

Applied Design of The Home.

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Thesis

1908.

Applied Design in the Home.

Part I.

a. History

1. Egyptian
2. Greek
3. Assyrian
4. Roman
5. Ren.

b. Lettering

Gothic

Roman

Old English

Part II.

Rhythm

Balance

Part III.

a. Beauty

b. Stenciling

c. Preparation

d. Borders

(1) Wall

(2) Portiers

(3) Curtains

Pillows

Conclusion

Applied Design in the Home.

The question of ornament and design is not an insignificant problem that has only significance with the wealthy "few," but it is a question that all are concerned about in ornamenting dwellings, belongings and even their own person. Ornament is the art of everyday life. Everyday and all day long, we breathe the atmosphere of design and ornament. We cannot escape it. Good or bad we come in contact with it. Therefore we should train our tastes so as to run smoothly with the best artists and designers of the day.

Love of ornament is peculiar to no period. Ornament dates back to the rudimentary stage of the human race. If we were to trace it to its beginning, we should find ourselves in Eden.

Today it is present among us, and we could hardly conceive of a "coming race" without ornament, therefore in studying the application of design it perhaps is best to first know something of its history. We should know the influences of the climate, the physical features and habits of the people on their art: how it was used in their time and how it may be applied today.

First let us consider the Primitive Ornament. We mean by this, that which was observable only in the savage races. Since the savages had no written language to draw upon for their ideas, they may be called purely original. All people no matter how crude a civilization they are in, have a sense of beauty in nature and are mystified by it and try to the limitation of their power to imitate it. A good example of this is tattooing and painting of

savage bodies. The savage mind is much like the child's mind, undeveloped and lacking in the power of expression, yet they possess an individuality and grace that the art of the Middle Ages and present time do not possess. They love bright colors and conspicuous things that the well educated person abhors. When art is manufactured by a combined effort instead of by one individual, the true instincts that constituted the greatest charm are lost. These characteristics to some extent are found in the Navajo rugs of the Indians and the bead work and basket work of the Mexican.

The Egyptians derived their ideas of design from nature. There were few types and those they possessed remained unchanged except in their degree of excellency and in this the greatest perfection existed in the

most antique examples. No wonder these people were influenced by nature. When we think of them living along the Nile and how much this river really meant to their welfare. In their ornament we always find some symbol that reminds one of the great benevolence of the great creator. The colors used were bright and conspicuous because they were used mostly where it was dark. Bright colors had to be used to be seen. They were also the colors found in nature. Much of their ornament was to decorate that which was most sacred to them. They decorated the tombs of their fathers and the temples of their Gods.

The most conspicuous type in Egyptian art is the lotus because of its sacredness and beauty. This plant resembling our pond lily grows on the banks of the Nile. Its leaves float on the top of the water but the flowers stand out of water on a

stiff stem. The flower is of a purple with an orange center. This flower was conventionalized and found in many patterns both in the horizontal and longitudinal position.

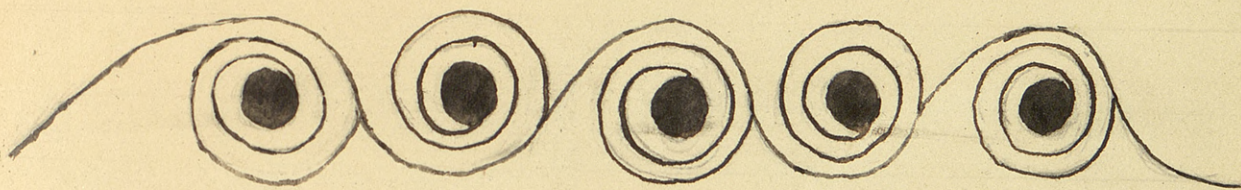
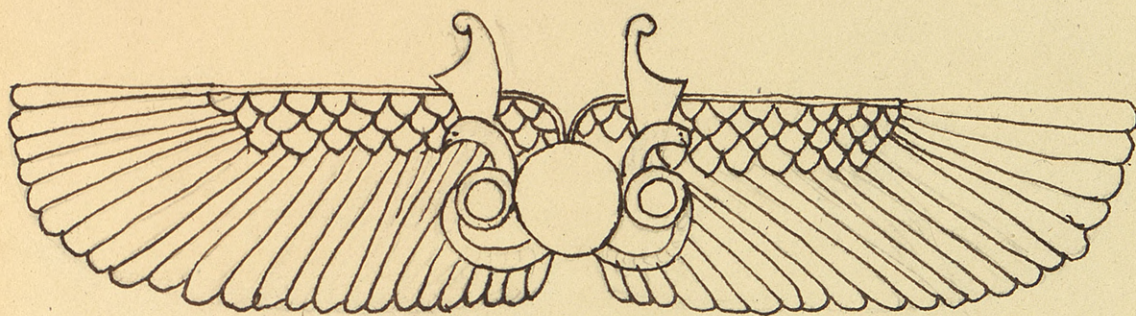
The winged disk was an emblem of right and wrong, also used much in Egyptian design. The sun itself was the object of direct worship. The disk represented this. The combination of the disk and winged being, formed the winged disk representing the utterance activity of the sun. The disk is supported on each side by an asp which was a symbol of both upper and lower Egypt.

The scarabae or beetle was also a symbol of the sun. It is found in many tombs and ruins of Egyptian temples.

The rosette is suggested by the full bloom lotus.

The fret was a popular design and is said to have been

Grecian Designs



suggested by a plan of a building known as the labarinth, in which it was impossible without the aid of a guide to find one's way out.

The scroll is to represent the waves of the Nile as they roll over each other on the way to the ocean. It was also represented by a jagged line. So we see the design all had some origin in nature.

The ornament from Assyria was probably borrowed from Egypt as they have a resemblance, but we must say they descended rather than ascended in the scale of perfection. Assyrian ornaments are not based on the same types but rather represented in the same way. An example is the rosette represented by the lotus in Egypt and by the pomegranate in Assyria.

Greek design is undoubtedly derived from the Assyrian and the Egyptian but developed in altogether a different line. Greek art carried perfection of pure form to a point that

has never since been reached. Its beauty however lies in its symmetry but lacking in its greatest charm, symbolism. It is purely decorative. The Greeks carried out three Great Laws of Nature; Radiation, from the parent plant; the proportional distribution of area, and the longitudinal curvature of the lines. It is because of this unerring perfection that we are filled with astonishment at the conscientious scruples of the Greek Artist. The Greek lily and Greek honeysuckle are two classes of ornament used much in Greek design. We must not think of the Greek as a designer alone but more as a sculptor. In this they were perfect. The Greeks had ^{no} graceful form and the sculptor tried to carry out each detail as minutely as in the human figure itself.

The Roman ornament or design is said to consist of one scroll growing out of another and encircling a flower or leaf conventionalized. The Romans borrowed the principle yet lost its refinement. It was said that they

carried everything to an excess. They ceased to value general proportions and contour and destroyed them by elaborateness. The acanthus leaf used extensively in Roman design was also borrowed from the Greeks beautifully conventionalized. They made it more elaborate but it is true represented it more as the original than did the Greeks.

During the Renaissance there was a mingling of the old classic style with the myths and old traditions of this time. The lion, dragon and eagle were used a great deal in the designs. Contemporary to this came the Gothic influence, with its clustered columns, pointed arches in cusps and crochets and its strong vitality impressing the arts and architecture with lasting influence. Thus intermingling of styles, traditions, religious beliefs and myths produced an art barbarous and vigorous in character, imaginary and full of suggestiveness. The detail was rich and varied in conception. Symmetry plays an important part as it does in classic art. It was beautiful in proportion, unity of parts and perfect.

adaptability yet lacked that symbolism, suggestiveness and rugged strength that the previous periods had possessed.

At this time it is a notion, and I think a very pretty one, of Lady Fashion to have your initial or monogram embroidered on the corner of your dining room and bedroom linen. These letters are usually done in some of the old styles, so perhaps it would best to represent the different letters used in the different periods of history.

The heavy Antique Egyptian letter is rarely used as a solid letter but is found in a simple outline and though extremely bulky on account of the direction of its stroke, it may be gracefully handled and elaborately ornamented to produce a most pleasing effect.

The Gothic style of letter was designed during the latter part of the Medieval period and is associated with the Gothic architecture that existed in France and England. In modern use this letter is used much in

church decorations and religious quotations. It is similar but much more easily read than common church script.

The standard alphabet that is most common and most popular for almost any purpose is the "Old English Style". This however bears a similarity to the Gothic. It is used in church work, certificates and other documents and is most suited where ornamentation rather than clear information. This perhaps is the most popular for menus although any of these styles may be used.

While everyone may not study "Color and Design" in all its detail, or even so far as I will suggest in this paper yet it might be possible to recognize the three underlying principles of balance, rhythm and harmony of line and of color and the intuitive woman will both consciously and unconsciously use them in her selection of church articles and, if she wishes to use some of her handiwork in the decorations of her home, she will find the knowledge

of these principles will immensely simplify the problem of design and how to apply it.

By design we mean order in human feeling and thought and in the many and varied activities by which that feeling or that thought is expressed. Order means Harmony, Balance and Rhythm. Order is revealed in nature through these principles so it is revealed in art. In our study of prehistoric art we see its development along four distinct lines.

Pure Design is the arrangement of lines or masses in an orderly way for the sake of their decorative value. The purpose is to achieve order in lines and spots of paint. If possible the perfection of Order is the "Beautiful". We aim for order and hope for beauty. There is no higher motive.

- I. Representation or the records of facts of observation
- II. Pure Design
- III. Design in Representation
- IV. Representation in Design.

Representation is a sketch, a record of observation, not intended to serve any decorative value.

In design ~~of~~ Representation the element of representation dominates but at the same time the arrangement of lines shows recognition of decorative value.

In Representation in design the design receives first consideration while the element of representation receives second place.

Tones mean the value or color

Measure means the size

Shape means the colour

Rhythm is an expression of related movement. Direction of lines or forms as elements of design implies motion either actual or potential. For this reason when trees are erect they seem to grow while if they are horizontal it has the reverse effect. The direction of a curve implies motion in a certain direction thus we follow the lines of a scroll and our eye is compelled to follow it. If that movement is not agreeable

one it is our business to make it agreeable or to destroy the contour of the line. Again direction implies motion when several forms point in the same direction but the instant these units are made symmetrical the revolving motion is destroyed and the effect is repose.



Rhythm.



Repose.

I. Shape Rhythm is a movement gained for the regular repetition of lines or areas.

II. Measure Rhythm is a movement gained by means of a regular increase or decrease of measure. (Ex waves of water caused by stone being thrown in).

III. Tone Rhythm is a movement gained by light gradation from light to dark or from color to color.

Balance means repose that results from the opposition of attractions. By this we mean some equal opposition and consequently

equilibrium. The balance being lost at any time we have at once movement. If this movement is regular and marked in its regularity we have instead of balance, rhythm.

We have Shape Balance
Measure Balance
Tone Balance.

Shape Balance is the opposition of equal attractions in symmetry or about a central point.

Measure Balance is the careful adjustment of the various attractive forces in a composition in order to secure the same feeling of repose that is found in symmetry.

Tone Balance is the result of a selection and arrangement of contrasts in such a way that each part of a design will keep its proper place without being unduly emphasized at the expense of the other parts.

Of these three principles the most far reaching and comprehensive is the principle of harmony.

787

We have harmony in all balances and in all rhythms.

Harmony means the constancy of likeness: having something in common: a unity, all the terms of which are in interior accord.

Shape Balance is the opposition of equal attractions in symmetry or about a central point.

Measure Balance is the careful adjustment of the various attractive forces in a composition in order to secure the same feeling of repose that is found in Symmetry.

Tone Balance is the result of a selection and arrangement of contrasts in such a way that each part of the design will keep its proper place without being unduly emphasized at the expense of the other parts.

Applied Design

"Ideas of beauty," says Ruskin, "are among the noblest which can be represented in the human mind invariably exalting and purifying it according to their degree".

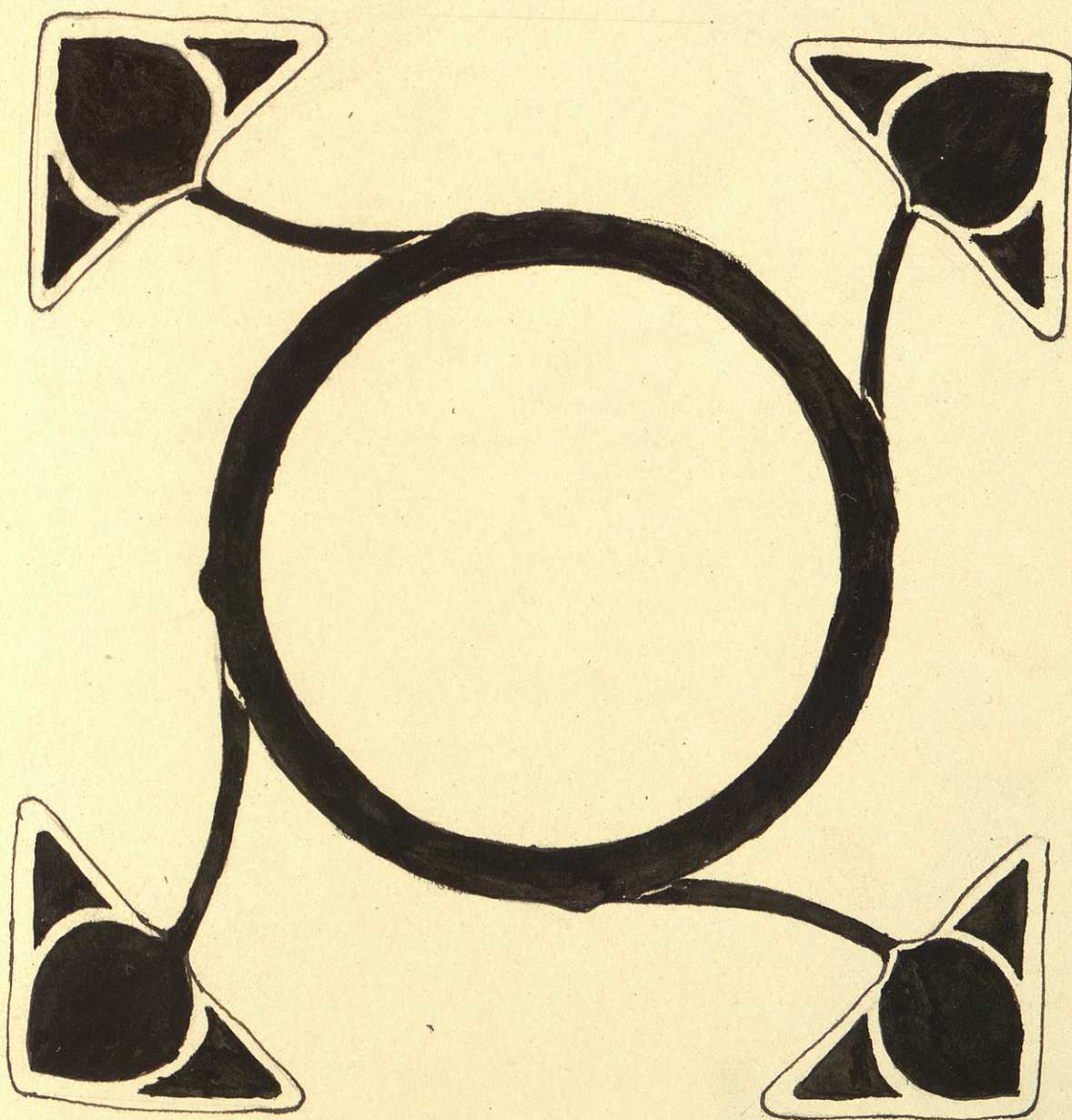
An inexperienced woman might think it an easy thing to make a beautiful home as long as there is plenty of money. All there is to be done is to go to some art store and buy quantities of beautiful things but she must remember the world is full of ugly things as well as the beautiful and that the place and the occasion contribute to the completeness of a beautiful object. Many things are false in art, in truth and in beauty. They are made to sell. To make a home truly beautiful every thing in it must be genuine as well as appropriate. The principles of truth and harmony which underlie all beauty may be secured in a inexpensive cottage as well as in the most imposing residence. Indeed the cottage has the advantages

since it has simplicity, a quality which is apt to be conspicuously absent in a palace. The sentiment moulds the home.

One of the most important things to consider in the decorating of a room is the harmony of colors. We should have the color scheme of each room arranged so that there will be a soothing effect on ones own mind as they pass from room to room. Perhaps one of the best laws to follow is the law of nature. How harmonious are the colors in nature as we pass thro the woods. We see the golden green of the light under the birch branches, the dark greens with the shadows of the pearl gray and rose of the sunrise and sunset. Indeed the effect is like a spring day full of sunshine instead of one dark with lowering storms.

Where something more than merely agreeable color effect is desired a selected decoration from the simplest

A Cushion



to the most elaborate can be added. A good stencil pattern may reproduce the best instances of design and in the hands of a skillful workman who knows how to graduate and vary contrasting or harmonizing tints, it becomes a very artistic method and deserves a place of high honor in the art of education. Its simplest form is that of the stenciled border in flat tints used either in the place of a cornice or the border of the wallpaper. Then there is the border of repeating designs used as friezes. This can be done with the most delicate and delightful effect and still the walls may be capable of with standing a good washing. One seldom tires of a stenciled wall perhaps because it has an air of permanency, which discourages change, but it requires considerable skill in executing it, not only this but there must be education of design and color. A stenciled pattern may be gracefully combined

but to be entirely satisfactory, it must have a geometrical basis.

In making a stencil, we must first draw the design. Enough of it must be drawn so it may be repeated. The best paper for this is the heavy manilla paper. The design is drawn on this. The paper is oiled on lined oil. With a little sharp knife, the pattern is cut out except lines - to hold pattern together, also to give lines and breaks to the stencil when finished. Lay this flat on the material to be used upon and apply paint.

There are infinite possibilities in the use of stencil designs. They may be used in making borders on portiers, window curtains etc. Also in making sofa pillows and even bureau scarfs and laundry bags. Good

Good firm linen is good to be used in stenciling. One should first use the color on a sample, because sometimes the color runs.

and you cannot bring out the sharp lines. Blotting paper placed under the material will absorb some of the excess of moisture.

Each woman should study beauty, for when beauty is around us, beauty will be within us and bubble out as the spring.