

## SCIENTIFIC BOTANICAL DESIGN

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Scientific Botanical Design is a three-fold subject: science is classified and established knowledge—comprehensive information; botanical pertains to plants and trees; design means to plan, to purpose. Then scientific botanical design must be something upon which we may depend as being true facts from the field of botanical research, and as designers we find our patterns for designing purposes.

It is one of the erroneous beliefs that there is always a conflict between science and art. One of our great masters in science has taught us that "Science leads -Art follows."

The designer's job is to create something beautiful. The field of scientific botanical research is wide open to the artist who is indeed welcome, because he has demonstrated that he has found what he was seeking in science, and is using it in art.

It has been said by some of our scholarly educators that "some day we shall be looking for God in our laboratories." That "some day" is here now. Out into the field we go, among the things which God has created—to find the Creator. There we shall learn that the Creator is greater than the thing created.

How may we use this new discovery? It is to be the foundation of a new school of scientific art and industry where students are free to experiment in science and art.

The old masters in art experimented in doing things in new ways, hence they became masters; and a master is one who has mastered something for human use and enjoyment. Moreover, he must be a pioneer, who can give convincing proof that he has worked out a method, a system, and a course of procedure, all in obedience to natural laws which he has learned from diligent study from the pages of "Nature's Book of Ornament" giving logical reasons for certain rules which are to be followed whereby the designer may create something original and scientifically beautiful.

It is very important where the patterns are obtained in nature as this, in a large degree, determines the quality and value of the design.

The author has learned by experimenting that fundamental laws will guide the designer in testing his work, which can only be gained by systematic training and a workable knowledge of his subject, namely, the internal plant morphology, from the viewpoint of the two-fold mastery, which must be both Botanist and Artist.

Here, too, is a wide field for the geologist and the chemist in experimental research to discover more truth in color harmony; seeking scientific ideas and how to use them.