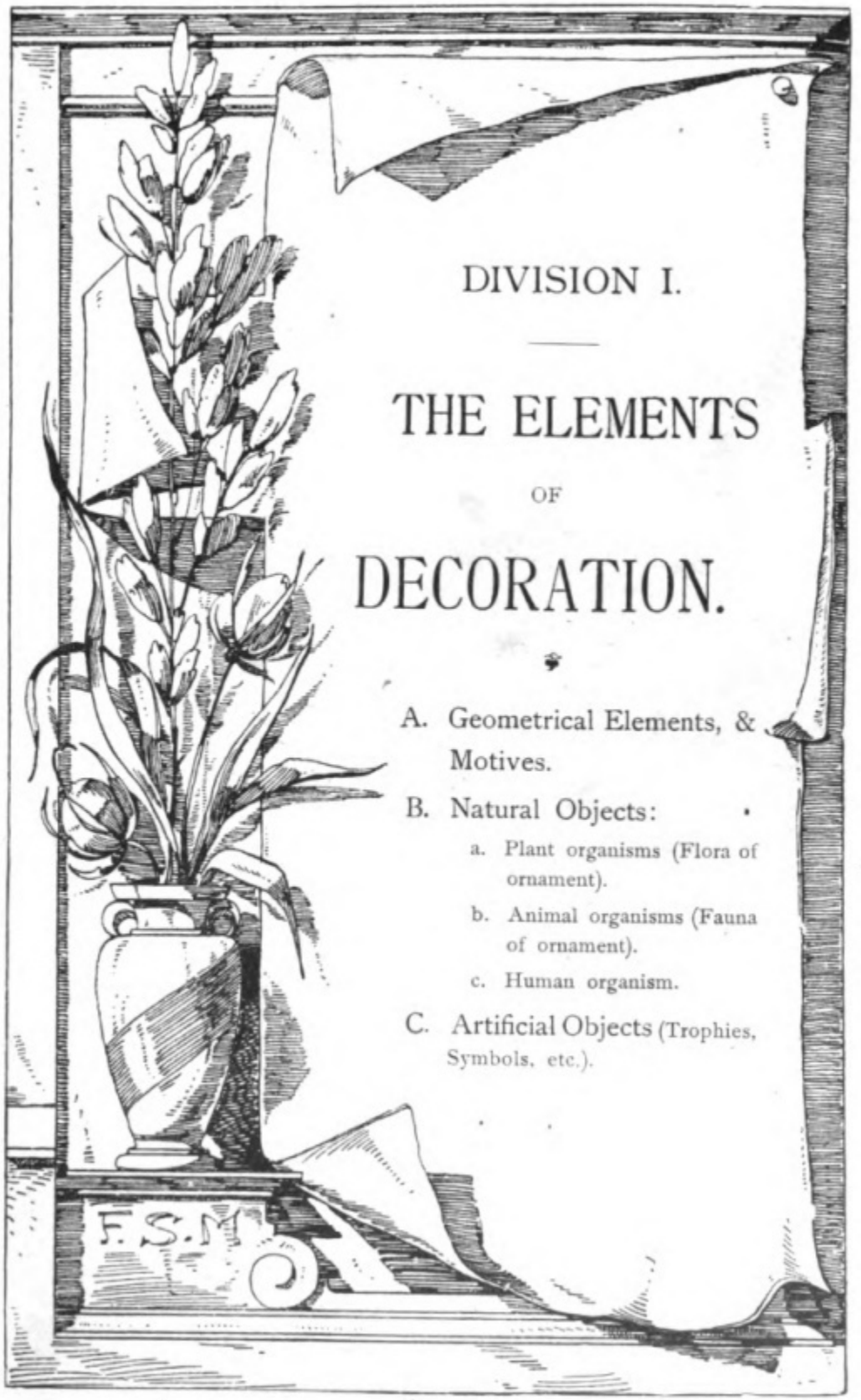

DIVISION I.

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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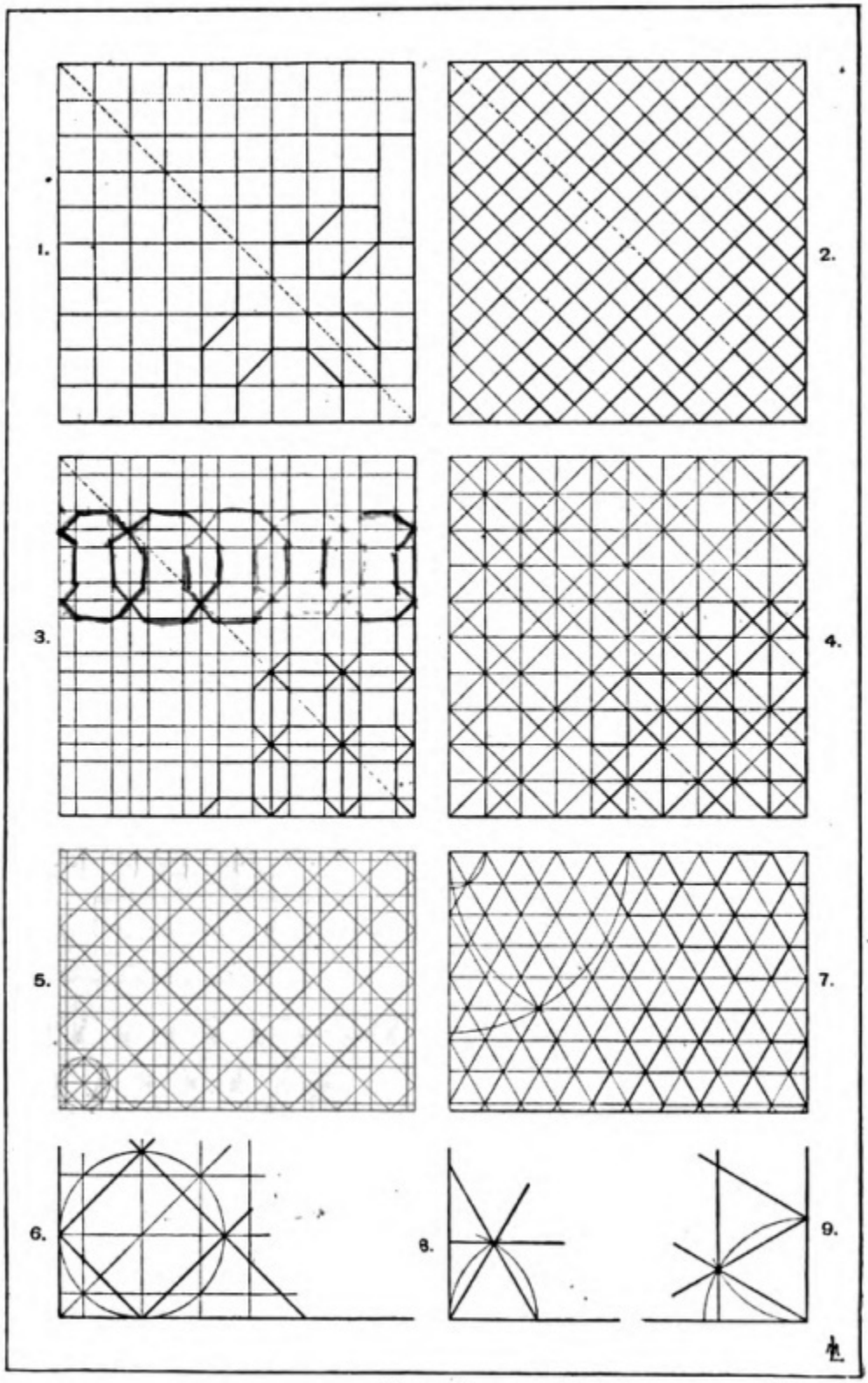

Network. Plate 1.

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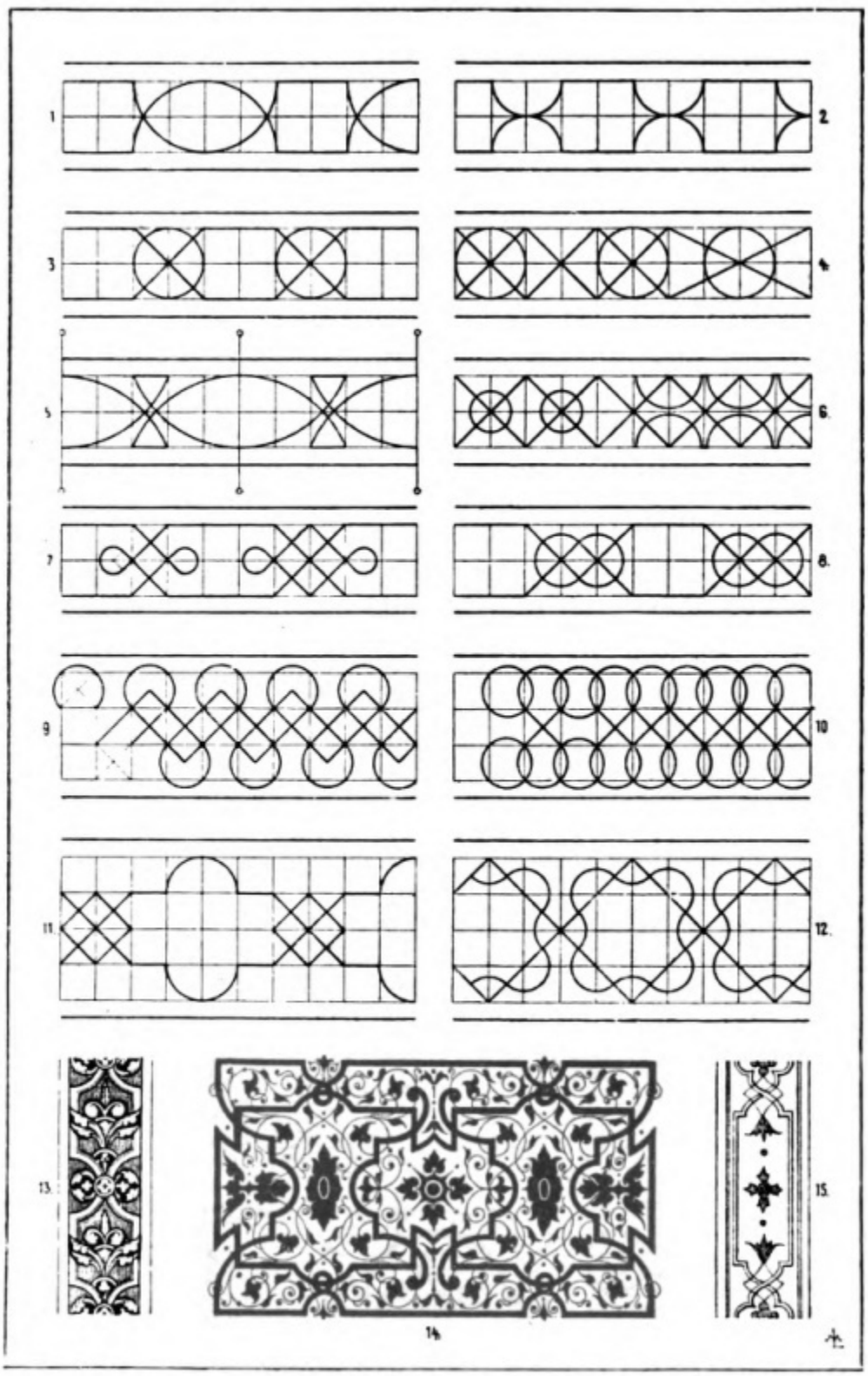

Plate 4. Band Motives.

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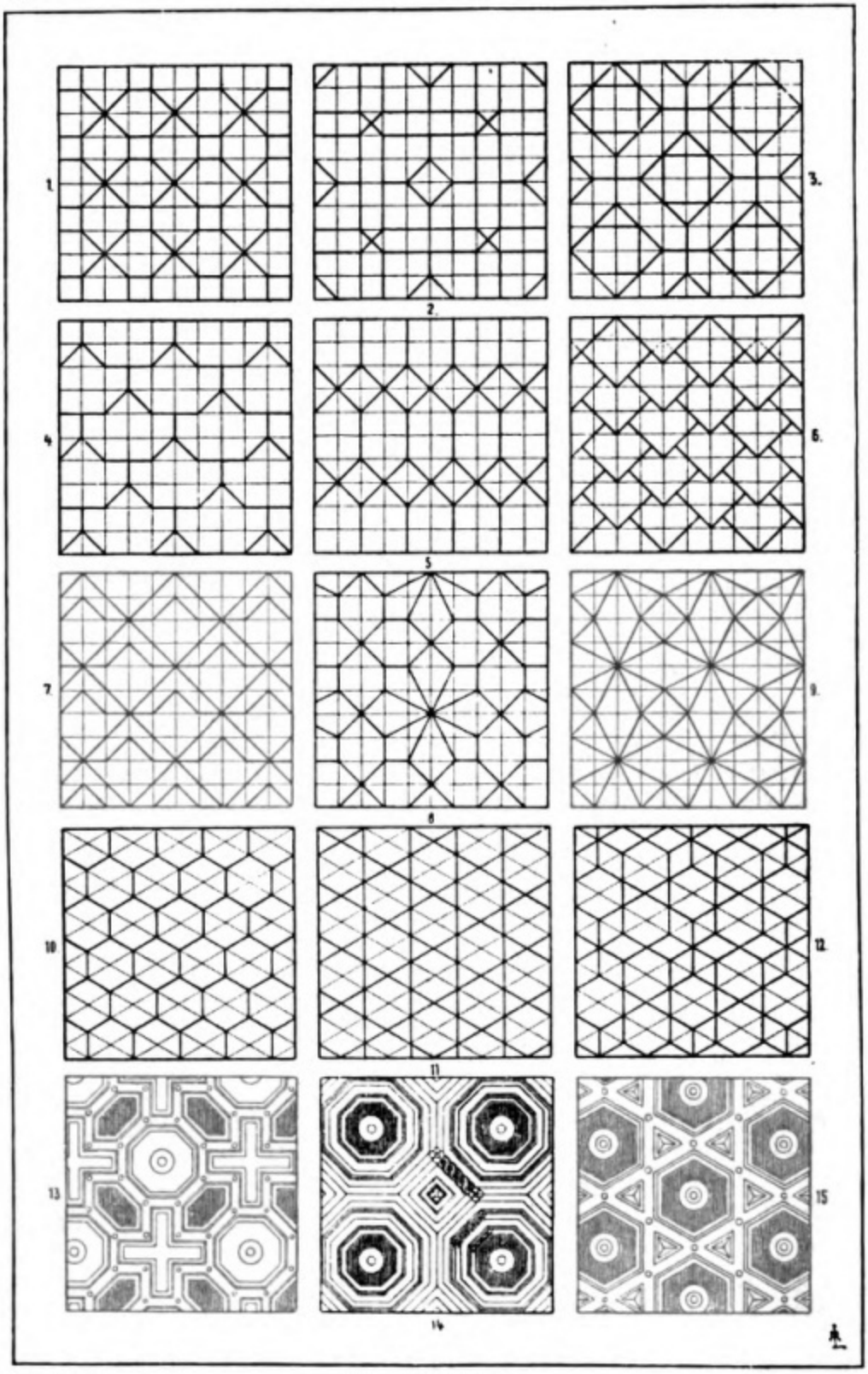

Plate 5. Diaper Patterns.

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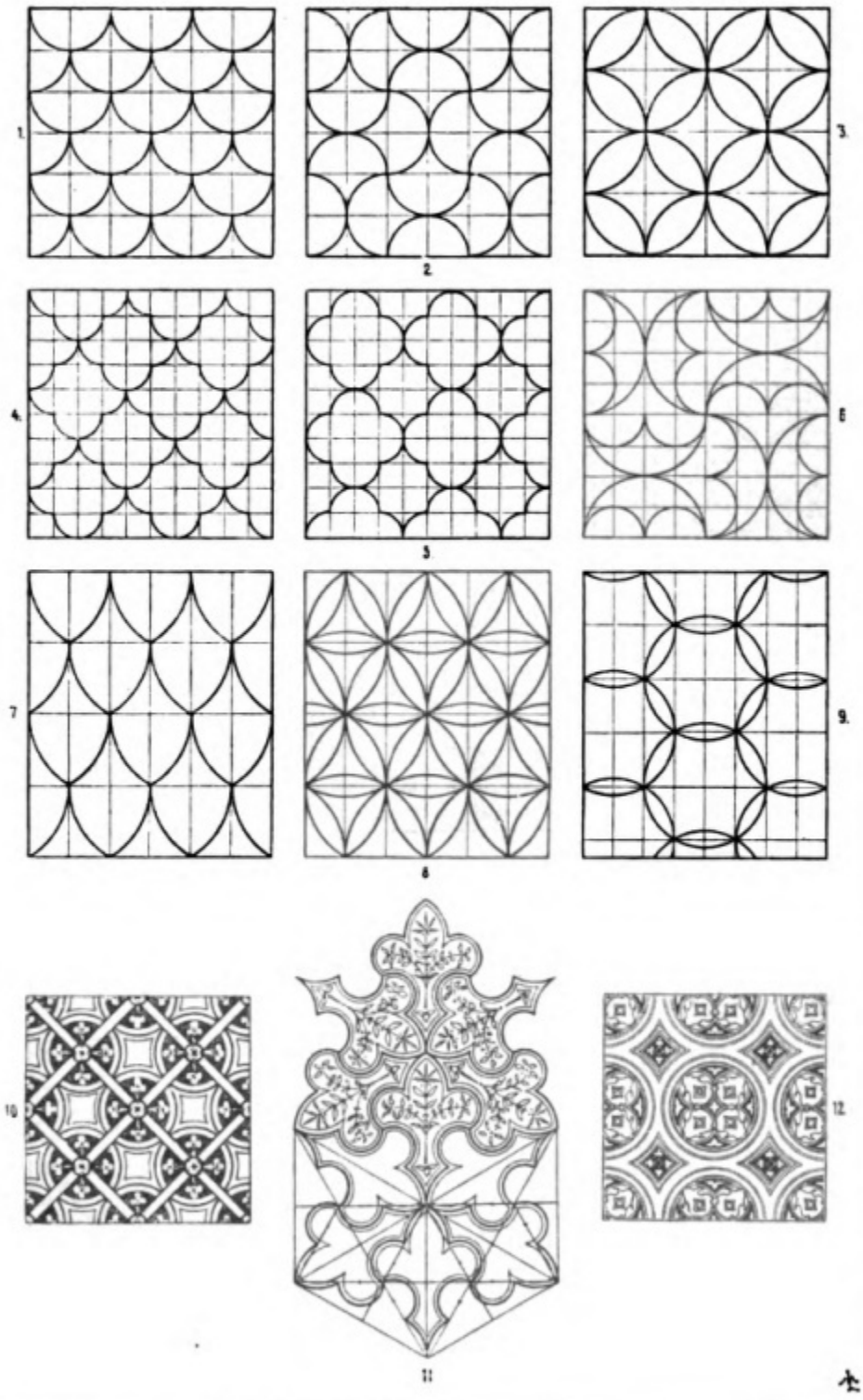

Diaper Patterns. Plate 6.

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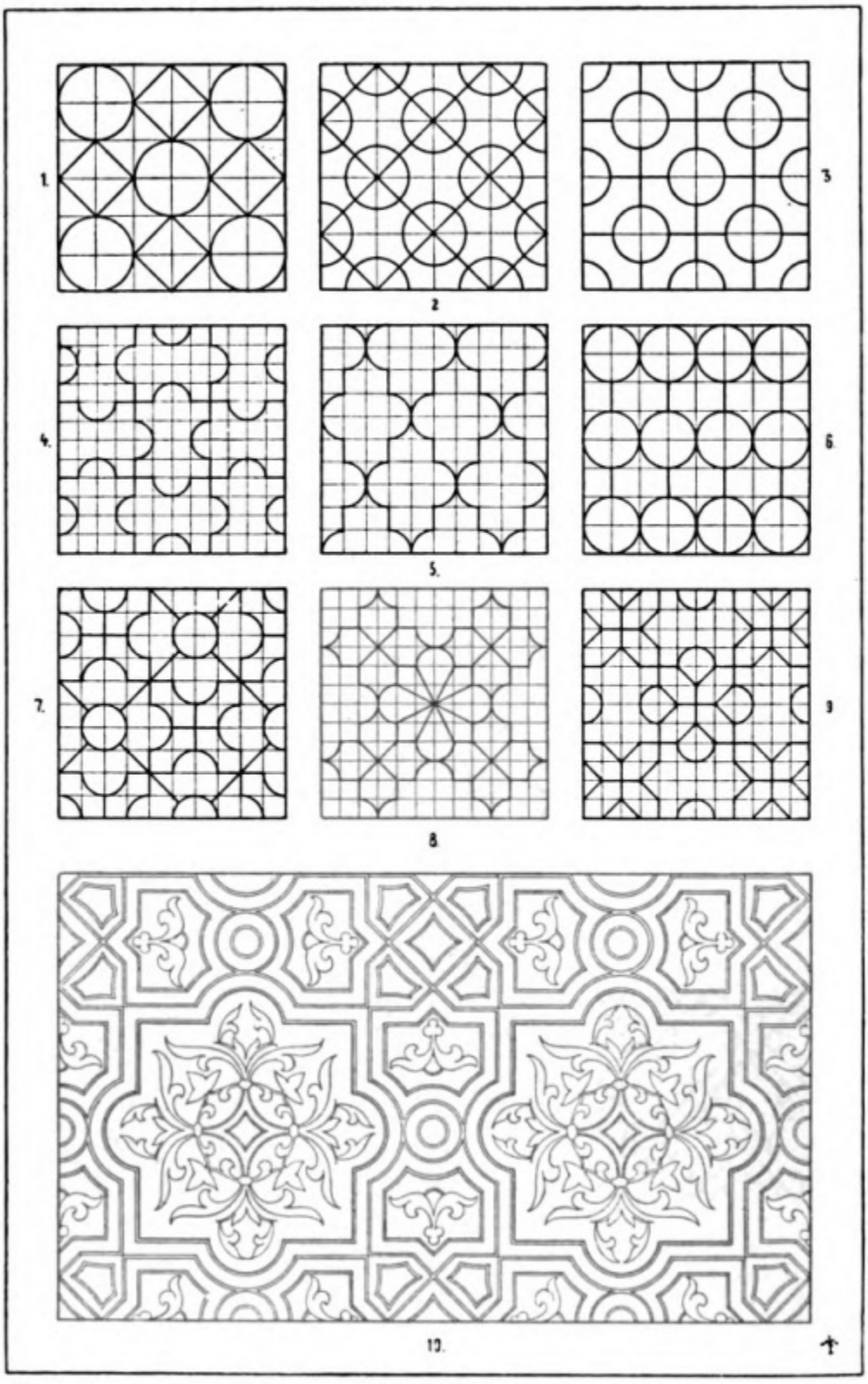

Plate 7. Diaper Patterns.

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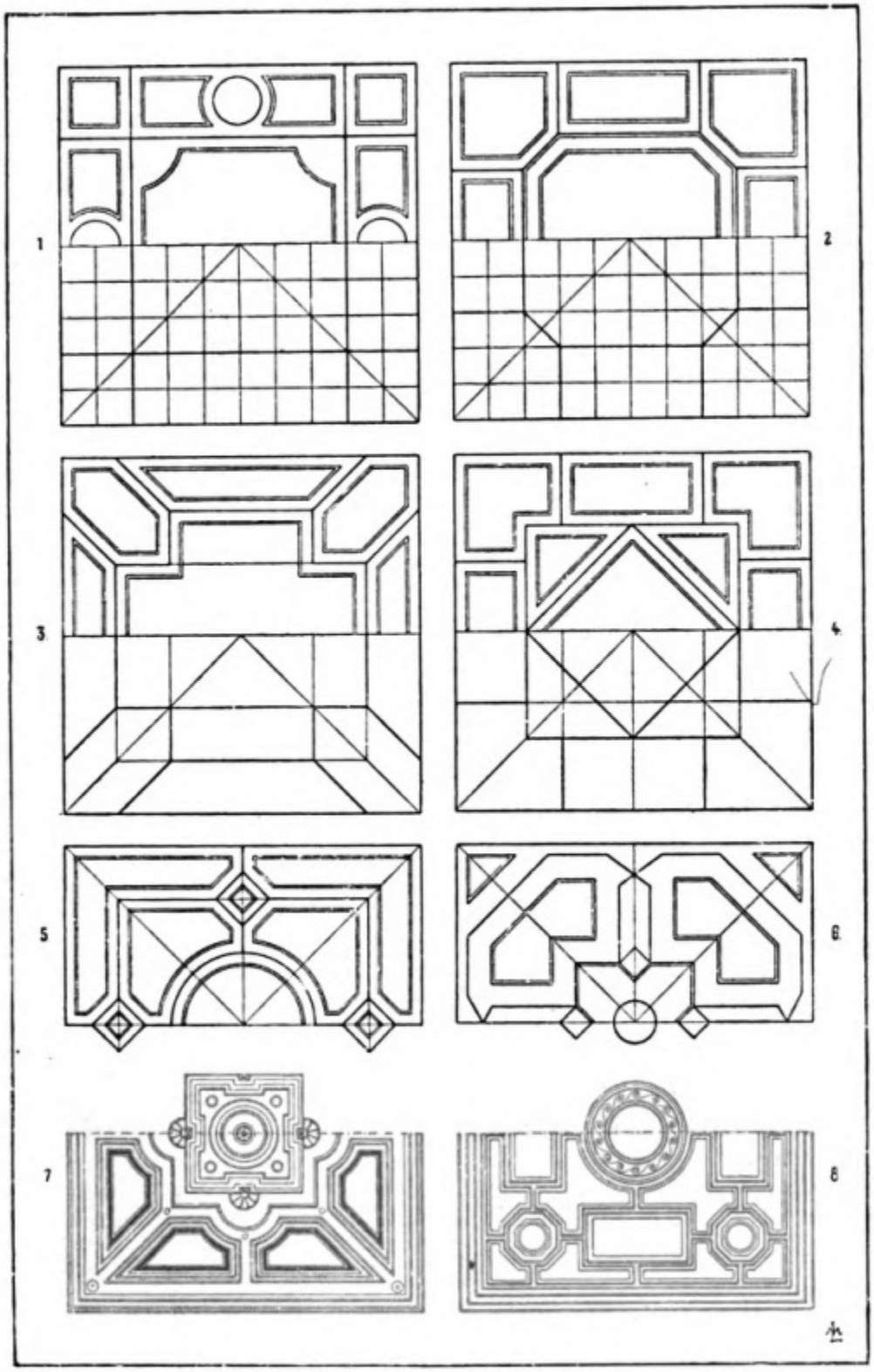

The Square, and its Subdivision. Plate 10.

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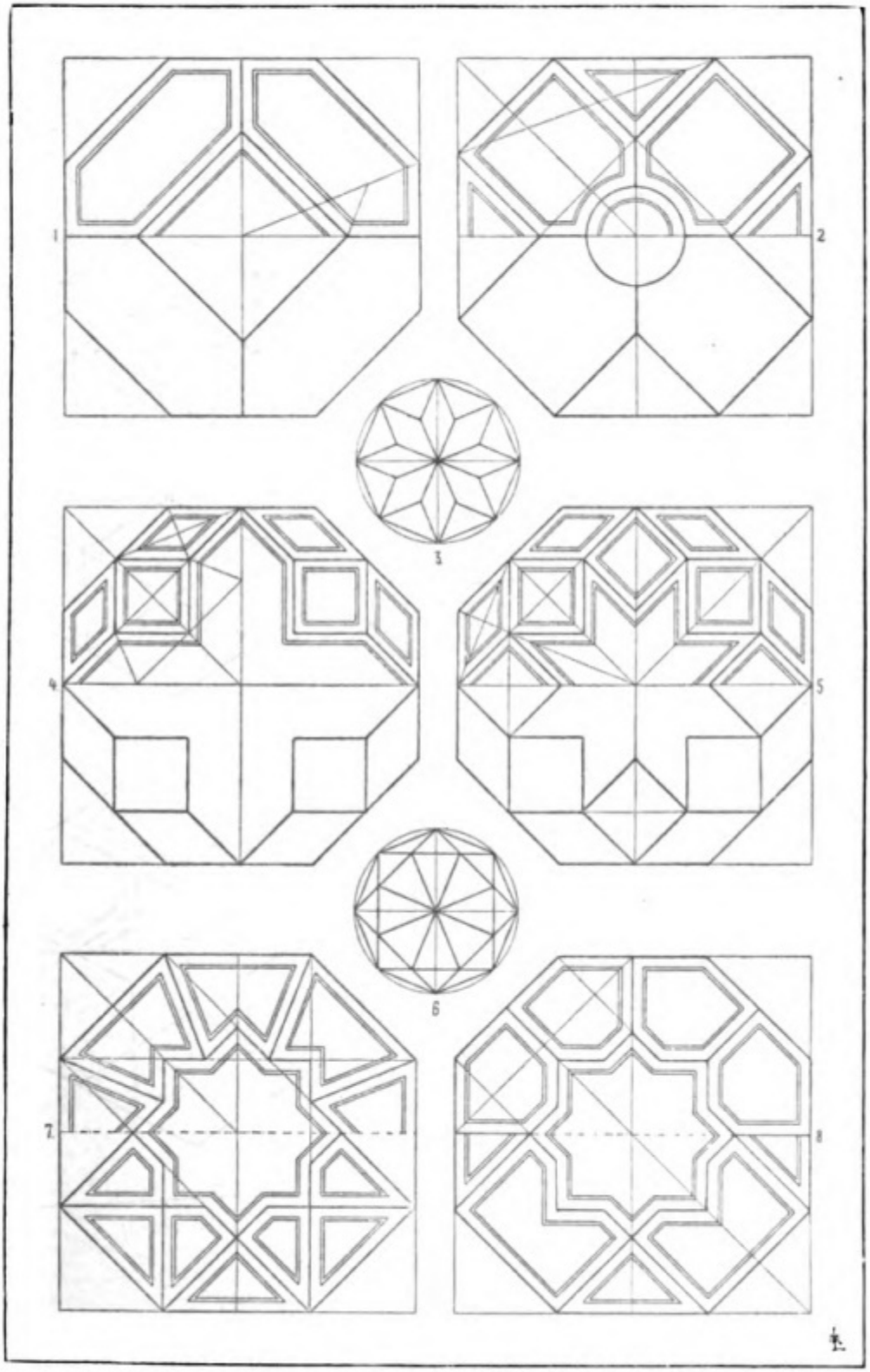

The Octagon, and its Subdivision. Plate 11.

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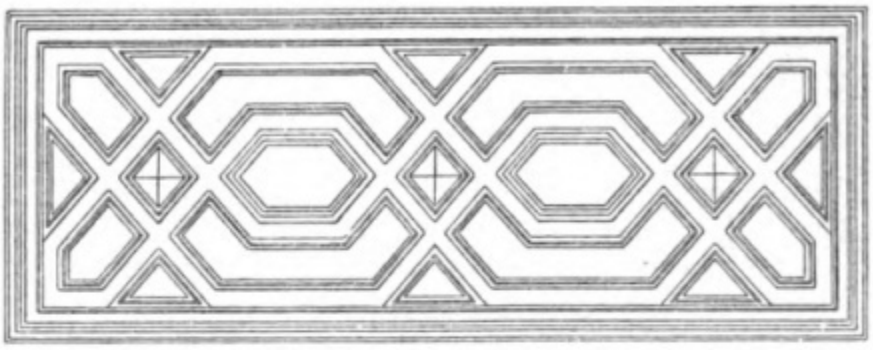

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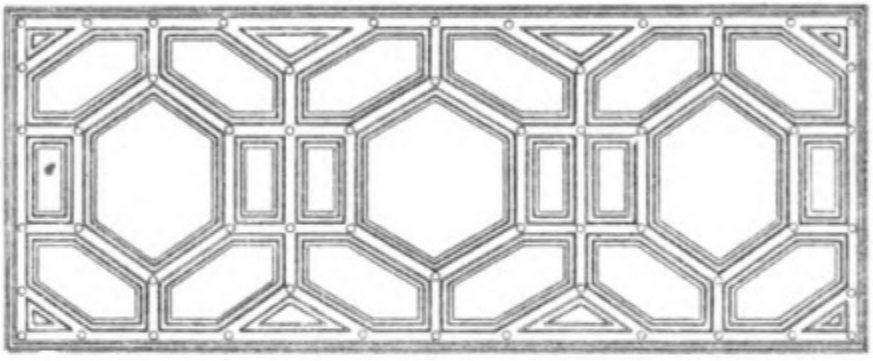

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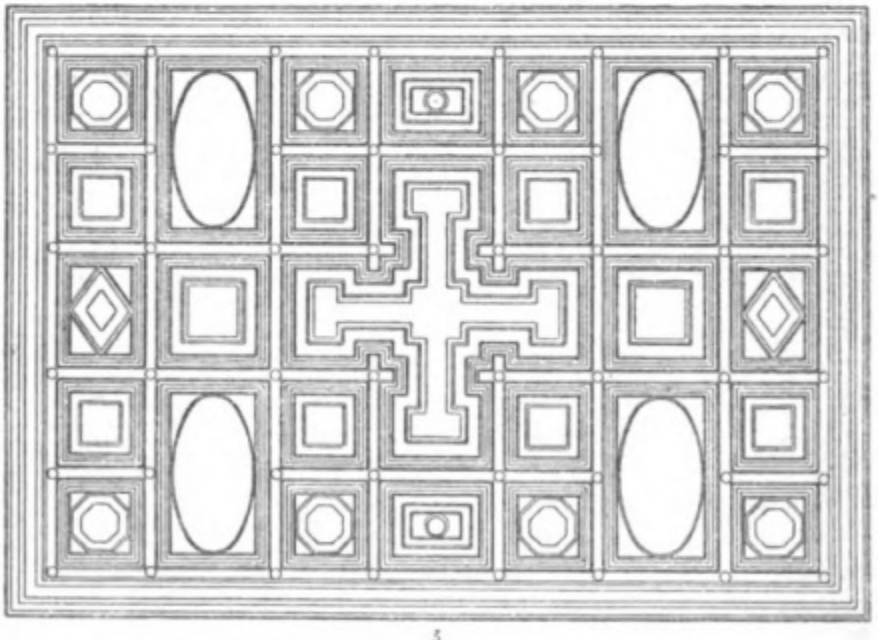

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Plate 15. The Oblong, and its Subdivision.

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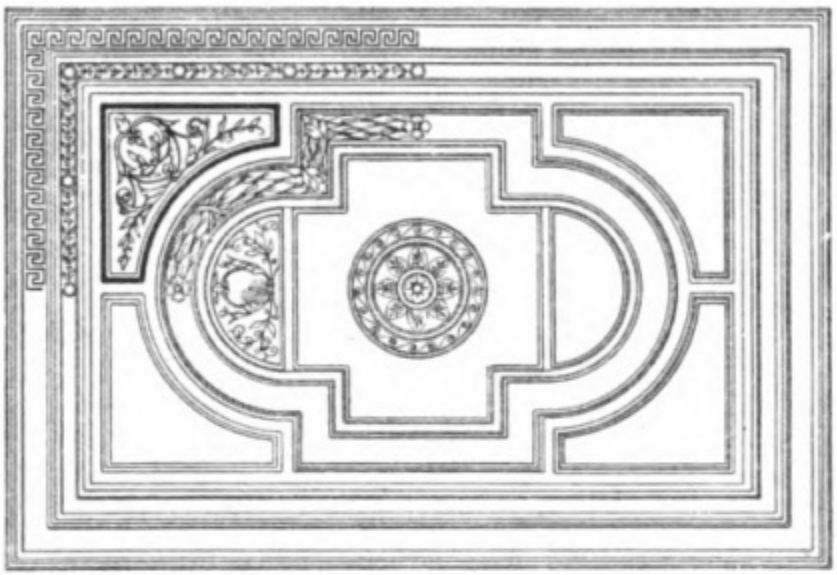

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The Oblong, and its Subdivision. Plate 16.

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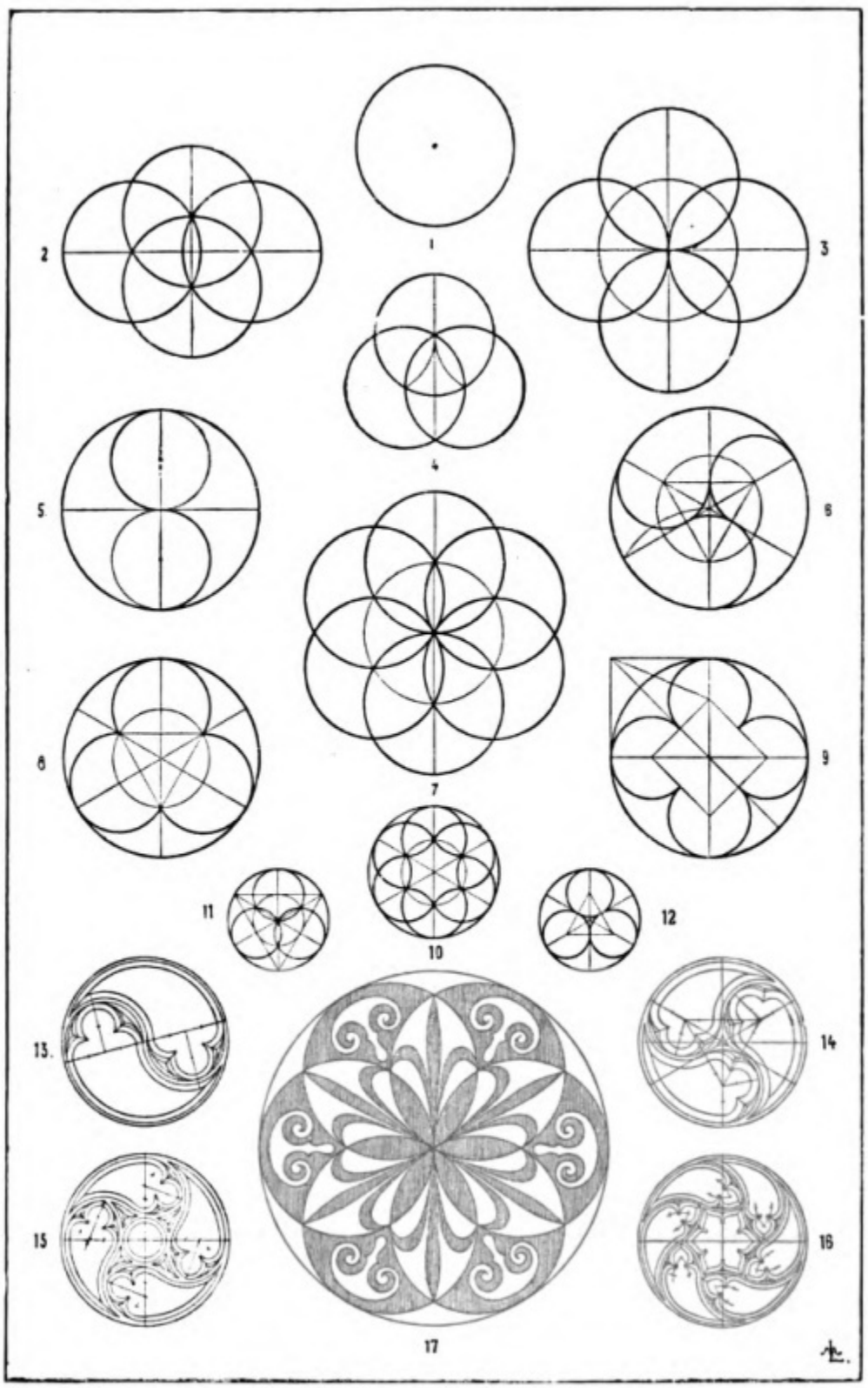

Plate 18. The Circle, and its Subdivision.

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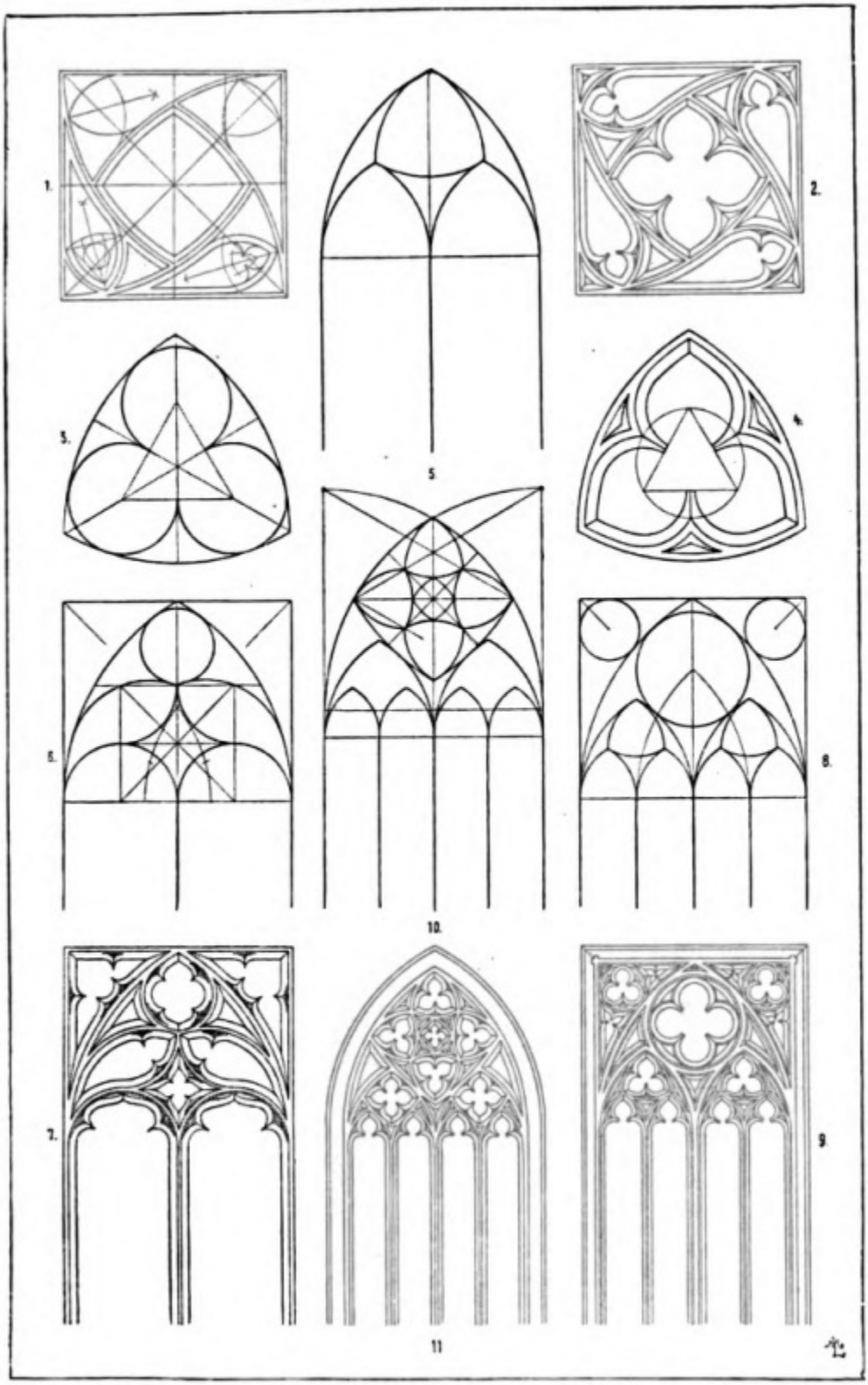

Gothic Tracery. Plate 19.

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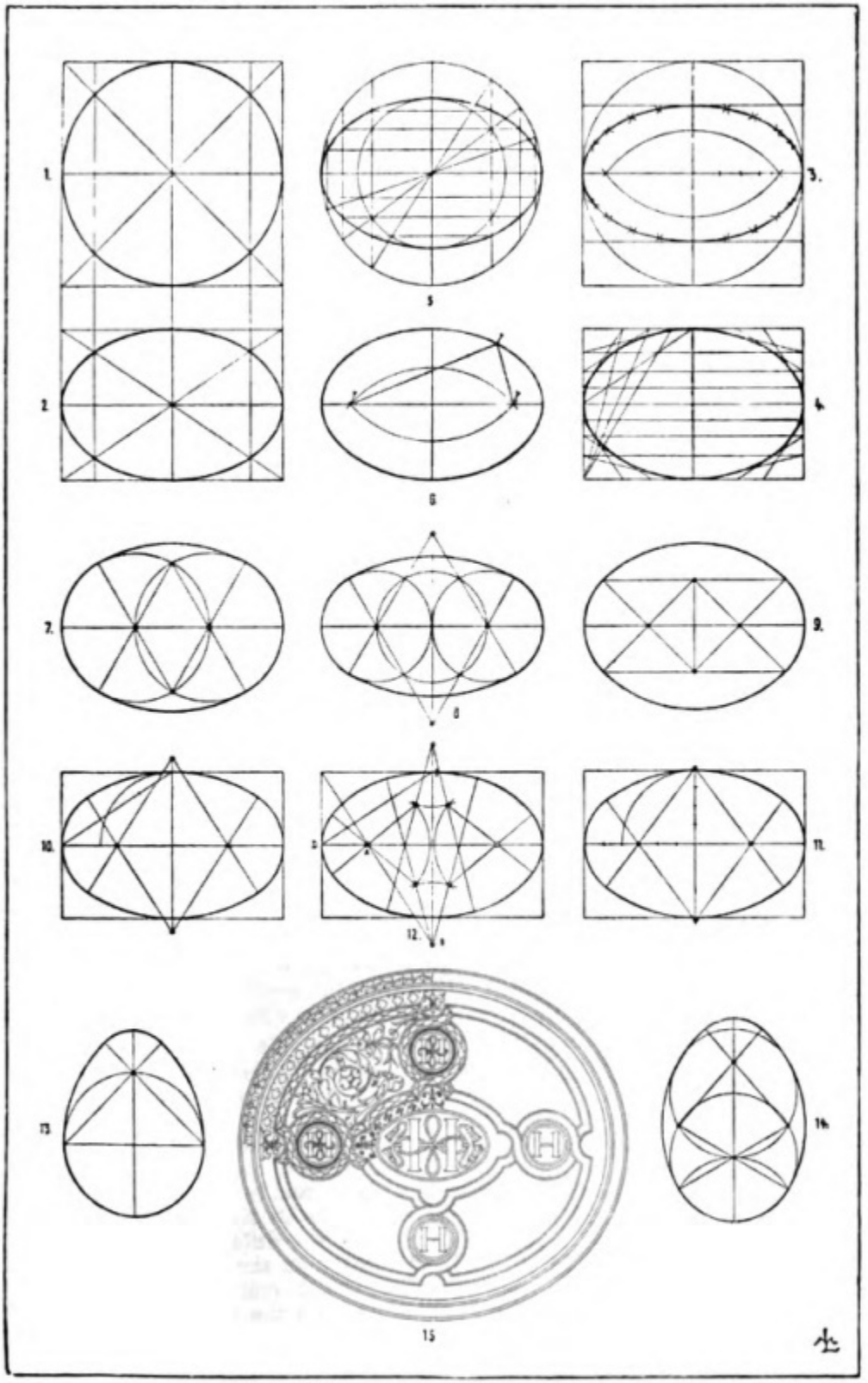

The Ellipse, and its Subdivision. Plate 20.

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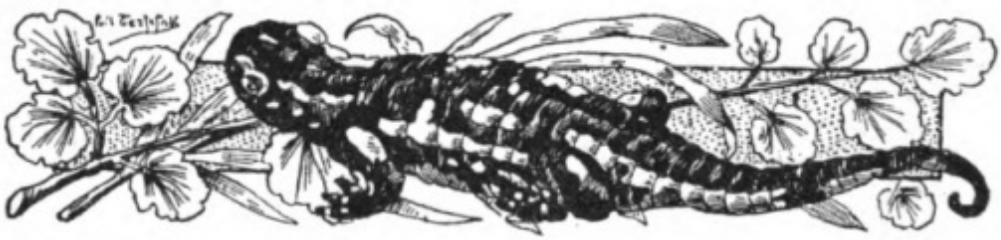

B.

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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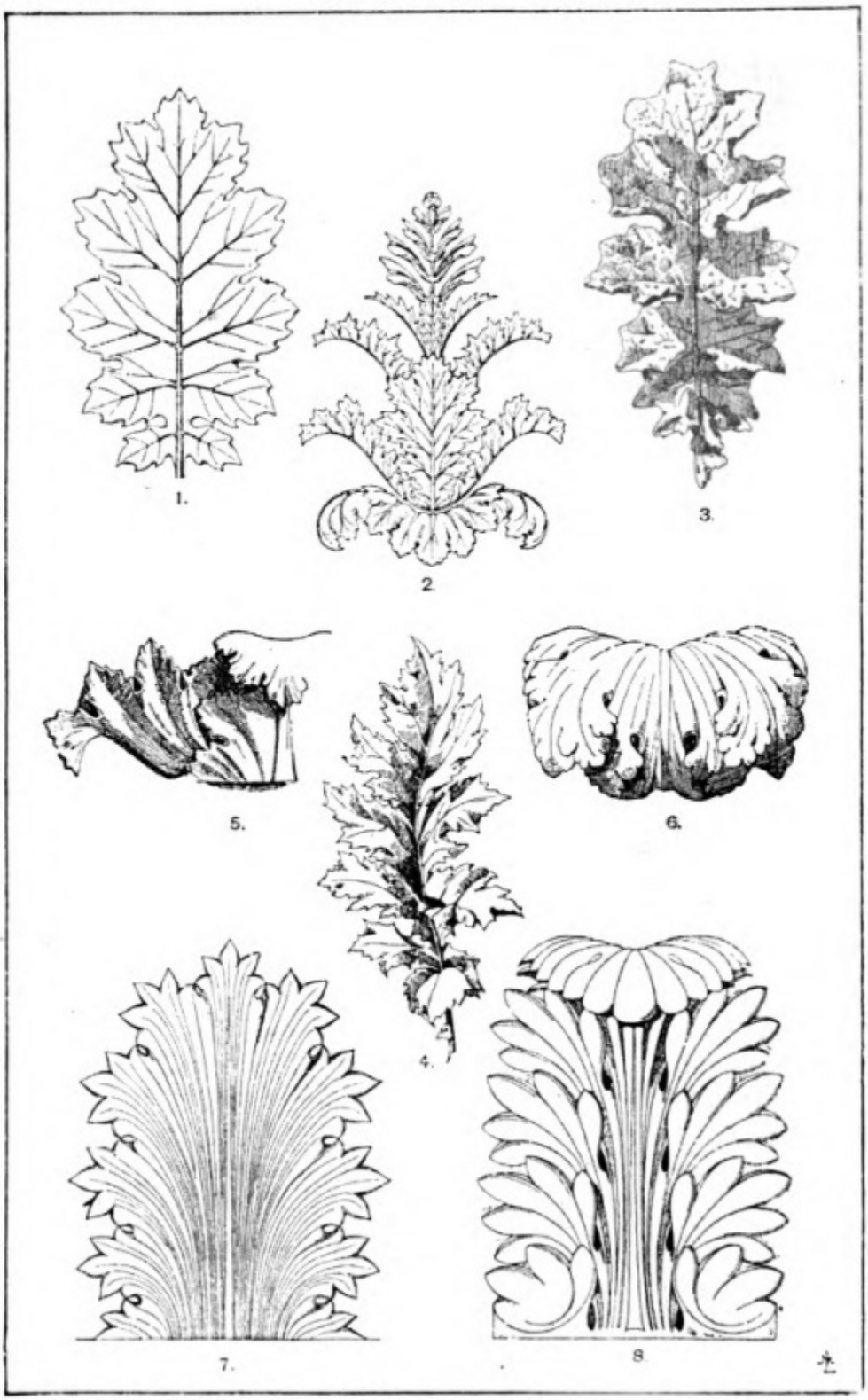

Plate 21. The Akanthos Leaf, and the Artificial Leaf.

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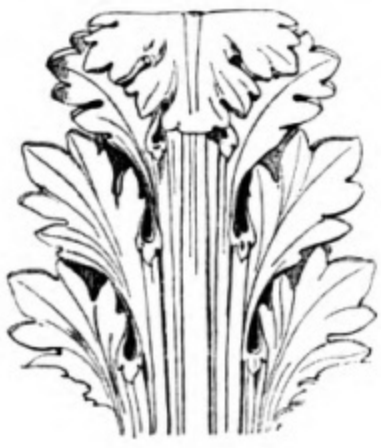

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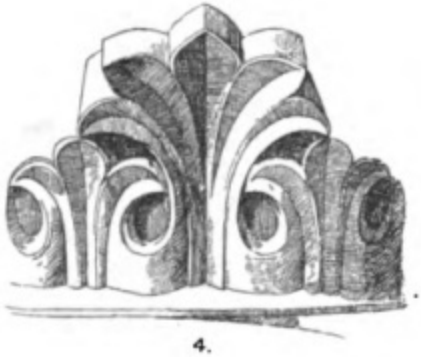

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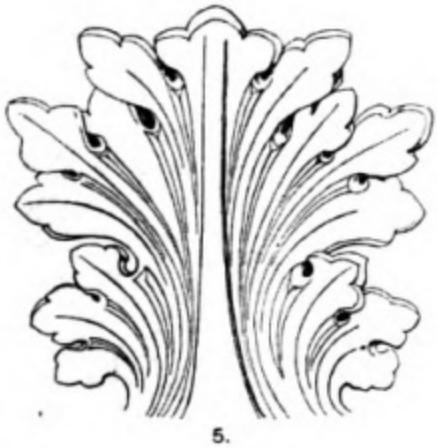

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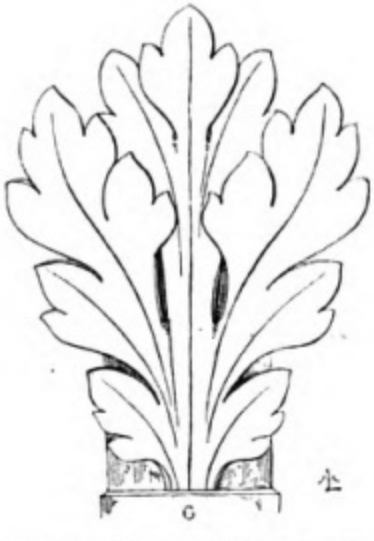

6.

The Artificial Leaf. Plate 22.

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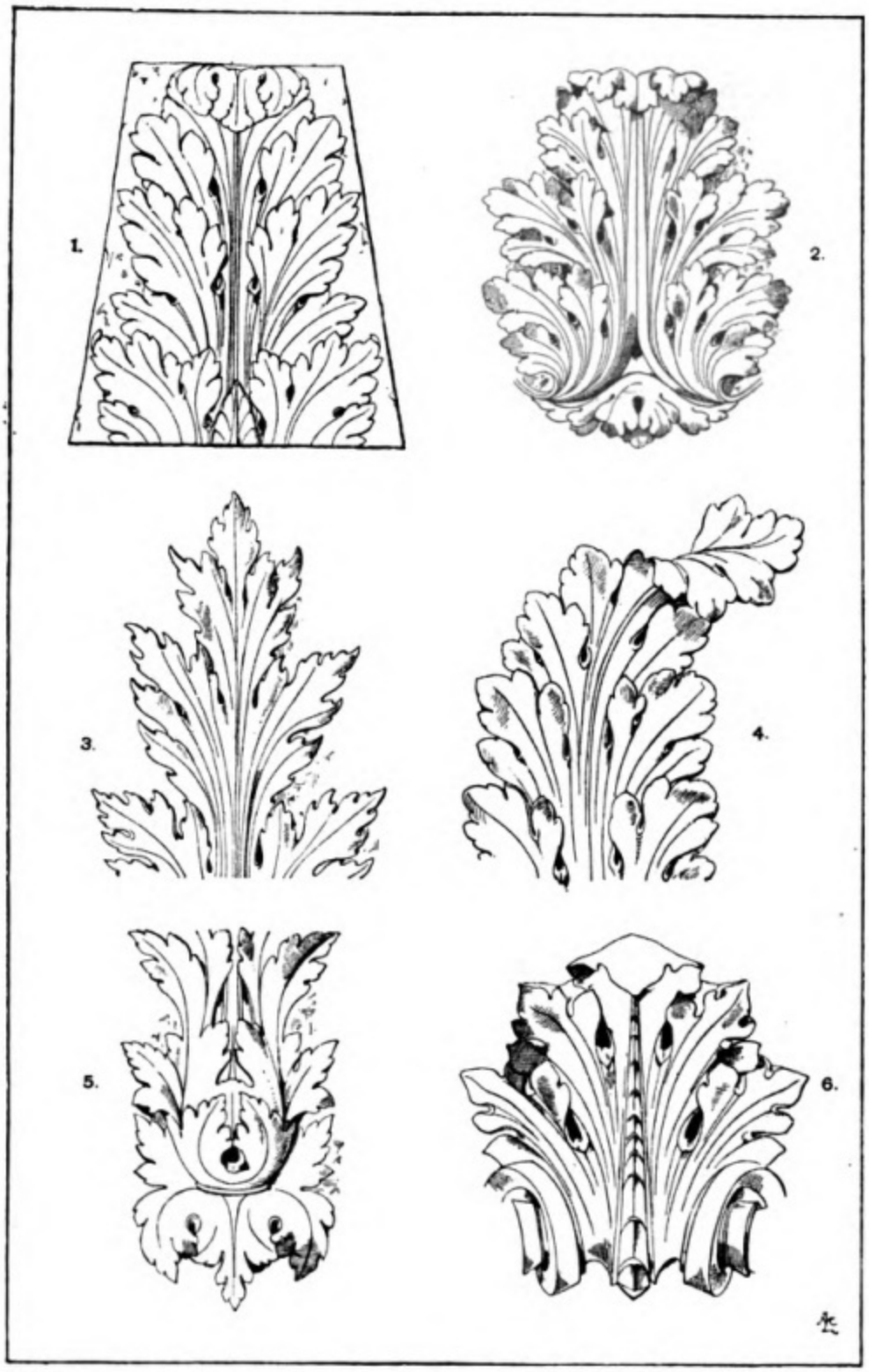

Plate 23. The Artificial Leaf.

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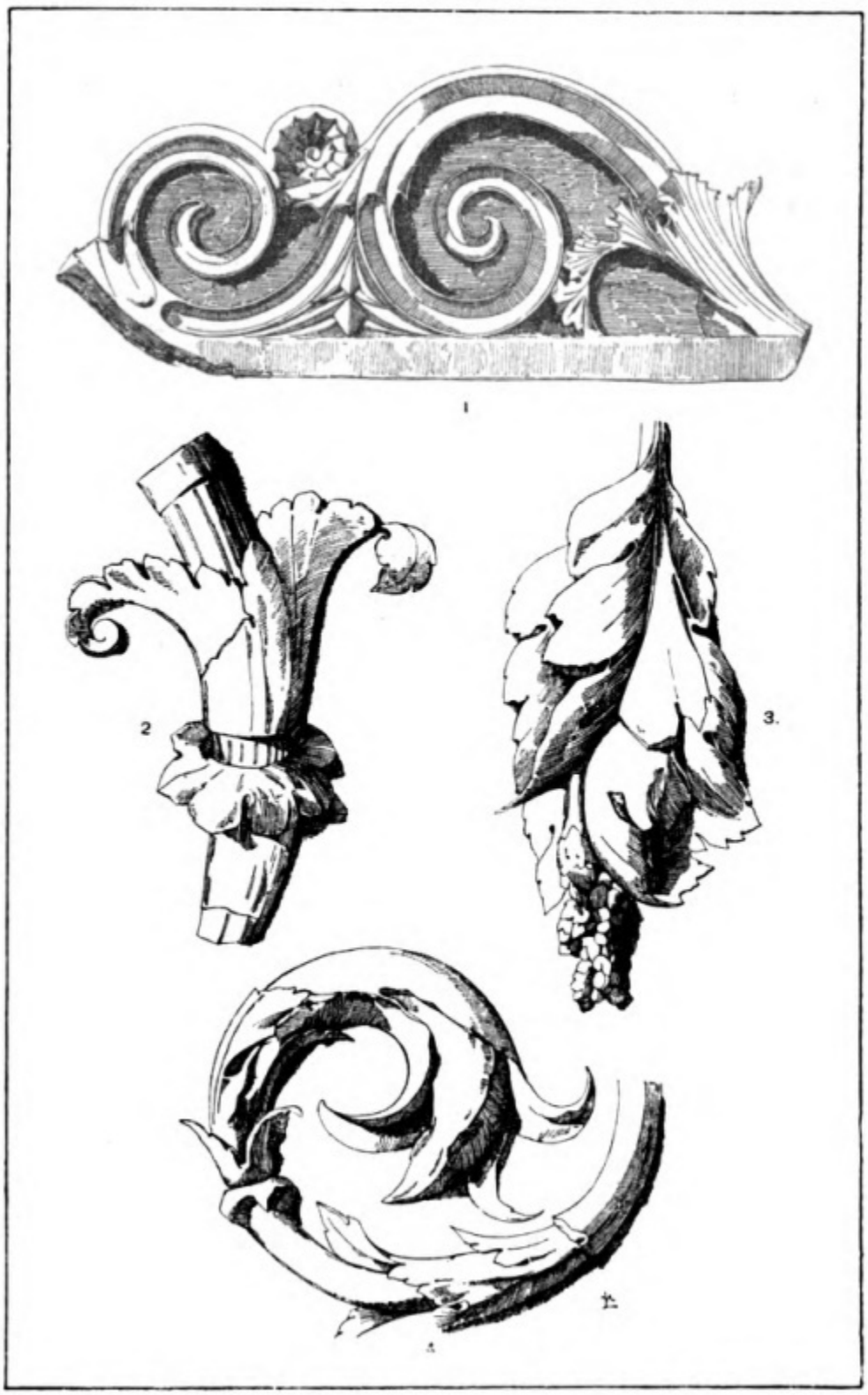

Plate 24. Artificial Foliage.

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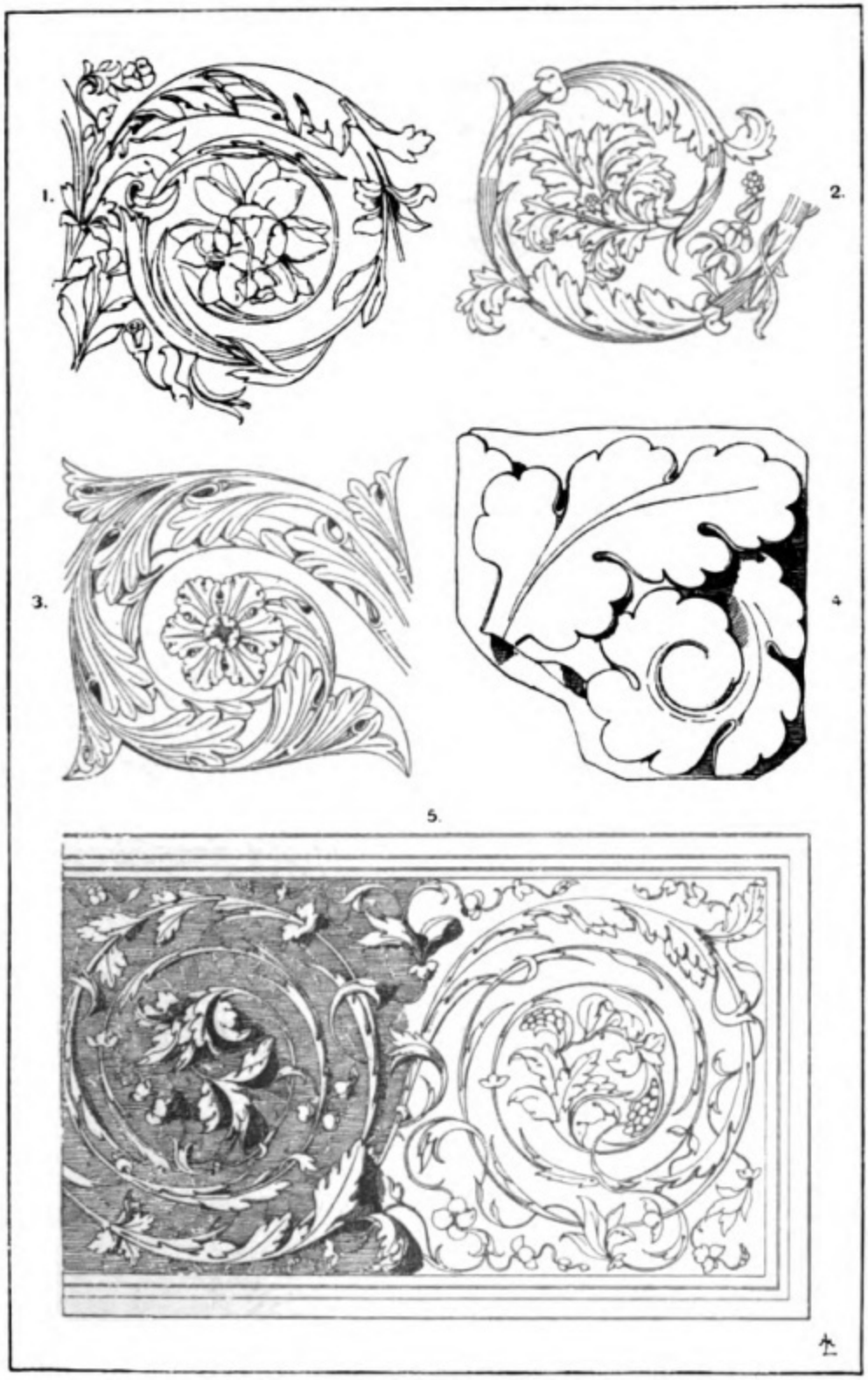

Artificial Foliage. Plate 25.

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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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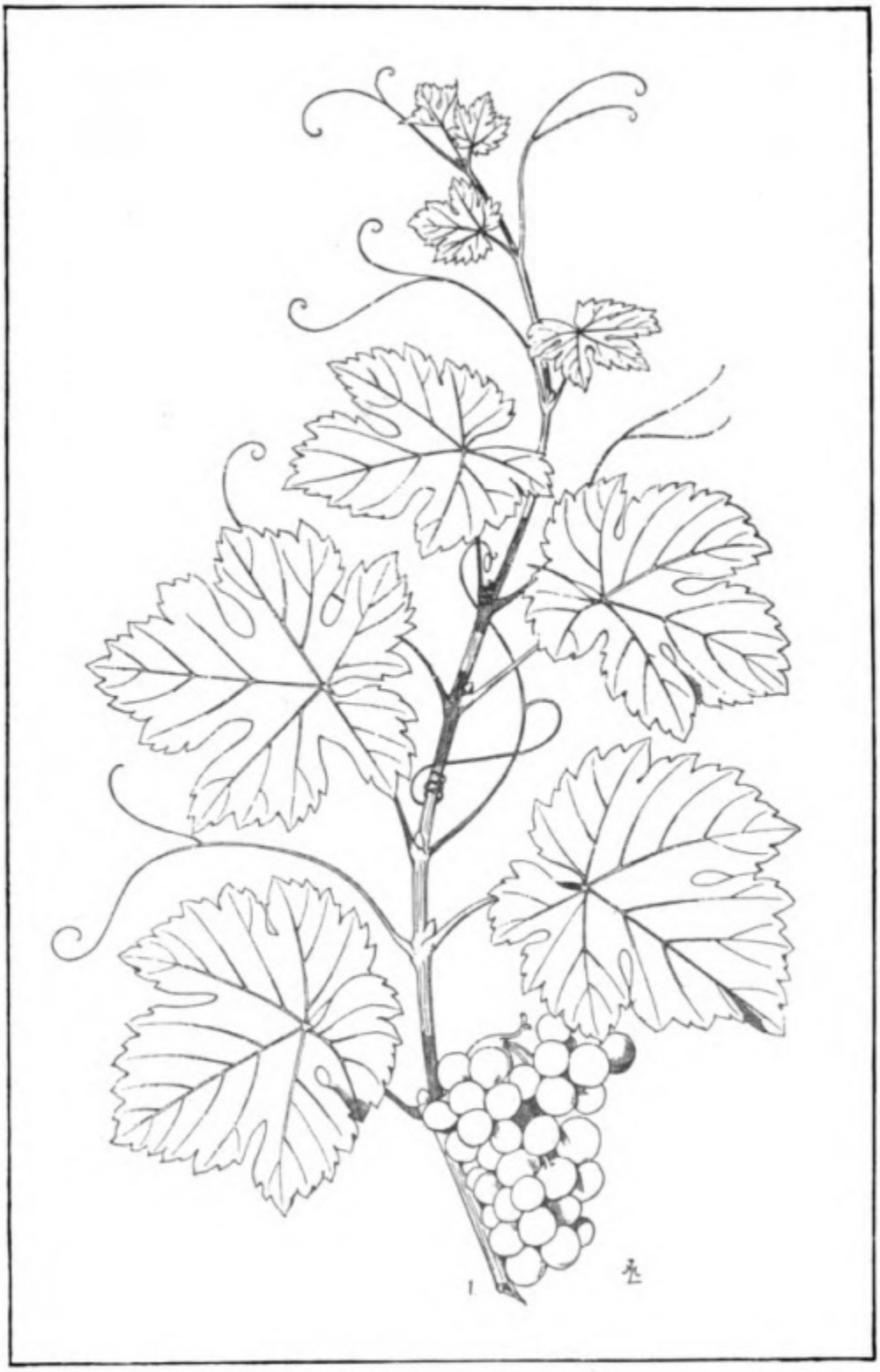

Plate 29. The Vine: Natural.

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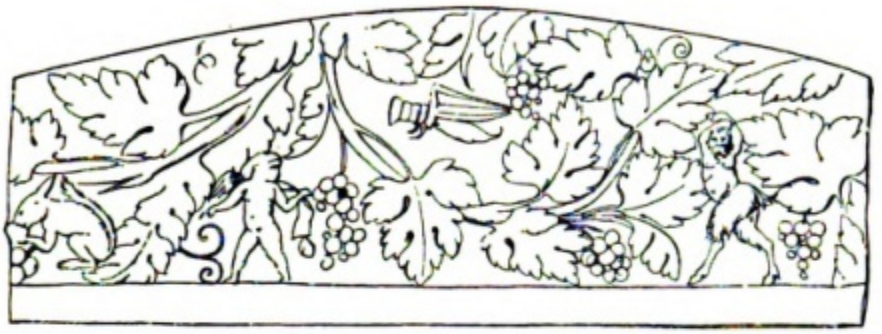

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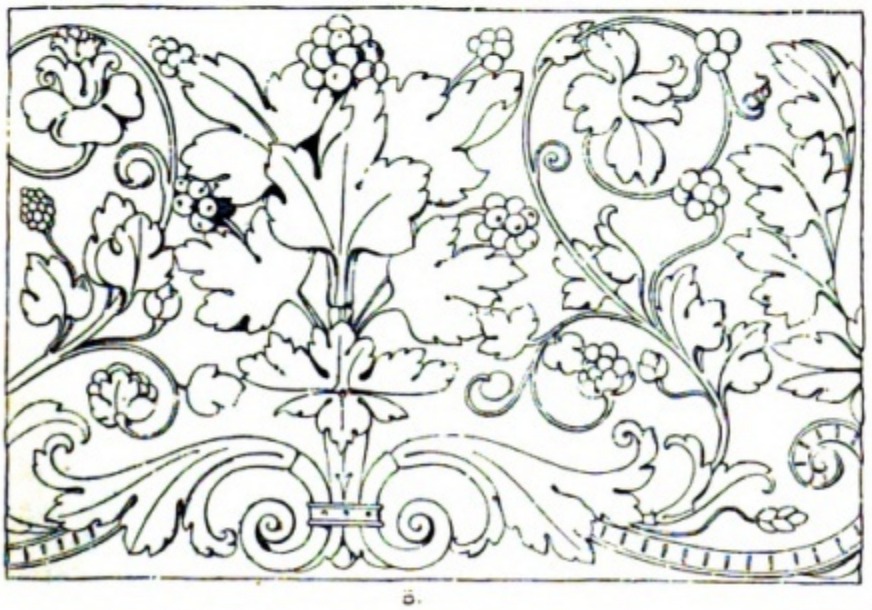

5.

The Vine: Artificial. Plate 30.

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The Lotus, the Papyrus, and the Palm. Plate 31.

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Plate 32. The Ivy: Natural, and Artifical.

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