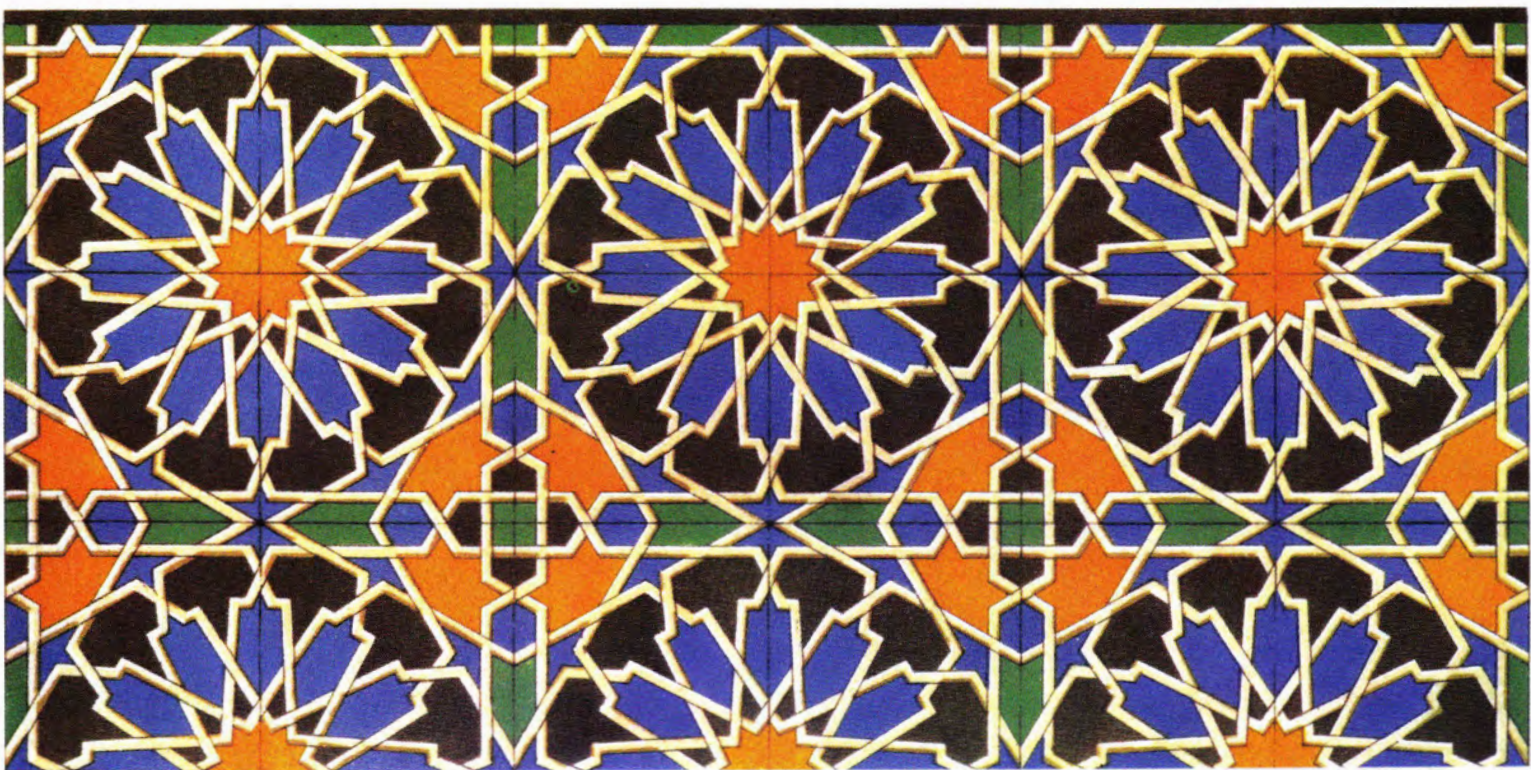


J. BOURGOIN

# ARABIC GEOMETRICAL PATTERN & DESIGN

200 plates



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ARABIC  
GEOMETRICAL  
PATTERN AND DESIGN

J. Bourgoïn

Dover Publications, Inc., New York

## PUBLISHER'S NOTE

The 190 linear plates in this book constitute an unusually complete collection of the basic patterns underlying the geometrical art of the Arabs. These were the designs that Arabic architects, decorators and craftsmen executed in metal, wood, stucco, mosaic and paint during their finest creative eras. The modern designer will find these plates immediately useful just as they are (infinite variations on each plate can be achieved with a little ingenuity—by varying the color emphases, changing straight lines to curves, and so on), and they will also suggest many more related patterns.

Readers who would like to try their hand at drawing these designs themselves can be guided by the dotted construction lines on every plate.

The patterns are divided into eight categories according to the fundamental geometric figures from which they spring: hexagon designs (Plates 1–41), octagon designs (42–67), dodecagon designs (68–105), combinations of stars or rosettes having two different numbers of points (106–142), combinations of squares and octagons (143–153), combinations of stars or rosettes of three or four types (154–163), heptagon designs (164–170) and pentagon designs (171–190). The first plate in each category has construction lines covering the whole page.

The ten plates I through X contain 28 examples of the use of these and similar patterns in actual works of art from Cairo and Damascus dating from the fourteenth through the eighteenth centuries: sanctuary doors, openwork windows, inlaid marble pavements, ceilings.

The present edition of this book omits the text of the original French edition (*Les Éléments de l'art arabe: le trait des entrelacs*, Firmin-Didot et Cie, Paris, 1879), which consisted of an art-historical statement of no particular value today, and of incomplete instructions on drawing the patterns. In view of the shortcomings of this text, it seemed best to let the magnificent plates speak for themselves.

