

which are directly in imitation of natural things and their actual appearance. The arrangement of them is practically bereft of that pronounced order upon which Mohammedan ornamentists insisted, as well as that of beauty and grace of lines and shapes which for their own sakes alone satisfied the Greeks. We could carry this line of comparing various ornaments much further if we selected for the purpose sub-classes of such types or styles as those above noticed. But there are many more topics to be touched upon; and foremost among them is what irrespective of styles constitutes ornament, and that particularly in respect of embroidery. Let me repeat that such ornament should be in keeping (1st) with the varieties of stitches that may be decided upon, (2nd) with the materials *e.g.*, wools, silks, flax, metallic threads, and such like, and (3d) with the particular purpose to which the thing embroidered is to be put, *e.g.*, a pocket handkerchief, a bed coverlet, a wall hanging, a dress or part of a dress. Bearing these three conditions in mind, what should be the composition of the ornamental forms and colors to be consonant with them? I have referred to an apparently valid objection to embroidering counterfeits of purely natural effects, and to working them on to haphazard positions; and I have laid some emphasis upon the importance of recognizing the fact that forms merely *suggestive* of natural effects and objects are better suited to ornamental purposes. They lend themselves to the ordered arrangement which is so distinguishing a characteristic of ornament. To design them, study of actual objects and their effects is indispensable; but the fruits of such study must be controlled when used by the designer to beautify the materials he adopts for his composition. This control can only be exercised by the acknowledgment of conditions. The conditions are such as the designer has either ascertained for himself by practice and experiment or such as he has acquainted himself with from acknowledged types—ancient and modern. In his pursuit of this knowledge he would be missing it altogether were he to fall into a habit of severely copying ornamental shapes and forms, say of the Greek, the Gothic or Italian Renaissance schools. This would correspond with any one proposing to write poetry, compounding rhymes and rhythms in exact imitation of Chaucer, Milton, Longfellow, or Walt Whitman. To ascertain the manner in which schools and masters seem to have employed principles in their work is a study of manner and individuality as distinct from a study of the principles themselves. Amongst these principles one may cursorily mention two or three, as instances only of the sort of points which may be detected by intelligently looking at and analyzing any ornament. Let us start with proportion. It may of course be present or absent. If it be present, we should find in the ornament a graceful

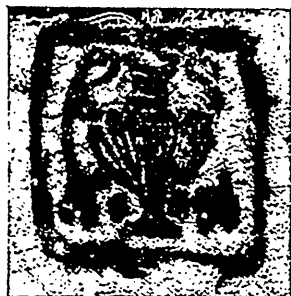


FIG. 126. EGYPTO-ROMAN DEVICE WORKED WITH BROWN WORSTED ON LINEN IN LONG AND SHORT STITCHES.

*B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.*