

their ornamentation, there is a danger of leaving rows of spots or figures that tell at a glance the nature of the geometric framework, and this detracts from the excellence of the design. By this repetition of an ornamented figure it is seen that we obtain other centres of repetition which tend to disguise the unit of repetition and make it difficult to decide which it is.

As a rule, patterns for floor oil cloths are composed of geometric planes such as squares, oblongs, octagons, etc., slightly ornamented, sprinkled somewhat promiscuously over the surface. Such an arrangement is very undesirable, as the ornamental forms are less conspicuous than the framework or geometric basis. This should be reversed. The ornaments should attract attention and the framework be disguised as much as possible, though not altogether lost to sight.

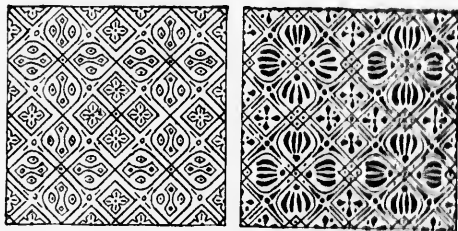


FIG. 18.

Two suggestions for oil cloth patterns are given in fig. 18. By looking at them with half-closed eyes it will be seen that portions of each are a little more conspicuous than the rest of the design, but the surface is covered evenly. This is a desirable feature. It is altogether likely that if they were reproduced in a size suitable for practical use, some detail would have to be added, but the general effect is shown and fully answers present purposes.

An arrangement of interlacing lines is often very satisfactory, indeed even more satisfactory for some purposes than a design composed of conventionalized natural forms. It enables us to cover surface far more evenly with less trouble than by any other means. For an illustration of this see figs. 16 and 19. The principal unit of repetition in each can be ascertained by tracing the continuous lines. Both of these designs are based upon intersecting circles.

Another design suitable for an oil cloth is given in fig. 20,

In some respects it is not as satisfactory as figs. 16 or 19, but would appear well if appropriately colored.

All floor coverings are greatly improved by the addition of a border, which gives an idea of completeness and unity to the whole. A carpet without a border is as unsatisfactory as a picture without a frame. The border should be composed of forms corresponding to those found in the centre of the carpet. If so treated, it belongs to and forms part of the carpet and the whole has the appearance of being designed specially for the room in which it is found. As a matter of fact, all ornament

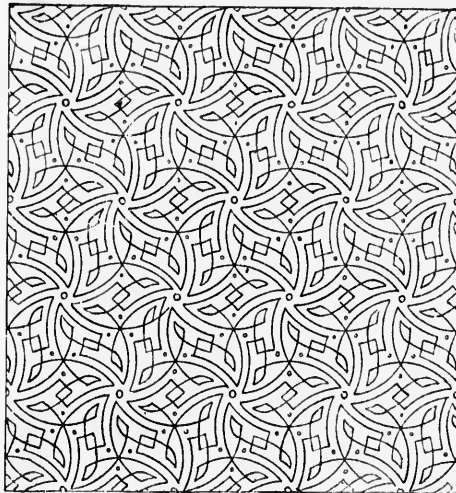


FIG. 19.

should be designed with special reference to its position and should not be manufactured by the yard. Thus rugs, finished all around and in one piece, are more satisfactory than a carpet sewn together and with a border sewn around it. Carpet borders are, of course, woven in long lengths and when cut and joined for a corner the pattern is broken and therefore spoiled.