PREFACE TO THE FOURTH EDITION.

By way of preface to a fourth edition I can only repeat that throughout this series of text books I have assumed no particular knowledge on the part of the student, but only that he is a student, that he wants to know, and that what he wants to know is what I would have liked some one to tell me when I was a beginner.

No pains of mine, of course, will save him the pains of study; but it would be hard if a man's experience during a quarter of a century could benefit none but himself; and here, in as few words as possible, is the sum of my experience—for what that may be worth at second hand.

The book has been once more revised, and amplified, and the number of plates increased to forty-one. Five of the old illustrations have been withdrawn and ten new ones added.

13 Mecklenburg Square, London, W.C.
January 8th, 1895.

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PREFACE TO THE THIRD EDITION.

The aim and scope of these Text Books stands no longer in need of explanation. That they have come to a third edition seems to indicate that there was a want for such a series, and that they meet it.

In the third edition of ‘The Planning of Ornament’ I have taken occasion to reconsider my words, and also to revise the illustrations. Some that were sketchy have been carried further; others which were unsatisfactory have been entirely re-drawn.

LEWIS F. DAY.

13 Mecklenburgh Square, London, W.C.
April 24th, 1893.

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THE
APPLICATION OF ORNAMENT.

I.

THE RATIONALE OF THE CONVENTIONAL.

Concerning all questions of art, the difficulty of coming to any clear understanding is greatly increased by the totally different meanings attached to the terms, more or less technical, one cannot avoid using.

To begin with definitions does not greatly help us. We no sooner commence to define than we find ourselves stumbling against other words equally in need of explanation.

What a flood of light would be let in upon the question of decorative design, could we but agree amongst ourselves as to what is meant by the term "conventional"!

An English ornamentist understands by conventional treatment, such a rendering of natural forms as may be consistent with the