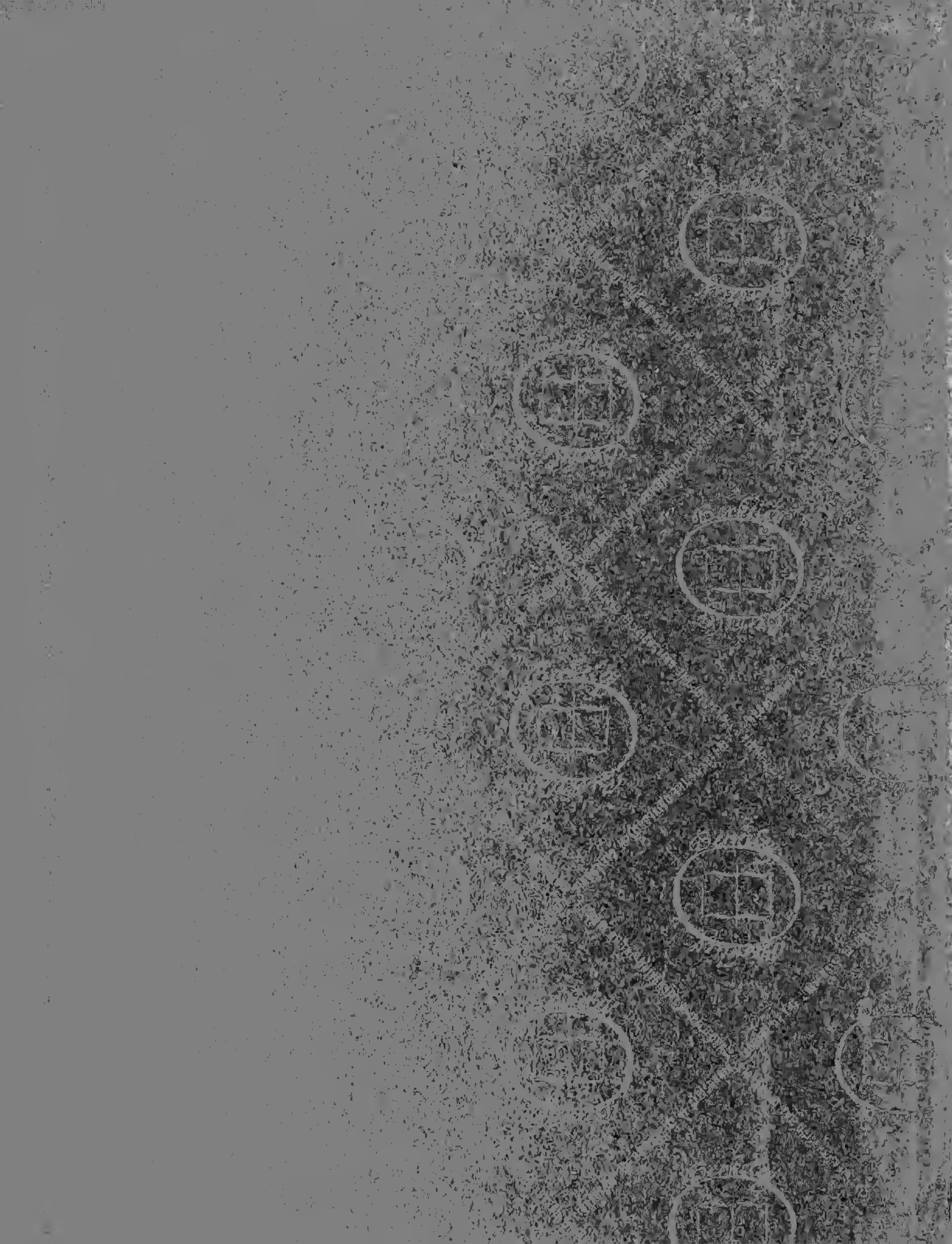
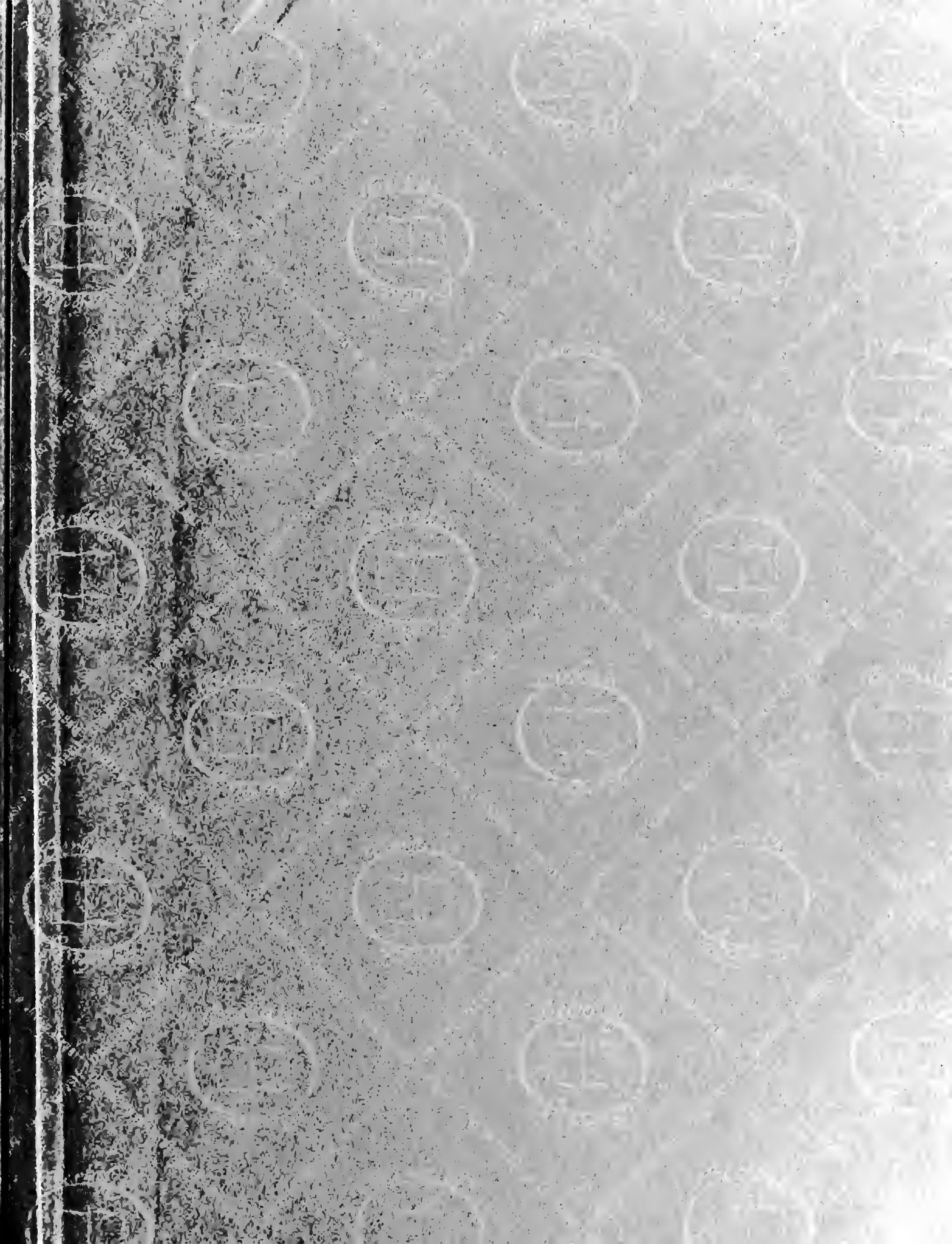


UC-NRLF



C 2 737 278





Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

<http://www.archive.org/details/abstractpatterns00plumrich>

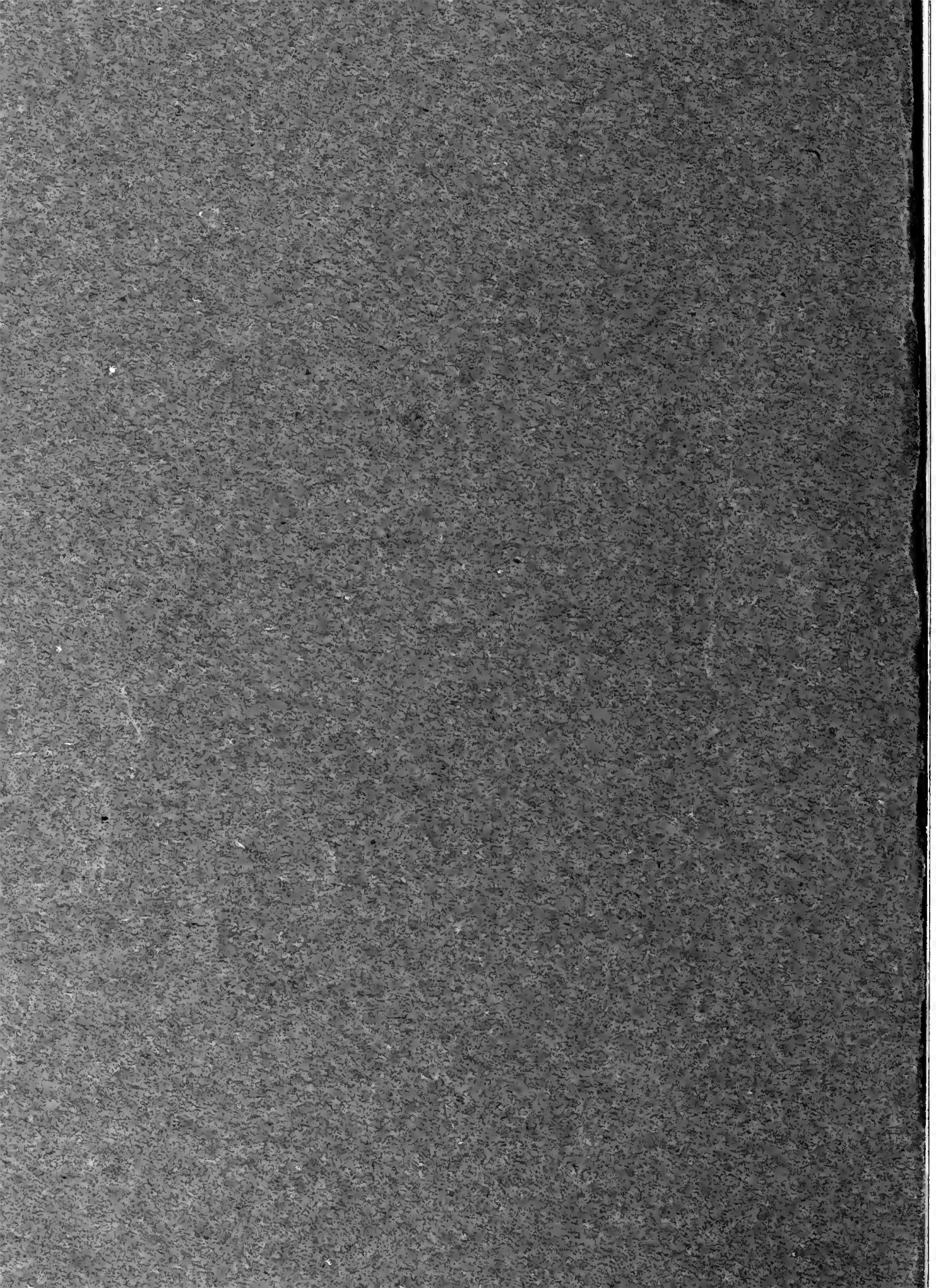
Abstract Patterns and Their Creation

Thesis for An M.A. Degree

Alice Gertrude Plummer

May, 1916

- University of California -



Alice Gertrude Plummer

ABSTRACT PATTERNS AND THEIR CREATION

By

Alice Gertrude Plummer B.L.

THESIS

Submitted in partial satisfaction of the requirements for the

degree of

MASTER OF ARTS

in

DECORATIVE DESIGN

in the

GRADUATE DIVISION

of the

UNIVERSITY OF CALIFORNIA

April 26, 1916.

Approved

Instructor in Charge

Deposited in the University Library

Date

April 1916

Librarian

DECORATIVE ART

GIFT

Locked Case

NK1533

P55

Decorative

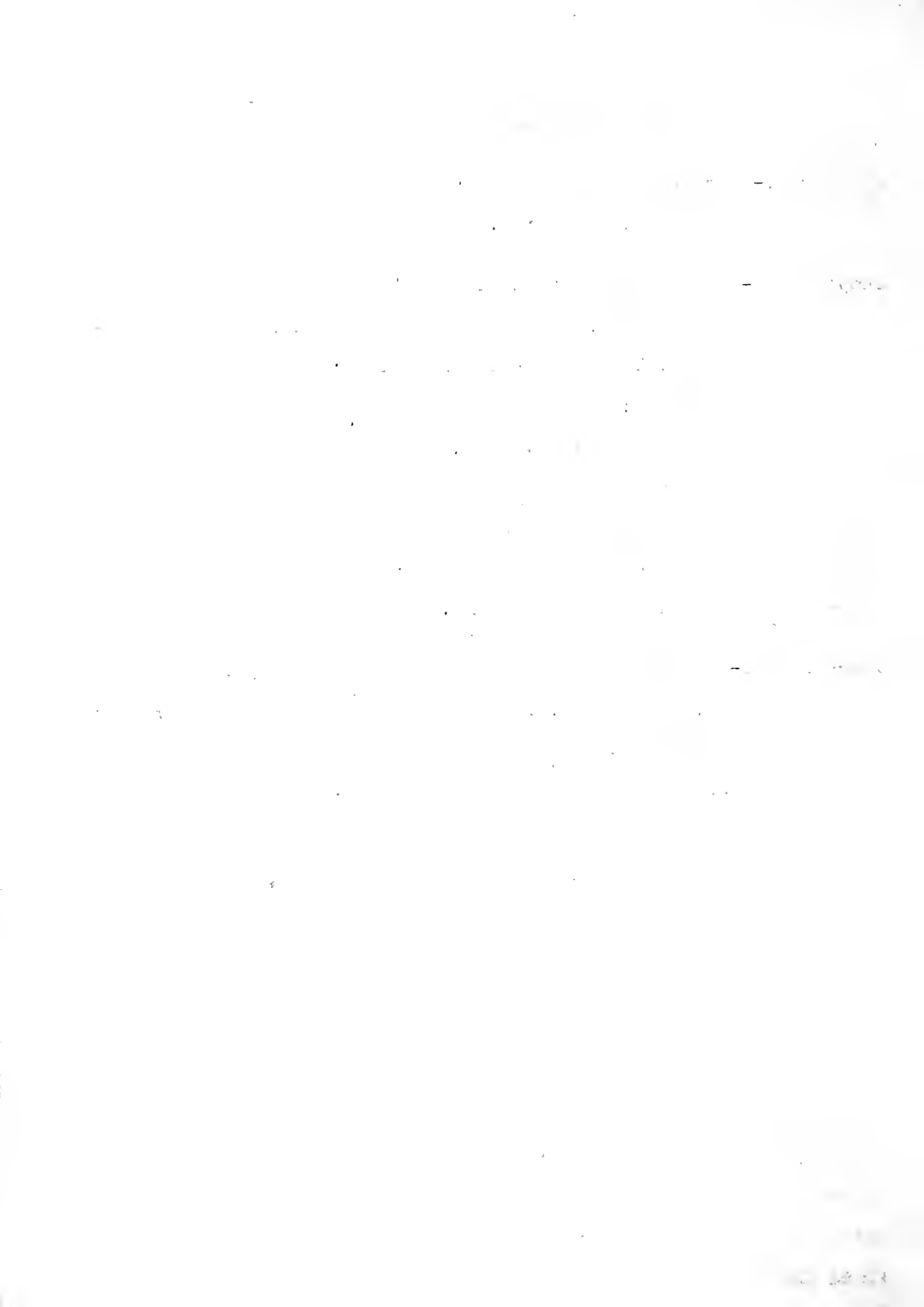
Art

CONTENTS

Chapter I:- Introductory: Definition of Design: its main divisions:
its laws: its forms.

Chapter II:- The creation of Abstract pattern as developed through
symbolism or superstition (mysticism): through senti-
mental laws or customs restricting the character of
ornament: the place of the Abstract as the highest
form of decorative art, treatment of its subtle qual-
ity: modern note of Abstraction in design as related
to a similar tendency in the other arts: modern vol-
untary desire to create Abstract pattern: methods
used in its development.

Chapter III:- Abstract pattern in modern Applied design: in Jewell-
ery: in pottery: in Oriental art: in American designs:
necessary changes in bringing an Abstract ornament from
Pure to Applied state: conclusion.



LIST OF PLATES

- Plate I - Abstract Motive Within a Triangle (Title Plate)
Designed by Alice Plummer
- Plate II - Lotus Motives
- Plate III - Mohammedan Glazed Earthenware Tile
- Plate IV - Greek Anthemion Forms
- Plate V - Greek Wave and Meander Motives
- Plate VI - Broad Treatment of Old Velvet Design
- Plate VII - Florence. Baptistry. Inlaid Marble Pavement.
- Plate VIII - Greek Anthemion and Swastika Pottery Design
- Plate IX - From a Japanese Stencil
- Plate X - Persian Pear Forms
- Plate XI - Egyptian Lotus Forms
- Plate XII - Arabesques
- Plate XIII - Pattern Inlaid in Marble in a Fifteenth Century
Pavement at Cairo
- Plate XIV - Abstract Pattern Designed by Alice Plummer
- Plate XV - Abstract Pattern for Textile Designed by Alice Plummer
- Plate XVI - Different Arrangements of a Simple Motive
Designed by Alice Plummer
- Plate XVII - Other Arrangements of the Motive Used in Plate XVI
Designed by Alice Plummer
- Plate XVIII - Abstract Pattern Designed by Alice Plummer
- Plate XIX - Abstract Border Pattern Designed by Alice Plummer
- Plate XX - Abstract All-Over Pattern Designed by Alice Plummer
- Plate XXI - Abstract Pattern to Be Worked out in Tooled Leather
Designed by Mary F. Patterson
- Plate XXII - Abstract Wood-Block Pattern Abstractly Applied
Designed by Alice Plummer
- Plate XXIII - Japanese Stencil
- Plate XXIV - Jewellery Designs
- Plate XXV - Old Chinese Temple Rug
- Plate XXVI - Japanese Silk
- Plate XXVII - "The Wave" by Hokusai

1	...	...
2	...	...
3	...	...
4	...	...
5	...	...
6	...	...
7	...	...
8	...	...
9	...	...
10	...	...
11	...	...
12	...	...
13	...	...
14	...	...
15	...	...
16	...	...
17	...	...
18	...	...
19	...	...
20	...	...
21	...	...
22	...	...
23	...	...
24	...	...
25	...	...
26	...	...
27	...	...
28	...	...
29	...	...
30	...	...
31	...	...
32	...	...
33	...	...
34	...	...
35	...	...
36	...	...
37	...	...
38	...	...
39	...	...
40	...	...
41	...	...
42	...	...
43	...	...
44	...	...
45	...	...
46	...	...
47	...	...
48	...	...
49	...	...
50	...	...

- Plate XXVIII - The Wave, A Stencil
- Plate XXIX - Japanese Textile(Silk)
- Plate XXX - Japanese Stencil
- Plate XXXI - Japanese Stencil
- Plate XXXII - Japanese Stencil
- Plate XXXIII - Abstract Bell-Shaped Counterchange
Designed by Alice Plummer
- Plate XXXIV - Abstract Bell-Shaped Counterchange Reversed and
Inverted Designed by Alice Plummer
- Plate XXXV - Abstract Design in a Modern Silk
- Plate XXXVI - Abstract Pattern Designed by Alice Plummer
- Plate XXXVII - Abstract Border Pattern Designed by Alice Plummer
- Plate XXXVIII - Abstract Design from a Venetian Silk Fabric of the
Fifteenth Century (A Tail Piece)

Plate XXVIII - [illegible]
Plate XXIX - [illegible]
Plate XXX - [illegible]
Plate XXXI - [illegible]
Plate XXXII - [illegible]
Plate XXXIII - [illegible]
Plate XXXIV - [illegible]
Plate XXXV - [illegible]
Plate XXXVI - [illegible]
Plate XXXVII - [illegible]
Plate XXXVIII - [illegible]
Plate XXXIX - [illegible]
Plate XL - [illegible]
Plate XLI - [illegible]
Plate XLII - [illegible]
Plate XLIII - [illegible]
Plate XLIV - [illegible]
Plate XLV - [illegible]
Plate XLVI - [illegible]
Plate XLVII - [illegible]
Plate XLVIII - [illegible]
Plate XLIX - [illegible]
Plate L - [illegible]

Chapter I

Introductory

There are two distinct divisions of Decorative Design. They are (1) Pure Design which obeys the Principles of Order and aims at Beauty, and (2) Applied Design which - in addition to the aesthetic ideals - is dependent upon Fitness, Material, and Construction.

All Design has certain deep-rooted principles. These are the Laws of Order, - Rhythm, Harmony, and Balance. They are applied to the Tones, Measures, and Shapes of Design. Secondly is the hope for beauty which is an underlying aim of all Design. A design may not obey all the Laws of Order, but it must be obedient to at least one of them, and the desire for aesthetic pleasure is always present.

Aside from obeying these principles, Design may vary in Form. But here again we encounter Order. In Design three Pure Forms may be considered, - Naturalistic, Geometric, and Abstract.

Naturalistic Design bases its characters on plant or animal forms. It depends for its beauty on its obedience to the above-mentioned laws, and on its suggestion of charming nature which is more or less conventionalized according to the desire of the Designer. (Plate II, the Egyptian Lotus).

Geometric Design has for its bases the straight line, the triangle, the square, the circle, the scroll, etc., as its name implies, - any Geometric form or forms. It depends for its beauty on its obedience to the above laws, on its combination of geometric forms or interesting repeat perhaps of only one form, and especially on the Principle of Exactness which is one of its most essential features. (Plate III, a Mohammedan glazed tile).

MEMORANDUM

TO: THE SECRETARY OF THE INTERIOR

FROM: THE COMMISSIONER OF THE GEOLOGICAL SURVEY

SUBJECT: REPORT ON THE PROGRESS OF THE SURVEY OF THE TERRITORY OF ARIZONA

1. The survey of the Territory of Arizona has been conducted under the direction of the Commissioner of the Geological Survey since the year 1879. The progress of the survey has been reported to the Secretary of the Interior in various annual reports.

2. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

3. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

4. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

5. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

6. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

7. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

8. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

9. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

10. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897. The survey has been conducted in accordance with the provisions of the Act of March 3, 1879, and the Act of March 3, 1897.

Abstract Design differs from either of these in that its foundation to the observer (if not always to the Designer) is laid merely on fancy. It depends for beauty and appeal solely on its Principles of Order, and its fanciful suggestion. It depends not at all on any definite relationship which other designs have to some concrete shape. For a Pure Abstract Design suggests no real relationship to any natural or geometric form in its unit. (Plate IV, the Greek Anthemion). However, if it be used in an all-over pattern, the design is planned at regular intervals which generally have a geometric basis.

Besides the above pure forms of Design, four others may be considered which may all be used as separate units in complex motives:- (1) Naturalistic and Geometric, (2) Naturalistic and Abstract, (3) Geometric and Abstract, (4) Naturalistic, Geometric, and Abstract. There are many examples where Natural and Geometric are combined in the same single unit, that is, the natural source is most apparent but the design is planned in a perfectly geometric way. (Plate V, the Greek Meander and Wave motives). Much primitive ornament is of this type, as for instance, the Geometric period in early Greek Art.

All of the above complex forms can be used where separate units are employed to make up a motive. A natural unit may be used with an abstract one:- (Plate VI, Italian Velvet pattern). A natural unit may be used with a geometric one:- (Plate VII, Inlaid Marble Pavement, in the Baptistery, Florence). A geometric unit may be used with an abstract one:- (Plate VIII, Greek Anthemion and Meander Pottery design). A natural unit may be used with a geometric and an abstract one:- (Plate IX, Japanese stencil of Birds and Abstracted Wave forms in a Circle).

[The page contains extremely faint and illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

From my observation a unit could never be Naturalistic and Abstract at the same time from the very meaning and definition of Abstract Design. Naturalistic Design can approach the Abstract by the road of Conventionalization. As the Naturalistic unit becomes more and more Conventional, it gradually loses its more Naturalistic ear-marks, emphasizing instead its obedience to the Laws of Order, relinquishing little by little its natural characteristics. If the design be developed further these finally disappear or become so changed in expression that the suggestion of nature is completely obliterated. When this condition is arrived at, the design is Abstract. It is Pure Abstract,- but until this time, through its process of evolution, it would seem to be a Conventionalized Naturalistic Design.

To follow the same reasoning, a unit would not be Geometric and Abstract. For as long as there is the direct suggestion of Geometric shape, there cannot be Abstraction,- and when Abstraction is arrived at, the Geometric is lost and the design purely Abstract.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines and appears to be a list or a series of entries, but the characters are too light and blurry to transcribe accurately.

Chapter II

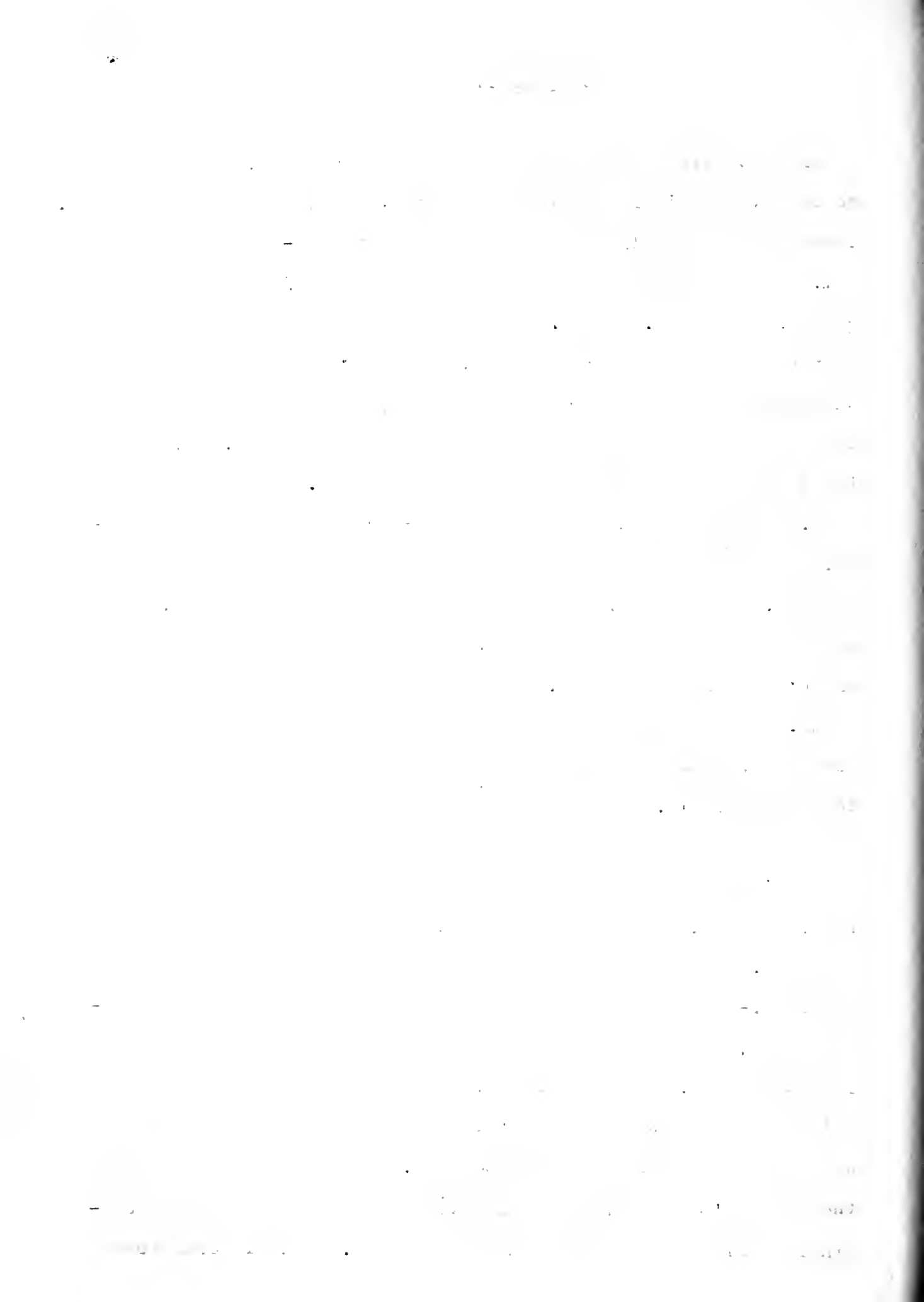
In discussing the Creation of Abstract Patterns, there appear to be several widely differing ways in which they may be developed. These can be roughly divided into three groups:-

I. Those occurring through the repeated use of a symbol among primitive peoples. In many instances this symbol becomes so changed through the centuries that it entirely loses its original character. Then its symbolic meaning is often gradually forgotten and the form is used only for its decorative feature. In some of these evolved stages it may be quite abstract.

II. Those occurring through the man-made laws of certain countries which limit the types of design for sentimental or other reasons. Through this limitation in Mohammedan countries, there has been a creation of very beautiful Geometric designs and also of many Abstract patterns.

III. Those occurring through the modern desire to express the Abstract without its years of evolution in successive stages from the Naturalistic.

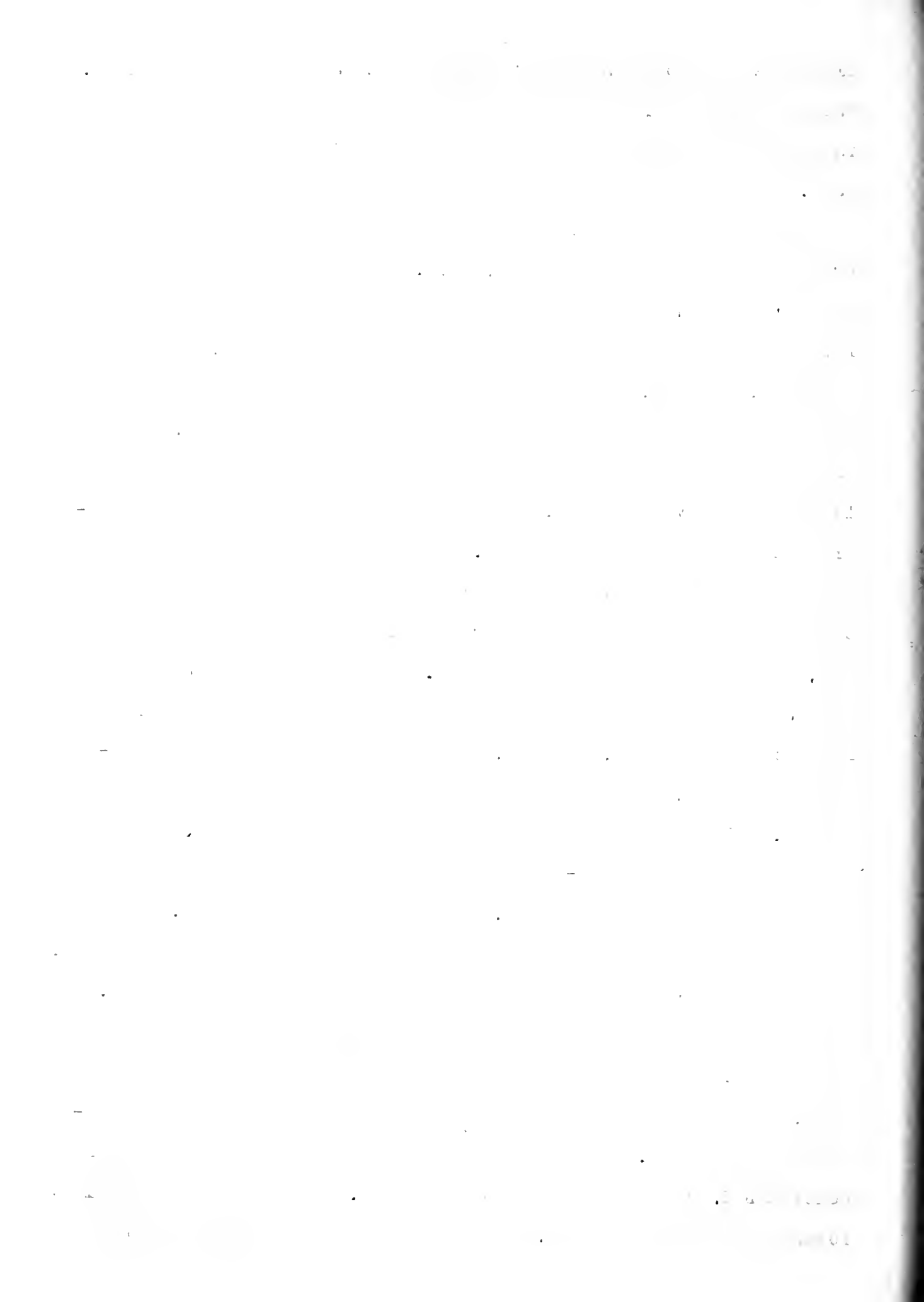
The first group refers us back to the very infancy of the human race. Historians consider that Art was born simultaneously with Religion. This would lead one to believe that the first art was symbolic,- and the most ancient forms of decoration seem to confirm this, although the religious element was very slight in the earliest times. It seems rather to have consisted of certain rites which were enacted in the hope that edible animals would always be plentiful to supply them with food. We have come to believe that the animal drawings on the walls of caves of the late Quaternary Period were made in the same spirit. Animal forms were



also carved on bone implements which were carried by the hunters. These earliest forms of symbolism are interesting to keep in mind in connection with the evolution of similar forms into Abstract ones.

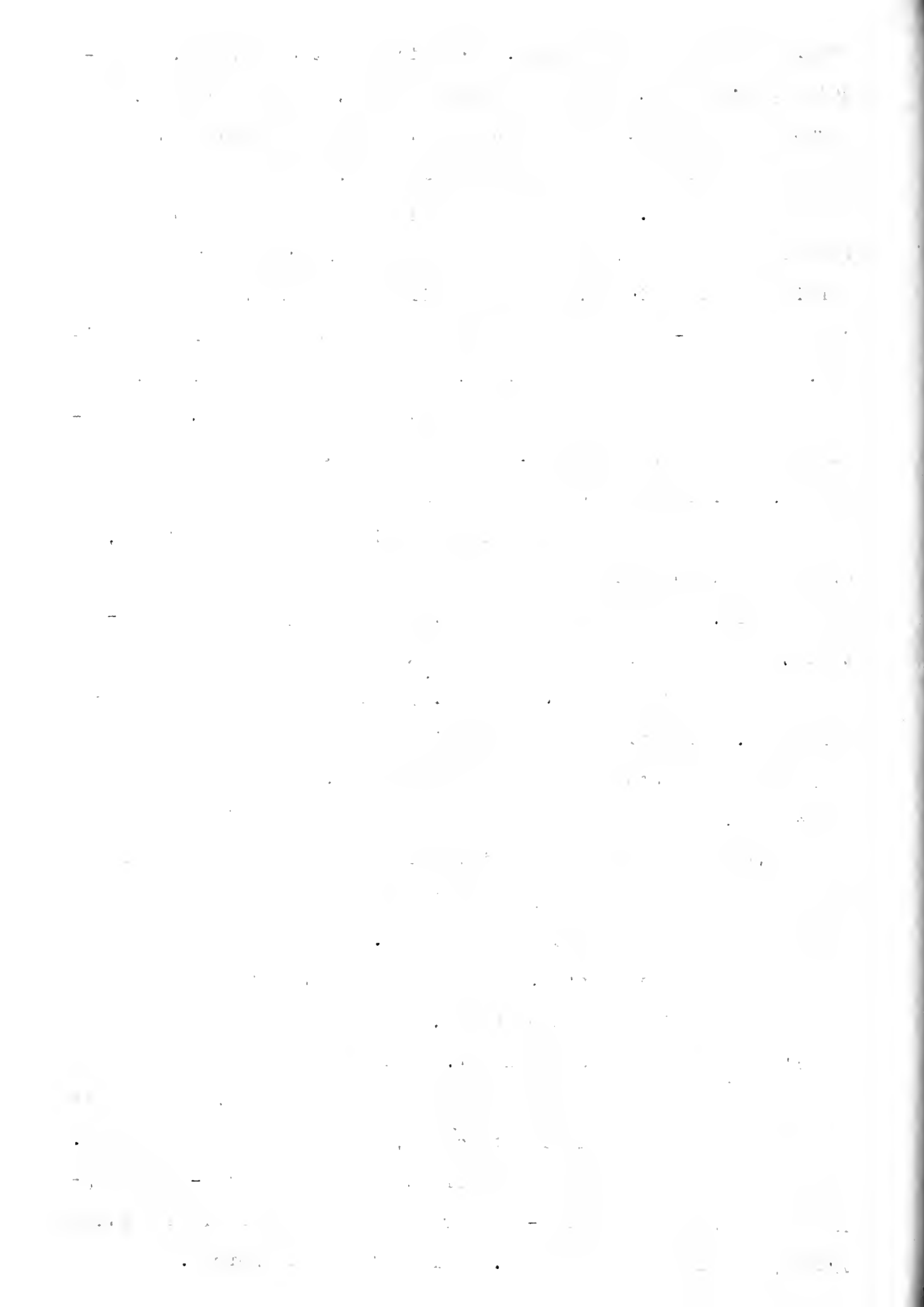
I believe that the first appearances of Abstract Design are in evolved forms of symbolic characters. Usually the symbol as first drawn is very naturalistic, and may re-occur in the same general form for several centuries with only a few variations. As time advances, however, the symbolism spreads to other tribes and nations (especially if they are conquered by the first one). These tribes may not know the full significance of the symbol and as likely they may not have the original natural form in their country from which to copy directly. This necessitates a copying of the design itself from its appearances on some implement which has come to them from the conquering tribe, or in some other similar way, or even drawing it from memory. When a design is copied by a primitive person who is ignorant of either its symbolic or its natural significance, or both, the resulting form is almost invariably different from the original motive in some essential detail. Thus this copying often continued from tribe to tribe through many centuries, - the original form and symbolic meaning often forgotten in some lands, and in others never known.

Generally the symbolic meaning long outlasted the original form. Thus such motives as the Persian palmette or pearshaped design, have developed through the ages with varied explanations of its symbolic meaning. No one knows certainly what this form was derived from, although there are many theories and widely differing opinions regarding it. The significance as told to me by a Persian gentleman is whimsical in the last degree. There are two general forms of the palmette, - one which has an upright point and the



other which has a curved one. He said that the first was a symbol for "man" who, because of his strength, stands straight: the second was to represent "woman" who is more delicately molded and not axable to undergo rough hardships. (Thus she is shown in a graceful curve). Another interesting explanation of the curved form is that it represents the stamp of a clenched fist which the Persians (who could seldom sign their name) used in place of a cross or thumb-print as a signature to much of their written matter. It is said that this print, like that of a thumb, is never the same for two persons and that old age does not affect the individual shape of it either. This explanation seems fairly reasonable. For it is natural that when a designer made a beautiful rug or other object he would wish to afix his signature to it, or even to weave his sign many times repeated through the surface of his pattern. But another explanation seems equally possible:- that the form as now seen is an evolution of the Persian Tree of Life (original source also uncertain) with its symbolism of Immortality. However the forms originated the fact remains that many of these shapes are quite abstract now. (Plate X, Persian Palmettes).

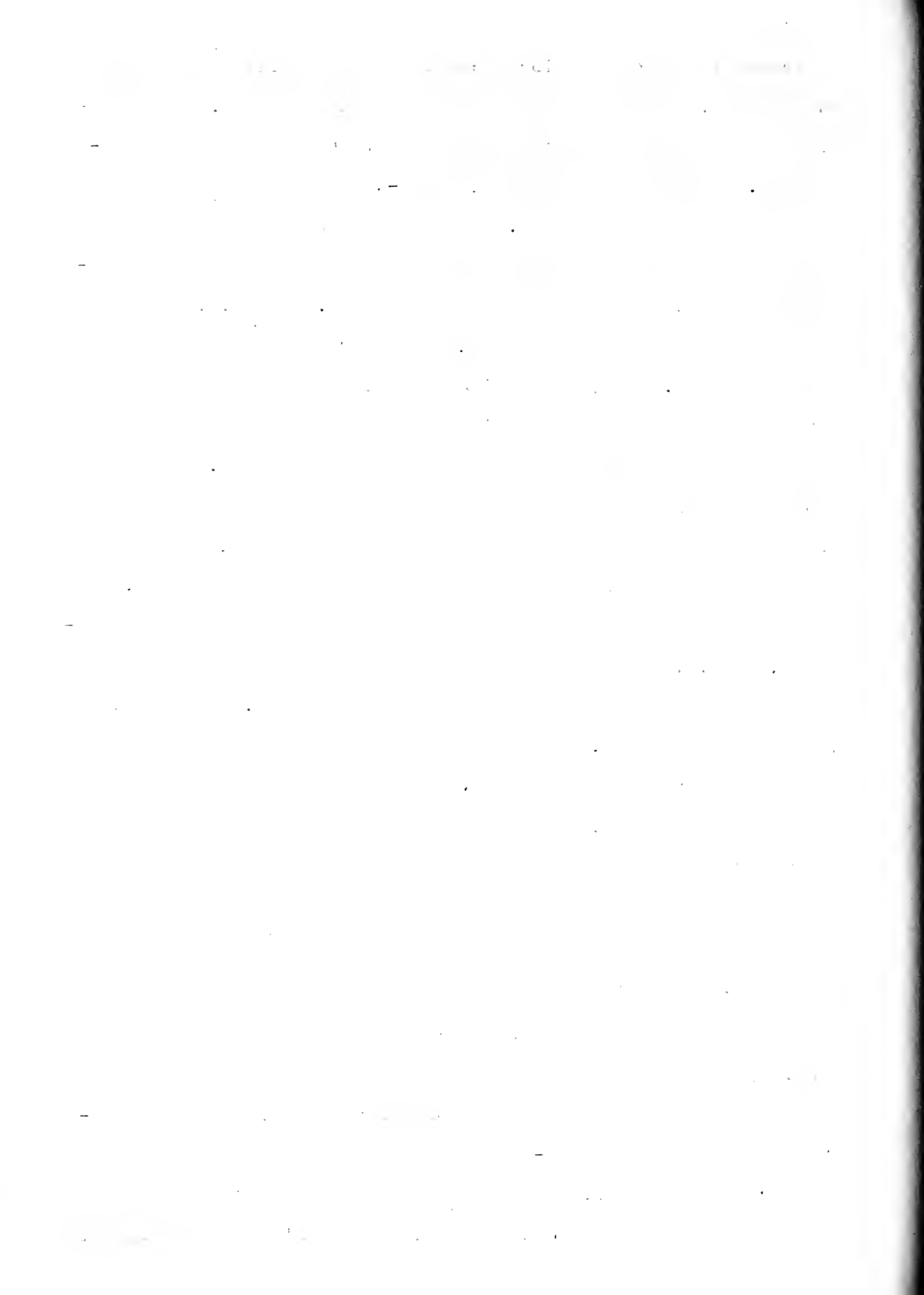
Sometimes the symbolic significance is forgotten and the form has so evolved that we only recognize its origin when confronted with a number of the intervening stages. This is true in certain uses of the Egyptian Lotus. As the great symbol of the sun in which was all life and immortality, the Lotus was one of the most important motives in Egyptian Art. It first appeared in design in groups of two flowers tied together by the stalks. It is seen thus on Prehistoric pottery at Koptos, and on the earliest tombs. But through the centuries this form became so changed - the original apparently forgotten - that the resulting form in the XVIIIth dynasty is decidedly abstract. (Plate XI, Lotus forms).



There are many other instances of abstract design developing in this way. Another example is the Greek Anthemion. The question as to the inspiration of this motive has aroused much discussion. Walter Crane and other well-known designers have called it the "honeysuckle" border. Owen Jones has said that it appears to have been a clever series of brush strokes which perhaps suggested something more after they were drawn. But W.H. Goodyear and Flinders Petrie have carefully shown how it undoubtedly came from the Lotus. The explanations and illustrations which they give of successive stages in its development into an independent motive seem to explain its origin quite conclusively. Whether their theory is correct or whether the motive was a series of brush strokes, or even derived from the honeysuckle, is of course only of secondary interest in this study of Abstract Design. The fact remains that the pattern itself is purely abstract and I believe, as G.W. Khead does, that it is "perhaps the most perfect example of purely abstract ornament in existence". (Plates IV and XIII, the Anthemion). The Anthemion has in these examples entirely broken away from the Lotus form and has also been stripped of any symbolic meaning. It is purely decorative and of course its possibilities for exercising the imagination of the observer only intensifies its value as a design. For it does vaguely resemble a flower form, - and still none of the elements of a real flower are there.

The second group, that of Abstract Design which has occurred through the influence of the sentiment of certain peoples, has appeared in a variety of ways in different lands. It will be enough to mention one well-known instance of this, - the effect of the Koran on Arab Art.

The Koran was compiled and written in the 8th Century following

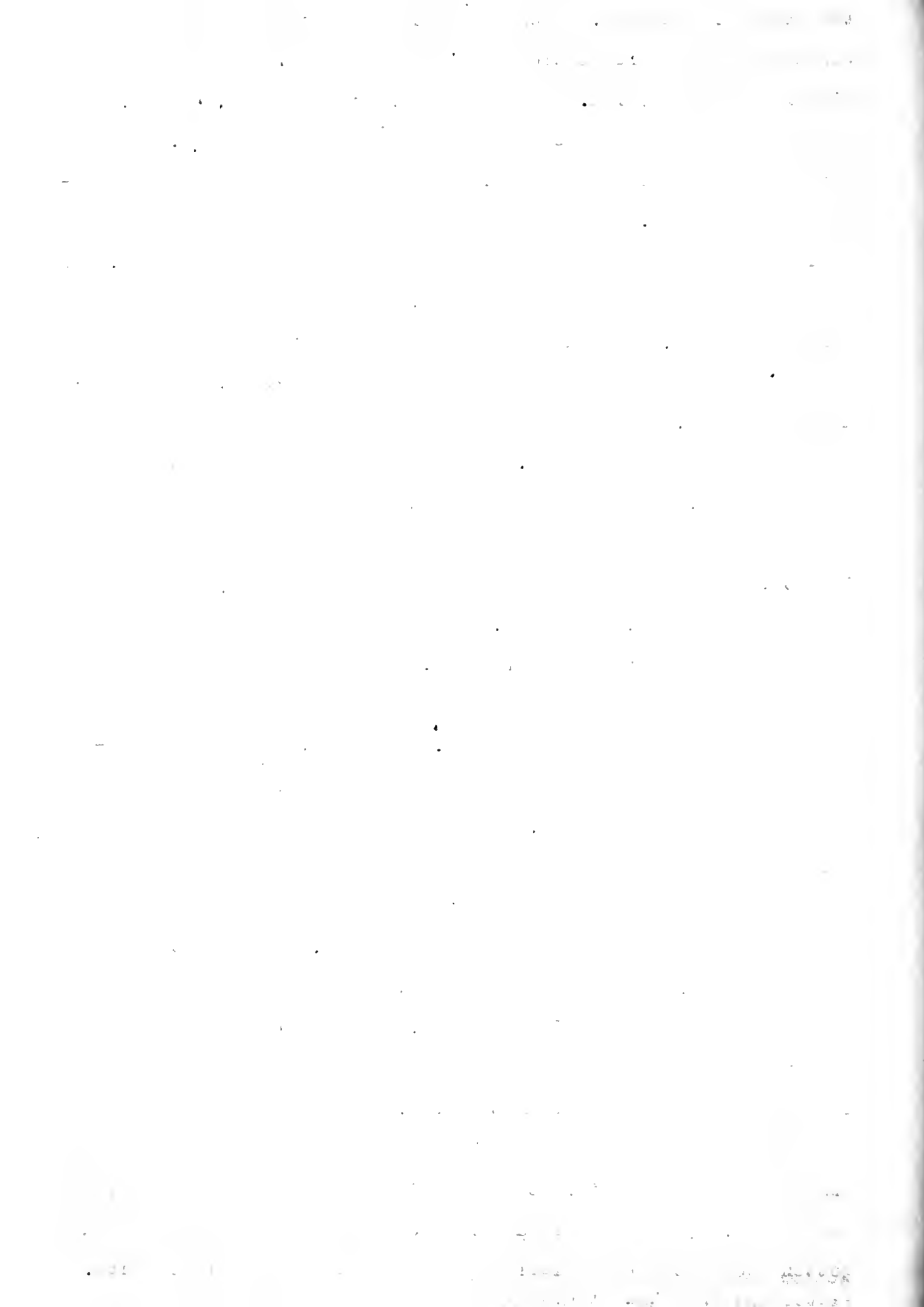


the death of Mohammed. Among the strict rules laid down in it was the absolute prohibition of the representation of anything in either heaven or earth. No living form either human, animal, or vegetable could be used by the Mohammedans in decoration. But this very limitation resulted in a profusion of geometric and later abstract forms.

These influences are traced best through the Art of Arabia. For the Arabian Art is purely Mohammedan. After their conquests of Northern Africa, the inhabitants there of Roman and Greek descent united with the Arabians under the Mohammedan religion and became known as Moors. In the early 8th century the Moors were sent by the Arabians across the Mediterranean to Spain to help overthrow the Visigoths. In the 11th century the Moors established the Kingdom of Grenada which was finally destroyed by the Spaniards in 1492. With this later period we associate the types of design known as Arabesque, Arabicque, and Moresque which reached its highest development in the Alhambra.

Arabian and Moorish designers showed extreme skill in spite of their limitation in subject matter. The intricate lattice patterns with cleverly concealed plan of execution, the inlaid marble counterchange patterns, and other forms of design (see Plate III) indicate an extreme degree of artistic taste and shows their art to be more consistently ornamental than that of any other race. Because no living forms could be represented, and geometric design did not entirely satisfy their desire, their beautiful and sacred alphabet was also employed in design. Later still abstract motives appear and are often used in conjunction with the inscription forms. This is especially seen in Arabesques.

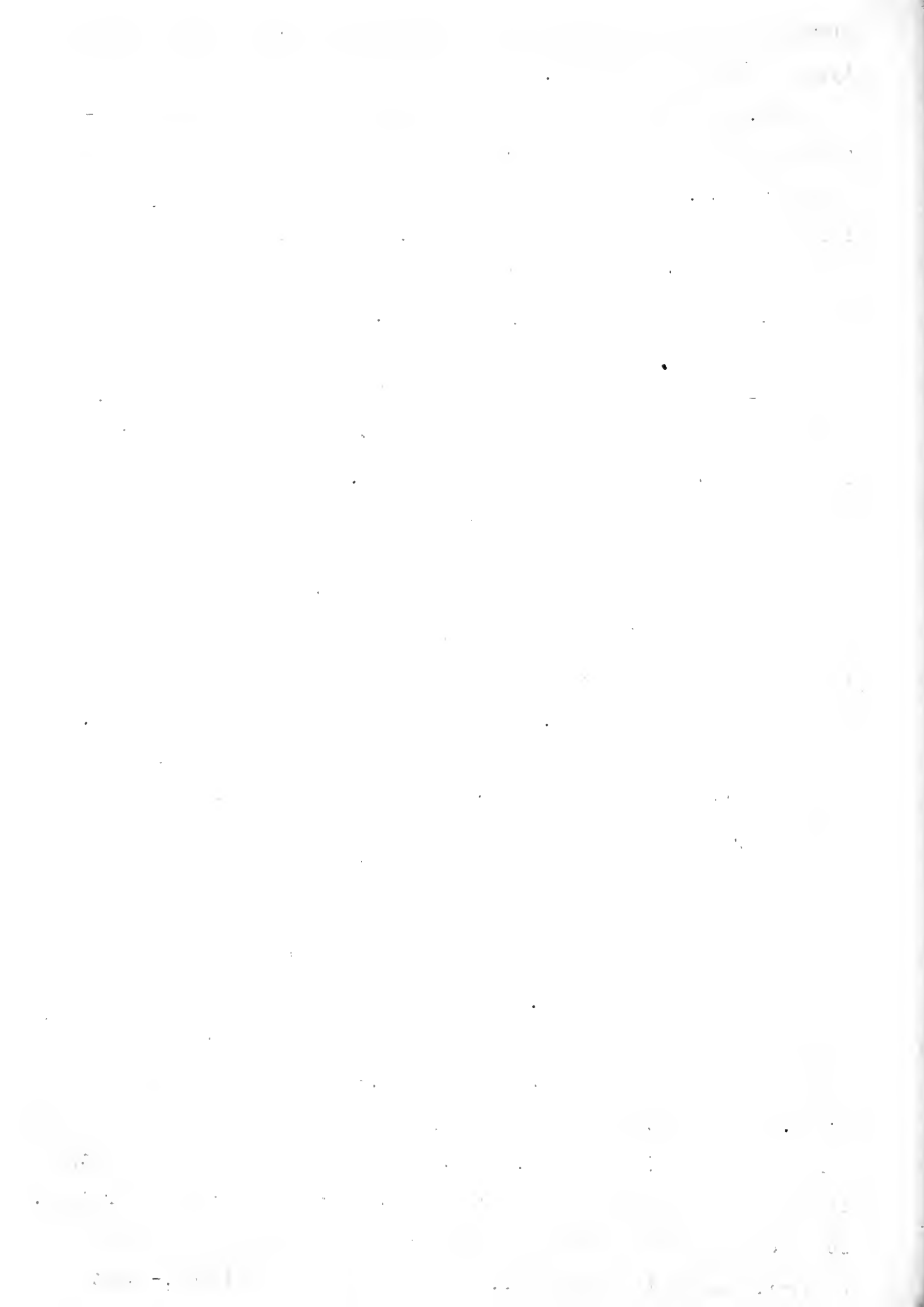
Plate XII gives three examples of Arabian design which are more abstract than geometric. But there is a decided air of formalism about them. In Plate XIII an Arabesque motive is shown which has gotten away from the strictly formal idea to a freer expression. Plates XXV and XXVI illustrate



Plates XXX and XXXI illustrate a modern conception of the Arabian type of abstract ornament.

Before discussing the third or modern method of producing abstract design one must consider the abstract from the standpoint of its appeal. Some Natural or Geometric basis seems necessary for any design even if it be Abstract. For if there is nothing in the pattern to arouse one's fancy, nothing which conveys any meaning, the design is seldom desirable. But the meaning may be fantastic, - it must be something which sets the imagination to working - in its very subtlety lies one of its greatest charms. It is for this reason that Abstract design is much more difficult to produce than Geometric or Naturalistic. For where the meaning in their cases is quite easily arrived at, the Abstract pattern first charms the observer through its laws of order and color harmony. It does not boldly call your attention to a meaning which often makes the design's obedience or disobedience to the laws of order inconspicuous but rather draws your attention first of all to these very laws. Its space relationships, its rhythm, and its balance are its primary appeals to the individual. It is only after a moment of appreciation of these well-obeyed laws that one sees the subtle note of fancy and imagination portrayed in the motive.

There is something very fascinating about an idea which is barely suggested: something extremely tantalizing about a thought that is not wholly grasped. When the meaning is not quite evident, one says, "I wonder just what that does mean" or "I seem to know what that is but I can't quite place it, - I am sure I know what it is!" This element of mysticism is ever present in the highest forms of all Art, I believe. It is this same inscrutable quality that has made the Mona Lisa rank with the greatest of all paintings. So also the great Sphinx at Gizeh has been the wonder and charm of civilization for centuries. Its unanalyzed qualities, - what



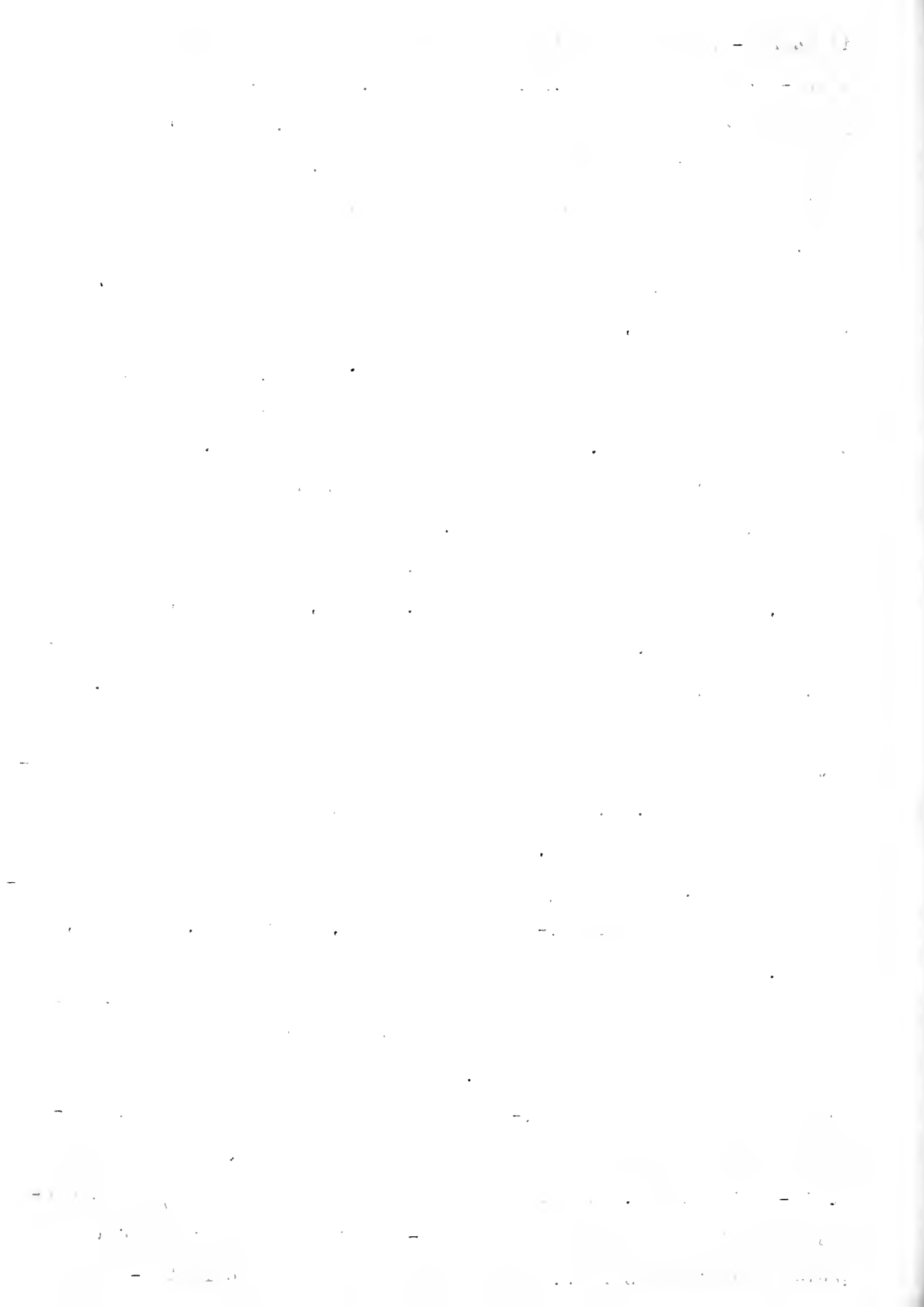
it meant - why it was out there in the desert the sentinel of the ages - caught the world in its mysticism. Now that it has been partially excavated and we find that it was carved out of rock to act as guard over a little temple of worship, the mystery of the Sphinx has been explained and a good share of its former charm has gone.

Now this little tantalizing unanswered quality is also present in Abstract design, and it is this I believe which makes the Abstract the highest-form of purely decorative art.

When the artist of today creates Abstract design he does so because that is his aim. In the past this was not true. The Abstract patterns which have occasionally occurred in historic design became abstract, as I have tried to show, either through a long evolution and inadvertant change from the original naturalistic or symbolic motive, or because of some sentiment, custom, or law of certain different peoples. The independent desire of the designer was seldom, if ever, directed toward actual Abstraction in decoration.

As a country grows in an intellectual way the people care for and create arts which require a greater discernment and deeper feeling to appreciate. The ignorant or primitive peoples are well pleased with their crude music, rude attempts at decoration, and little or no literature. It is only as a nation becomes civilized that the people care for Abstraction,- either in Music, Literature, Painting, or Design.

Music is a good instance wherewith to illustrate this fact. We know that the Music of Europe has undergone great changes since the time of the wandering minstrels. Thus in Germany it has advanced from the early Middle Ages,- as have the other Arts and Sciences - until modern times and Wagner whose operas are the delight of the music-loving world. Modern music has certain qualities which closely relate it to the Abstract in Design - not that the music itself could be called Abstract, for Wagner is called a "realist" - there



is more and more of the intellectual present and an increasing field for the imagination. Truly great music has immense opportunities for imagination as has Abstract design, and in the case of both there is something deeper than a mere pleasing of the eye or ear. There is an intellectual pleasure as well. Nor is this too apparent in either case. For unless one is attentive and in a receptive mood the meaning is often lost, and the creation of the Artist or Composer may be quite unappreciated.

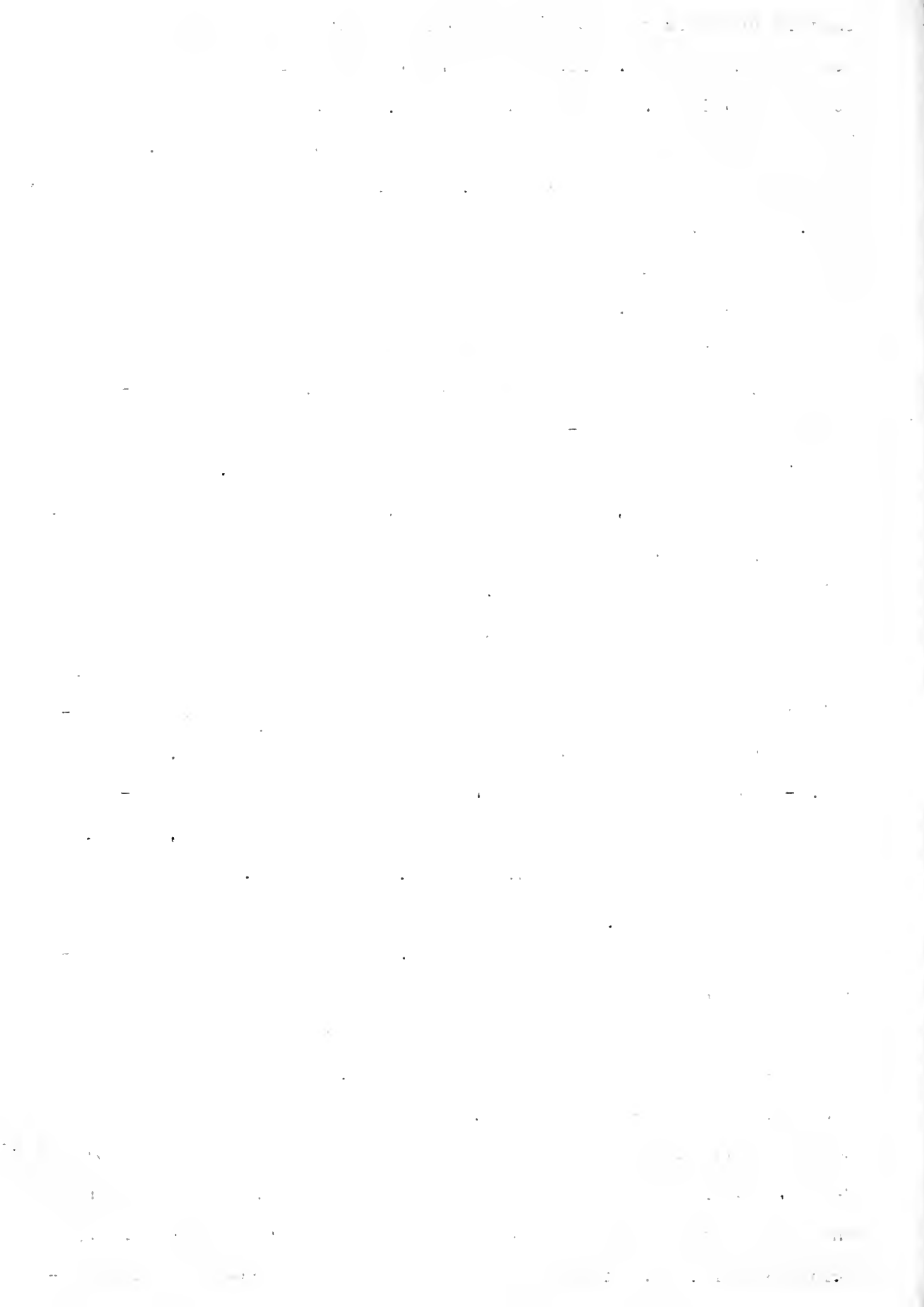
In a Dramatic way the Parthenonias given at the University of California show a tendency toward Abstraction. The subject - the awakening of womanhood - is the same in all of them, but the interpretation is always different and purely imaginative.

So Modern design, as the other Arts, has a leaning the same way. Decoration is seldom purely Naturalistic now; it is usually either quite Conventional or Abstract.

(In decadent periods of Art, Design often becomes so Naturalistic that there is little chance for the imagination or fancy to play. This is especially true in the Rococo Period in France. The festooned bouquets of very natural looking flowers, baskets, bowknots, etc. - while they have a certain charm to the untrained eye - repulse the person who delights in the good composition of lines, spots, areas and has a feeling for rhythm, harmony, and balance.)

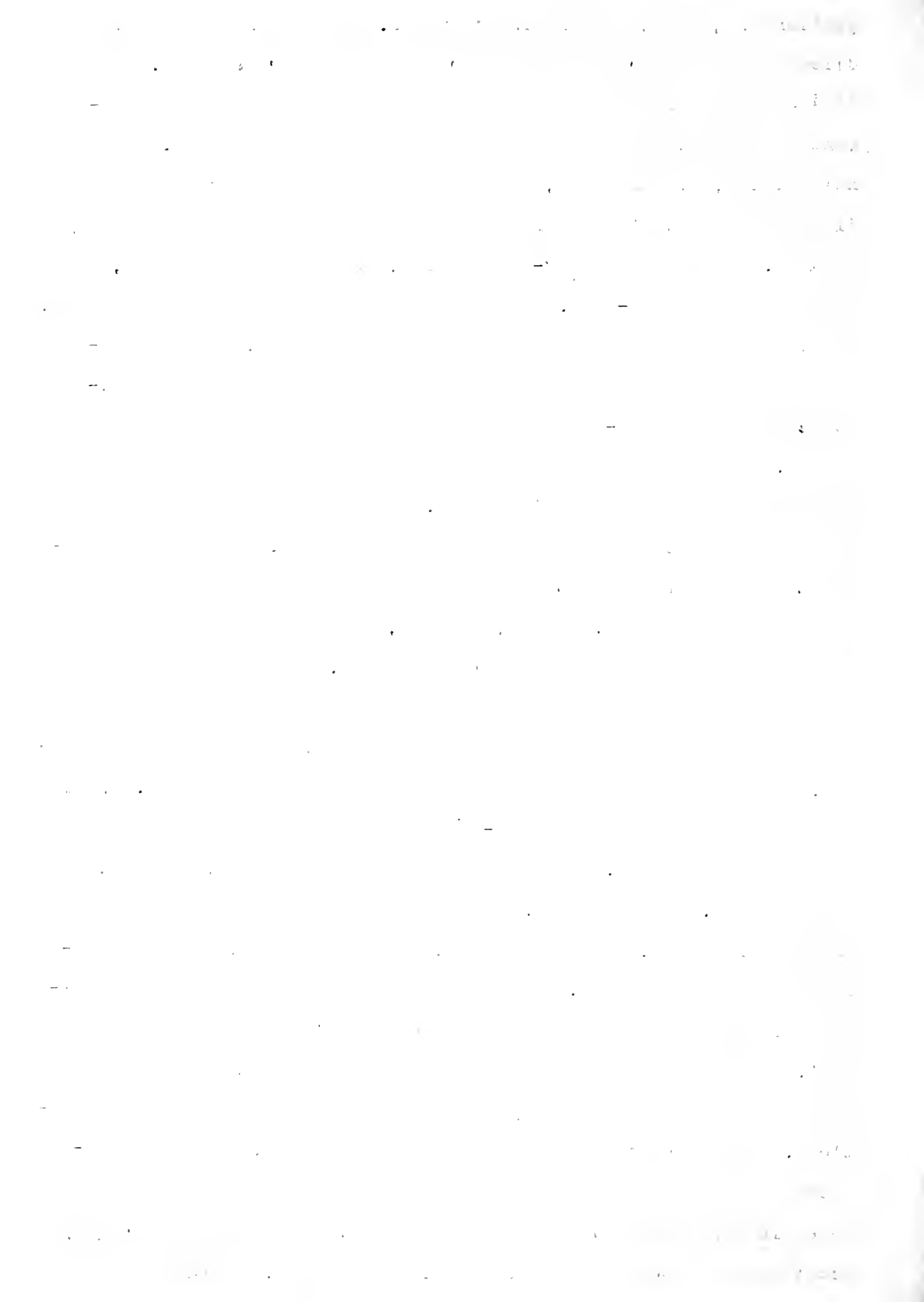
There are two methods which we may consider as used by the modern designer in producing Abstract design. The first method to be discussed is that in which one begins with a seemingly Abstract form.

The Designer may absently draw a shape which he conscientiously believes is not based on any concrete form. But unconsciously he has been inspired by some thing! His eye is invariably attracted to the motive which he has made because it has a fancied resemblance to or suggestion of some natural or geometric source. Plates XIV and XV show two designs which I thought I had created independent of any definite form. But the first one interested me because of its sug-



gestion of gryphen or dolphin creatures. The second was derived directly from a wood marking in the surface of my oak desk. This design also starts the imagination by its peculiar sinuous movement of what seem to be some sort of lower animal figures. The next Plates, XVI and XVII, are very elementary but are given to illustrate a few of the various ways that a very simple motive may be used. My little "polly-wog" motive, as it has been called, was derived from an ink-blot. It is decidedly Abstract in every detail, yet it has a fancied resemblance to natural shapes. This resemblance is very slight to be sure, but it is nevertheless there, suggesting the polly-wog to some people and other natural forms to others. Now it is just this little bit of subtlety which wins for the little motive a place in Design. Plate XVIII is also suggestive but in this case vaguely of flower forms perhaps. Plate XIX illustrates a type of Abstract design which suggests a Geometric rather than a Natural source. It is, I think, a purer form of Abstract ornament than the others directly preceding.

The second method used by the modern designer in creating Abstract design is that of starting with nature and working toward an Abstraction. This is quite a popular way and often very successful. It is developed somewhat as follows:- The designer is inspired directly by some natural form. He first makes a little sketch, perhaps, of what he sees. Then by careful thought he eliminates bit by bit the unnecessary parts, changing and remodelling the whole until he arrives at an Abstraction. (This process is readily seen to be somewhat similar to that longer evolution of Abstract ornament in the past.) His thought is especially directed toward an obedience to the laws of order and at the same time he strives for a note of subtlety. Sometimes in making a design of this sort, the spaces between certain parts of the motive or between the whole units seem more pleasing than parts of the foreground. Then the designer may adopt some of these spaces as foreground pattern, throwing other

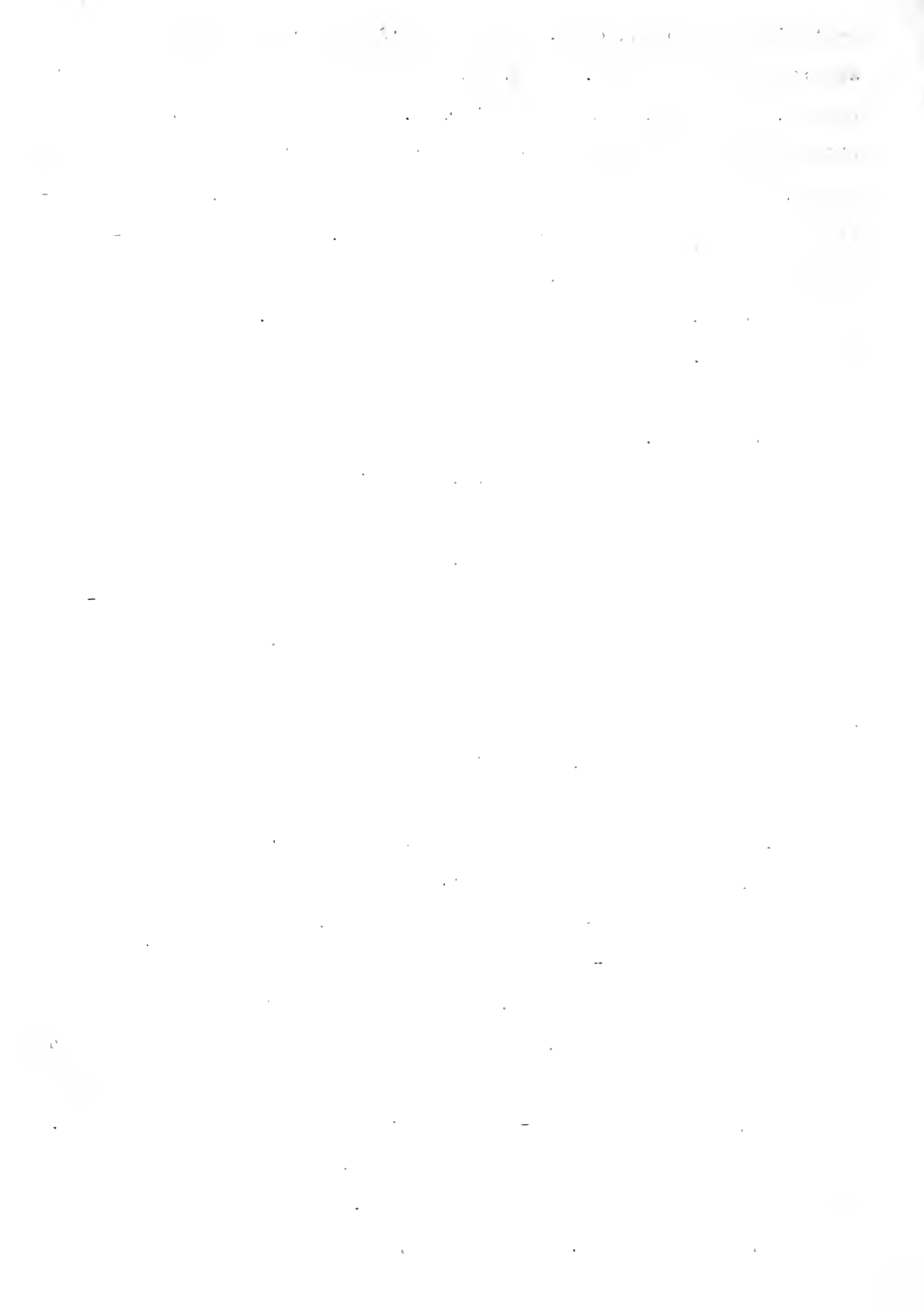


parts into the background. Thus the design changes until a complete Abstraction is reached. As the design diverges from the Naturalistic source, so the color may also diverge. The only rules of color which need to be observed are those which obey the laws of order. The natural color usually goes when the natural form does. Plate XX illustrates this method of Abstract designing. A marigold seed-pod suggested the shape to me. When the design had been worked up to the desired stage, the problem of color confronted me. The natural form was all green. If this coloring had been used it would indeed have made a monotonous pattern because of the general uniformity in the size of the units. The only satisfactory arrangement seemed to consist of groupings of varied color. This arrangement was carried out with no influence in the choosing because the original form happened to be all green in color.

A beautiful frost pattern traced on the side-walk was the inspiration for the design reproduced in Plate XXI. It resembles natural form in the suggestion of leaves and flowering part, but this suggestion comes not from nature but from the Abstract which has developed toward nature. From the little frost pattern a general idea was obtained and this was developed gradually into an elaborate pattern. This design was made to be tooled on the cover of a leather portfolio. The background was to be worked out on the leather in a design of small star-shaped frost crystals.

So far, in the all-over patterns I have shown, the arrangements were planned on geometric principles, although the motive itself in each case was Abstract. But design is not always repeated in this way. Sometimes the designer simply places the motive at will, here and there, on the material - wherever he finds it to be attractive. In such a case the arrangement is Abstract. Thus a design can be Abstract in motive and in arrangement, too.

In Pure Design, Mlle. Suzanne Laliqne has shown the fascination



of Abstract design repeated at will in an Abstract manner. Her charming framed designs exhibited at the Panama Pacific International Exposition were worked out in this way. (I have been unable to obtain a print, or even a sketch, from her work so I can only illustrate the Abstract arrangement from a simple wood-block design of my own.) Plate XXII illustrates this type. This Abstract arrangement is also illustrated in the Japanese stencil, Plate XXIII.

Chapter III

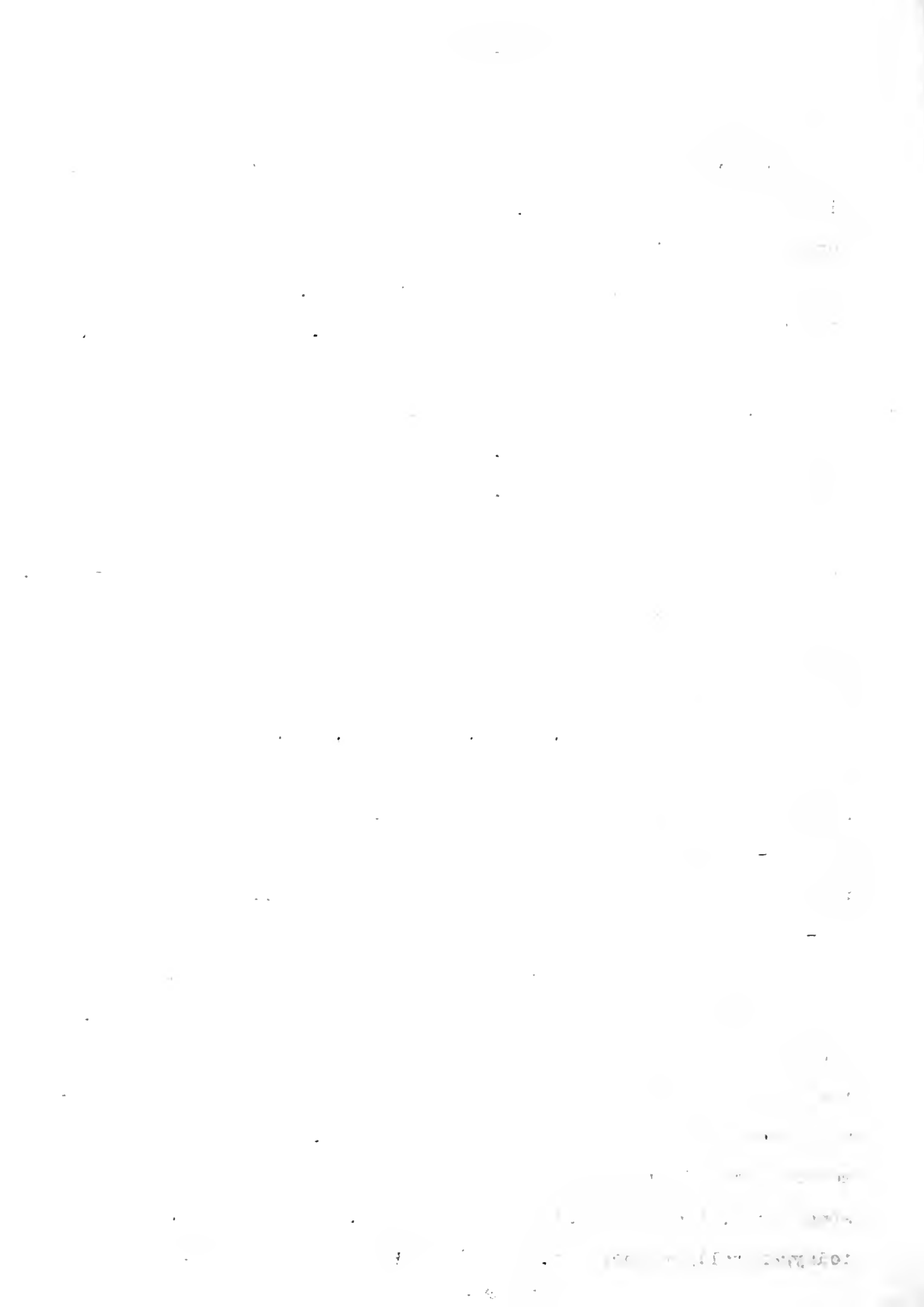
In Applied design there are many instances of Abstract pattern.

A tendency toward the use of Abstract motives in Jewellery designing is seen quite early. In the Seventeenth Century there were some very skillful craftworkers in France, and a number of expert Jewellery designers,- among them, Jean Toutin. Plate XXIV shows him at his furnace firing an enamelled jewel. A second print gives several enamelled lockets of the same period which are beautifully designed. Most of them are Abstract. A third illustrates modern design and is the work of Mrs. Shaw of Boston who is associated with the craft movement there.

Patterns used in pottery and ware are often quite Abstract. Some of the modern types of these are reproduced in the Studio Year-Books.

Designers often turn to past works of art for direct inspiration. This tendency is seen now and then in certain periods of history, and is especially prominent in the First Napoleonic Empire when Greek and Roman design motives, dress, furniture, etc. were adapted to use in the life at Court. Artists have often gone to the great masters of the old schools for similar purposes. In the Nineteenth Century the Pre-Raphaelite Brotherhood took as their standard of achievement the art of the Italian painters preceding Raphael. To them (the Pre-Raphaelites) we owe the beginning of the Arts and Crafts Movement which goes to old sources of design for inspiration.

In Applied design we find another very interesting reference. There is a modern movement in design which takes for its inspiration the evolved motives of the peasant people of modern Europe and adapts them to use in a wider commercial field. The peasant art of modern Europe has grown through generations from natural sources in some cases, from geometric ones in others. These designs have become today generally either purely geometric, geometrically treated natural



motives, very conventional natural motives, or near-abstract ones. They often have a decidedly alluring beauty. The men of this modern movement take the more successful peasant motives and adapt them to such uses as wood-block printing, stenciling, and commercial textile designing. Many of these designs are very fanciful,- some are extremely conventional treatments, and others verge on the Abstract. However, complete abstraction is not characteristic of these motives. California has been brought into closer touch with this movement through the school of Mr. Ralph Halm Jonhonet.

The art of the Orient - China and Japan - which is filled with symbolism, has an abundance of abstract motives. Most of these motives are, of course, symbolic but the shapes themselves often purely Abstract.

Plate XXV shows the more or less abstract forms occurring as symbols in a Chinese rug. The Chinese and Japanese make very beautiful designs having abstracted cloud and water forms in them. The cloud forms in this Chinese Temple rug are very similar to the symbolic cloud motives in the Japanese silk pattern of clouds with dragons, Plate XXVI. The Japanese are especially skillful in their Abstract designing of spray, waves, and ripples. "The Wave" by Hokusai (Plate XXVII) is very characteristic of this. The wave ends are quite suggestive of life, and in Plate XXVIII they have indeed become life,- little birds which fly gracefully from the very foam. This stencil is an example of Abstraction in nature - extreme conventionalization with apparently retained suggestion of nature which keeps the design from complete Abstraction. The next, Plate XXIX, is another adaptation of waves and spray used with the Dragon of the Seas on a Japanese silk. Plate IX shows an adaptation of birds, waves and spray to a circle.

The spirit of Plate XXX is decidedly different from that of the others. The pattern is obviously repeated on geometric scaffolding at regular intervals. There is a decidedly lace-like feeling in this

Japanese stencil - the pattern is quite definitely flat, i.e. having no perspective. The squares and circles that form the outer borders of the units are not in any way geometrically true. They are merely rather suggestive shapes. The only definite hints of nature are found in the larger squarish forms: bird-like shapes.

The little spot pattern (Plate XXXI) is also Abstract but for one touch of nature - the maple leaf. The arrangement of this stencil is Abstract, and no two units used are the same. The feeling that there are four tones, - light, two middle tones, and a dark - is very nicely brought out in this pattern in which the gradation of tone is made simply through the arrangement of spots of differing sizes.

The design in Plate XXIII is a combination of geometric and Abstract stripes. The geometric is obvious. The Abstract received its suggestion from nature. For these shapes are really evolved from the pine tree, although their character is so subordinated to the spirit of Abstraction that I think few people would recognize the connection; unless they were quite familiar with the Japanese decorative treatment of pine trees with snowy branches.

Among my own designs, the bell-shaped counterchange (Plates XXXIII and XXXIV) was inspired by some Arabesque counterchange patterns which I had admired. This design could be worked out in mosaic inlay as a floor pattern. It is capable of being reversed and inverted if so desired. It is not a complete counterchange, as the pattern in white is not identical with the pattern in color.

The Abstract powder pattern in Plate XXXV is from a modern printed silk.

Plate XXXVI is an Abstract pattern which has small units faintly suggesting "cat-tails". It was designed to be printed on silk or to be woven in a brocade.

The Abstract design shown in Plate XXXVII was adapted from the design in Plate XIX. It is shown here as it was used to decorate

Financial Summary

The University of California, San Diego (UCSD) has achieved significant financial success over the past year, with total revenue increasing by 10% and operating expenses decreasing by 5%.

The following table provides a detailed breakdown of the University's financial performance:

Category	1998-1999	1997-1998
Total Revenue	\$1,200,000,000	\$1,090,000,000
Operating Expenses	\$1,140,000,000	\$1,190,000,000
Operating Income	\$60,000,000	(100,000,000)

The University's financial success is primarily due to the following factors:

1. Increased enrollment, particularly in graduate programs.

2. Growth in research and development funding.

3. Improved operational efficiency and cost management.

4. Successful fundraising efforts and endowment growth.

5. Strong performance in the real estate market.

The University's financial success is a testament to the hard work and dedication of its faculty, staff, and students.

We look forward to continued growth and success in the coming year.

For more information, please contact the Office of the Board of Directors.

UCSD Board of Directors

San Diego, California

1999-2000

Page 1 of 1

the border of a very dark brown silk crepe scarf. An interesting thing to note in comparing these two designs is the difference in prominent pattern. This is a result of doubling the border. In the first, the grouping is in oblique rectangular masses of color, but in the other the grouping is in large upright ovals.

These two patterns give an example of the changes which almost always must occur in bringing a pattern from Pure to Applied Design. There are many little alterations which are necessary to be made and often faults which were not obvious in the original become quite apparent when one tries to use the pattern. Such minor changes as making the design larger or smaller to fit the definite space in which it is to be used are, of course, very common.

So Abstract Pattern can be discussed, and, in the defining and study of its creation, we find it to be the purest form of design, - a form which has been seen in historic art since the earliest times. We learn that pure design is generally characteristic of the more civilized nations and more advanced periods, and that the use of the Abstract is increasing voluntarily now in the modern world. We become assured that this desire for purely decorative art is a very worthy one, commanding the attention, interest, and support of each one of us.

- Henry Balfour,- "The Evolution of Decorative Art"
- E.A.Batchelder,-"Design in Theory and Practice"
- E.A.Batchelder,- "Principles of Design"
- Adam and Charles Black, editors,- "Oriental Carpets, Runners and Rugs"
- Chandler R.Clifford,- "The Decorative Periods"
- A.H.Christie,- "Pattern Designing"
- Alan Cole,- "Ornament in European Silks"
- Walter Crane,- "The Bases of Design"
- Lewis F.Day,- "Alphabets Old and New"
- Lewis F.Day,- "Ornament and Its Application"
- Lewis F.Day,-"Pattern Designing"
- Arthur Dow,- "Composition"
- Mme. Isabelle Errera,- "Catalogue d'Etoffes Anciennes et Modernes"
- Everyman Encyclopedia - 1915 - edited by Andrew Boyle
- Glazier,- "Manual of Historic Ornament"
- W.H.Goodyear,- "The Grammar of the Lotus"
- Ernst Grosse,- "The Beginnings of Art"
- R.G.Hatton,- "Design - The Making of Patterns"
- The House Beautiful, April 1915.
- F.Edward Hulme,- "The Birth and Development of Ornament"
- Owen Jones,- "Grammar of Ornament"
- Kelley and Mowll,- "A Text-book of Design"
- H.Mayeux,- "La Composition Décorative"
- Meyer's Handbook of Ornament"
- John K.Mumford,- "Chinese Rugs" (appearing in an issue of
"The Mentor")
Handbook of Museum of Fine Arts, Boston.
- Peasant Art in Russia
- Peasant Art in Austria and Prussia
- Peasant Art in Italy
- Perrot and Chipiez,- "History of Art in Persia"
- W.M.Flinders Petrie,- "Egyptian Decorative Art"

M.Salomon Reinach,- "Apollo"

Denman Ross,- "A Theory of Pure Design"

H.Clifford Smith,- "Jewellery"

H.G.Spearing,- "The Childhood of Art"

Studio Year Books

Sturgis,- "History of Architecture"

James Cromar Watt,- "Examples of Greek and Pompeian Decorative Work"

W.Percival Yetts,- "Symbolism in Chinese Art"

I have found the above books helpful in study of the History of Art. A few of them treat in a very brief way of the Abstract in Design, but I am unable to give any definite reference,for the direct allusion to Abstract Design has been very limited where it was referred to at all.

... ..
... ..
... ..
... ..
... ..
... ..
... ..
... ..

... ..
... ..
... ..
... ..



RETURN ENVIRONMENTAL DESIGN LIBRARY
TO → 210 Wurster Hall 642-4818

LOAN PERIOD 1	2	3
QUARTER		
4	5	6

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS
Return books early if they are not being used

DUE AS STAMPED BELOW

DEC 8		
SENT ON ILL		
JUN 01 2001		
U. C. BERKELEY		





