Sheila Hicks Weaving as Metaphor—Arthur C. Danto 2006-01-01 This text examines the small woven and wrought metal artist. Sheila Hicks has produced over years. Focusing on 100 Hicks miniatures from many public and private collections, it includes three informative essays as well as illustrations of the artist's related drawings, photographs, and chronology.

Modernism and the Decorative Arts in France—Nancy J. Troy 1991 In this book, Nancy J. Troy argues that the decorative arts are vitally important to understanding early 20th century modernism. She examines the effects of industrialization and international competition on the development of decorative arts in France during the period that began with Art Nouveau in 1895 and culminated in the Art Deco exhibition of 1925.

The Art of Decorative Design—Christopher Dresser 2019-02-28 Christopher Dresser (1834-1904) was arguably the first British industrial designer, and this 1862 work was his most influential book. He worked in a variety of media, from wallpaper and textile design to metalwork and ceramics, but was also a botanist, and his two professional roles in fine and ornamental arts, at the South Kensington Museum and the Crystal Palace, included the teaching of botany. Unlike William Morris, Dresser believed that good design could and should be mass-produced by industrial methods, so that it became affordable to all classes. He describes how decorative ornament should be used in design, the importance of taking inspiration from natural (usually plant) models, and issues of proportion, balance and gradation. The book, which encouraged the rising middle classes to decorate their homes themselves, is highly illustrated: the colour plates can be viewed online at www.cambridge.org/9781108080408, by clicking on the ‘Resources’ button.

The Grammar of Ornament—Owen Jones 1868 In this book, Owen Jones argues that the recurring arrangements of stripes, rectangles, triangles and dots and the frequency of the forms of floral ornaments used, he derives a new “grammar of ornament.” More than 160 years after Owen Jones' publication of this classic, the new standard typology of ornament, spanning centuries and cultures Ornaments are omnipresent: they can be found on buildings, fabrics, jewelry, tiles, ceramics and wallpaper. Scorned at the outset of the modern age, ornament has long since returned to architecture and influences design drafts as much as tattoo motifs. In New Grammar of Ornament, German architect and designer Thomas Weil compares current ornamental objects with the results of archaeological research on ornamental artifacts, and concludes that there is an anthropological constant. From the recurring arrangements of stripes, rectangles, triangles and dots and the frequency of the forms of floral ornaments used, he derives a new “grammar of ornament.” More than 160 years after Owen Jones' publication of that name, New Grammar of Ornament is a new reference work. It categorizes the variety of ornamental forms used worldwide and places them in a major art and cultural-historical context. Thomas Weil (born 1946) studied architecture at the Technical University of Munich and early on focused on interior design and design. Since 1974 he has been working on the subject of ornamentation, which he has incorporated into numerous facades and walls as an artist. He gives national and international lectures and courses on ornamentation and is a lecturer on ornamentation at the Munich Academy of Design and Art.

Malika Verma, Erin Weisbart, Deb Willis, Carmen Winant, Brendan Winick, Flaura Koplin Winston

Candace Wheeler—Amelia Peck 2001-01-01

The Theory of Decorative Art—Isabelle Frank 2000 This anthology gathers together the most significant writings on the theory of the decorative arts from the mid-eighteenth century to the 1940s. The volume offers the first history of the theory of decorative art as it emerged in the West and reconstructs the debates over how to define this category of art and distinguish it from the fine arts (music, poetry, architecture, painting, and sculpture).

Designing Motherhood—Michelle Miller Fisher 2021-09-14 More than eighty designs—iconic, archaic, quotidian, and taboos—that have defined the arc of human reproduction. While birth often brings great joy, making babies is a knotty enterprise. The designed objects that surround us when it comes to menstruation, birth control, conception, pregnancy, childbirth, and early motherhood vary as oddly, messily, and dramatically as the relationships between people and babies during the past century. Each object tells a story. In striking images and engaging text, Designing Motherhood unfolds the compelling design histories and real-world uses of the objects that shape our reproductive experiences. The authors investigate the baby carrier, from the Snugli to BabyBjörn, and (re)discovery of the varied traditions of baby wearing; the tie-waist skirt, famously worn by a pregnant Lucille Ball on I Love Lucy, and essential for camouflaging and slowly normalizing a public pregnancy; the home pregnancy kit, and its threat to the authority of male gynecologists; and more. Memorable images—including historical ads, found photos, and drawings—illustrate the crucial role design and material culture plays throughout the arc of human reproduction. The book features a preface by Erica Chidi and a foreword by Alexandra Lange. Contributors Liza Arney-Papag, Zara Arshad, Nelofar Hafezi, Juliana Brown Lindsey, Lindsey Beal, Thomas Beatie, Caitlin Beattie, Marta Cervera, Jean E. Birn, Megan Brandow-Faller, Klaire M. Bridges, Heather DeWitt Shaffer, Sophie Cavallaro, Megan Dunger, Anna Dhody, Christine Dodden, Heinza Dreier, Adam Dudekowski, Michelle Miller Fisher, Claire Dunn Fletcher, Tokara Gainey, Lucy Gadan, Angela Gaches, Judy S. Gelles, Shoshana Batya Greenwald, Robert D. Hicks, Porchelle Holland, Andrea Hunter-Macrourou, Alexia Hopf, Malika Kashef, Karen Kihana, Natalee Liu, Devinah L. Mann, Jessica Mariucci, Saundra Mayer, Betzy Joslyn Mitchell, Ginger Mitchell, Mark Mitchell, Adam O'Connor, Lauren Dowling Peter, Nicole Pihana, Alex Rawsthorn, Helen Barichin Redman, Airyka Rockefeller, Julie Reddle, Raphaela Rosella, Loretta J. Ross, Ofelia Pérez Ruiz, Hannah Ryan, Karin Saxton, Tae Smith, Orkan Talab, Stephanie Tillman, Sandra Opaya Torres, Malika Verma, Erin Woolhart, Delh Willis, Carmen Winant, Brendan Winick, Flaura Koplin Winston

The Theory of Decorative Art—Isabelle Frank 2000 This anthology gathers together the most significant writings on the theory of the decorative arts from the mid-eighteenth century to the 1940s. The volume offers the first history of the theory of decorative art as it emerged in the West and reconstructs the debates over how to define this category of art and distinguish it from the fine arts (music, poetry, architecture, painting, and sculpture).

New Grammar of Ornament—Thomas Weil 2021-09 Updating Owen Jones’ 1856 classic: the new standard typology of ornament, spanning centuries and cultures Ornaments are omnipresent: they can be found on buildings, fabrics, jewelry, tiles, ceramics and wallpaper. Scorned at the outset of the modern age, ornament has long since returned to architecture and influences design drafts as much as tattoo motifs. In New Grammar of Ornament, German architect and designer Thomas Weil compares current ornamental objects with the results of archaeological research on ornamental artifacts, and concludes that there is an anthropological constant. From the recurring arrangements of stripes, rectangles, triangles and dots and the frequency of the forms of floral ornaments used, he derives a new “grammar of ornament.” More than 160 years after Owen Jones’ publication of that name, New Grammar of Ornament is a new reference work. It categorizes the variety of ornamental forms used worldwide and places them in a major art and cultural-historical context. Thomas Weil (born 1946) studied architecture at the Technical University of Munich and early on focused on interior design and design. Since 1974 he has been working on the subject of ornamentation, which he has incorporated into numerous facades and walls as an artist. He gives national and international lectures and courses on ornamentation and is a lecturer on ornamentation at the Munich Academy of Design and Art.