

Graphische Ornamente 1900 Graphic Ornaments 1900

Library Catalog of the Metropolitan Museum of Art, New York. Supplement Metropolitan Museum of Art (New York, N.Y.). Library.1962

Brinkman's catalogus van boeken en tijdschriften .2001 With 1901/1910-1956/1960 Repertorium is bound: Brinkman's Titel-catalogus van de gedurende 1901/1910-1956/1960 (Title varies slightly).

A Century of Artists Books Riva Castleman.1997-09 Published to accompany the 1994 exhibition at The Museum of Modern Art, New York, this book constitutes the most extensive survey of modern illustrated books to be offered in many years. Work by artists from Pierre Bonnard to Barbara Kruger and writers from Guillaume Apollinaire to Susan Sontag. An important reference for collectors and connoisseurs. Includes notable works by Marc Chagall, Henri Matisse, and Pablo Picasso.

Design School: Layout Richard Poulin.2018-01-16 Design School: Layout is an instructive guide for students, recent graduates, and self-taught designers. It provides a comprehensive introduction to creating and changing layouts: a crucially important skill that underpins practically every aspect of graphic design. You'll get in-depth analysis of all the major areas of theory and practice used by experienced professional designers. Each section provides explanation and visual examples of grid systems and in-depth discussion of compositional principles and strategies. The text is interspersed with tests designed to help you retain key points you've covered in the preceding spreads, and includes illustrations sections with real world scenarios. This in-depth guide avoids the temptation to stray into other areas of design technique, preferring to cover the essential, detailed skills of the professional graphic designer to arm you with the knowledge needed for a successful start to your chosen career.

Renaissance Fun Philip Steadman.2021-04-13 Renaissance Fun is about the technology of Renaissance entertainments in stage machinery and theatrical special effects; in gardens and fountains; and in the automata and self-playing musical instruments that were installed in garden grottoes. How did the machines behind these shows work? How exactly were chariots filled with singers let down onto the stage? How were flaming dragons made to fly across the sky? How were seas created on stage? How did mechanical birds imitate real birdsong? What was 'artificial music', three centuries before Edison and the phonograph? How could pipe organs be driven and made to play themselves by waterpower alone? And who were the architects, engineers, and craftsmen who created these wonders? All these questions are answered. At the end of the book we visit the lost 'garden of marvels' at Pratolino with its many grottoes, automata and water jokes; and we attend the performance of Mercury and Mars in Parma in 1628, with its spectacular stage effects and its music by Claudio Monteverdi - one of the places where opera was born. Renaissance Fun is offered as an entertainment in itself. But behind the show is a more serious scholarly argument, centred on the enormous influence of two ancient writers on these subjects, Vitruvius and Hero. Vitruvius's Ten Books on Architecture were widely studied by Renaissance theatre designers. Hero of Alexandria wrote the Pneumatics, a collection of designs for surprising and entertaining devices that were the models for sixteenth and seventeenth century automata. A second book by Hero On Automata-Making - much less well known, then and now - describes two miniature theatres that presented plays without human intervention. One of these, it is argued, provided the model for the type of proscenium theatre introduced from the mid-sixteenth century, the generic design which is still built today. As the influence of Vitruvius waned, the influence of Hero grew.

Artbibliographies Modern .1996 Abstracts of journal articles, books, essays, exhibition catalogs, dissertations, and exhibition reviews. The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century, up to the most recent works and trends in the late 20th century. Photography is covered from its invention in 1839 to the present. A particular emphasis is placed upon adding new and lesser-known artists and on the coverage of foreign-language literature. Approximately 13,000 new entries are added each year. Published with title LOMA from 1969-1971.

Library Catalog of the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.). Library.1980

The Language of Graphic Design Revised and Updated Richard Poulin.2018-10-02 The Language of Graphic Design provides design students and practitioners with an in-depth understanding of the fundamental elements and principles of their language, graphic design: what they are, why they are important, and how to use them effectively. To communicate in a new language, you first have to gain a complete understanding of its fundamentals; the ABC's of that language—definitions, functions, and usage. This book provides just these fundamentals for the language of graphic design, including chapters on symmetry, asymmetry, tone, contrast, proportion, and typography. Organized by the building blocks of the graphic design language, this reference includes work by some of the most successful and renowned practitioners from around the world and explains how they have applied these fundamental principles to their work. By examining both student and professional work, this comprehensive handbook is a more meaningful, memorable, and inspiring reference tool for novice design students, as well as young designers starting their careers.

American Printer and Bookmaker .1924

European Drawings 2 George R. Goldner, Lee Hendrix, Kelly Pask.1992-10-08 The Getty Museum's collection of drawings was begun in 1981 with the purchase of a Rembrandt nude and has since become an important repository of European works from the fifteenth through the nineteenth century. As in the first volume devoted to the collection (published in 1988 in English and Italian editions), the text is here organized first by national school, then alphabetically by artist, with individual works arranged chronologically. For each drawing, the authors provide a discussion of the work's style, dating, iconography, and relationship to other works, as well as provenance and a complete bibliography.

The British Journal of Photography William Crookes, T.A. Malone, George Shadbolt, J. Traill Taylor, William Blanchard Bolton, Thomas Bedding.1900 **Margaret of York, Simon Marmion, and The Visions of Tondal** Thomas Kren.1992-07-16 Presented at a symposium held in 1990 to celebrate the Getty Museum's acquisition of the only known illuminated copy of The Visions of Tondal, twenty essays address the celebrated bibliophilic activity of Margaret of York; the career of Simon Marmion, a favorite artist of the Burgundian court; and The Visions of Tondal in relation to illustrated visions of the Middle Ages. Contributors include Maryan Ainsworth, Wim Blockmans, Walter Cahn, Albert Derolez, Peter Dinzelsbacher, Rainald Grosshans, Sandra Hindman, Martin Lowry, Nigel Morgan, and Nigel Palmer.

Type & Typography Phil Baines, Andrew Haslam.2005 Providing an essential grounding for both students and professionals, this text takes readers through every aspect of typography, from the history of language and writing systems to the invention of moveable type and the evolution of the digital systems of today.

Verzeichnis lieferbarer Bücher .2002

Précis of the Lectures on Architecture Jean-Nicolas-Louis Durand.2000-01-01 Jean-Nicolas-Louis Durand (1760-1834) regarded the Précis of the Lectures on Architecture (1802-5) and its companion volume, the Graphic Portion (1821), as both a basic course for future civil engineers and a treatise. Focusing the practice of architecture on utilitarian and economic values, he assailed the rationale behind classical architectural training: beauty, proportionality, and symbolism. His formal systematization of plans, elevations, and sections transformed architectural design into a selective modular typology in which symmetry and simple geometrical forms prevailed. His emphasis on pragmatic values, to the exclusion of metaphysical concerns, represented architecture as a closed system that subjected its own formal language to logical processes. Now published in English for the first time, the Précis and the Graphic Portion are classics of architectural education.

The Reception of the Printed Image in the Fifteenth and Sixteenth Centuries Grażyna Jurkowlaniec, Magdalena Herman.2020-09-01 This book examines the early development of the graphic arts from the perspectives of material things, human actors and immaterial representations while broadening the geographic field of inquiry to Central Europe and the British Isles and considering the reception of the prints on other continents. The role of human actors proves particularly prominent, i.e. the circumstances that informed creators', producers', owners' and beholders' motivations and responses. Certainly, such a complex relationship between things, people and images is not an exclusive feature of the pre-modern period's print

cultures. However, the rise of printmaking challenged some established rules in the arts and visual realms and thus provides a fruitful point of departure for further study of the development of the various functions and responses to printed images in the sixteenth century. The book will be of interest to scholars working in art history, print history, book history and European studies. The introduction of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license at <https://www.taylorfrancis.com/chapters/oa-edit/10.4324/9781003029199-1/introduction-gra%C5%BCyna-jurkowlaniec-magdalena-herman?context=ubx&refId=b6a86646-c9f3-490d-8a06-2946acd75fda>

Iconography Beyond the Crossroads Pamela A. Patton, Catherine A. Fernandez. 2023-03-23 This volume assesses how current approaches to iconology and iconography break new ground in understanding the signification and reception of medieval images, both in their own time and in the modern world. Framed by critical essays that apply explicitly historiographical and sociopolitical perspectives to key moments in the evolution of the field, the volume's case studies focus on how iconographic meaning is shaped by factors such as medieval modes of dialectical thought, the problem of representing time, the movement of the viewer in space, the fragmentation and injury of both image and subject, and the complex strategy of comparing distant cultural paradigms. The contributions are linked by a commitment to understanding how medieval images made meaning; to highlighting the heuristic value of new perspectives and methods in exploring the work of the image in both the Middle Ages and our own time; and to recognizing how subtle entanglements between scholarship and society can provoke mutual and unexpected transformations in both. Collectively, the essays demonstrate the expansiveness, flexibility, and dynamism of iconographic studies as a scholarly field that is still heartily engaged in the challenge of its own remaking. Along with the volume editors, the contributors include Madeline H. Caviness, Beatrice Kitzinger, Aden Kumler, Christopher R. Lakey, Glenn Peers, Jennifer Purtle, and Elizabeth Sears.

Tüten, Beutel, Tragetaschen Heinz Schmidt-Bachem. 2021 Wohl kaum jemand wird die ganz gewöhnlichen Alltagsdinge Tüten, Beutel, Tragetaschen als Stichwortgeber für eine historische Abhandlung erwarten. Und kaum jemand wird diese Alltagsdinge spontan zur Wirtschafts-, Sozial-, Industrie-, Politik-, Konsum-, Kultur- oder gar Literatur- und Kunstgeschichte in Beziehung setzen. Aus der Tütenfabrikation, 1853 in Deutschland begründet, ging in enger Verbindung zur gewerblichen Drucktechnik die Papierwaren-/Kartonagen-Industrie hervor. Daraus entwickelte sich in den letzten Jahrzehnten die Papier, Pappe und Kunststoffe verarbeitende Industrie mit einer umfangreichen und vielfältigen Produktpalette. Die Urformen der Tüten und Beutel lassen sich bereits in den frühen erdgeschichtlichen Entwicklungsphasen der Tier- und Pflanzenwelt finden. Von Menschenhand gedrehte Tüten aus Pflanzenblättern sind so alt wie die Menschheit selbst. Tüten und Beutel erreichen ihre volle Bedeutung im System der Konsum-, Wohlstands-, Überfluss- und schließlich der Wegwerf-Gesellschaft des 20./21. Jahrhunderts. Über die chronologische Darstellung der Tüten-, Beutel- und Tragetaschenentwicklung wird der Wandel nachgezeichnet vom zentralen Problem der menschlichen Versorgung zum ebenso zentralen Problem der Müll- und Abfallentsorgung im Zeitalter der Plastiktüten und des Grünen Punktes. Heinz Schmidt-Bachem, Jahrgang 1940. Gelernter Papierwarenhändler, Buchhändler. 1975 Studium der Wirtschafts- und Sozialgeschichte in Hamburg. 2000 Promotion. Forschungsschwerpunkt: Geschichte der Papier, Pappe/Karton und Kunststoffe/Folien verarbeitenden Industrie.

Painting on Light Barbara Butts, Lee Hendrix. 2001-03-01 The names Albrecht Dürer and Hans Holbein the Younger evoke the dazzling accomplishments of Renaissance panel painting and printmaking, but they may not summon images of stained glass. Nevertheless, Dürer, Holbein, and their southern German and Swiss contemporaries designed some of the most splendid works in the history of the medium. This lavish volume is a comprehensive survey of the contribution to stained glass made by these extraordinarily gifted draftsmen and the equally talented glass painters who rendered their compositions in glass. Included are discussions of both monumental church windows and smaller-scale stained-glass panels made for cloisters, civic buildings, residences, and private chapels. The subjects of these rarely seen drawings and panels range from religious topics to secular themes, including love, planets, hunts, and battles. Focusing on stained glass produced in Germany and Switzerland from about 1495 to 1530, *Painting on Light* includes drawings by Dürer, Holbein, Albrecht Altdorfer, Hans Baldung Grien, Jörg Breu the Elder, Hans Burgkmair, Urs Graf, Hans von Kulmbach, Hans Leu the Younger, Niklaus Manuel Deutsch, Hans Schäufelein, Hans Weiditz, and others. This informative book is published in conjunction with an exhibition at the Getty Museum from July 11 through September 24, 2000, and from November 7, 2000, to January 4, 2001, at the Saint Louis Art Museum.

1000 Ornamental Designs for Artists and Craftspeople Claude Humbert. 2000-01-01 Excellent handbook, spanning centuries and cultures, illustrates author's theory of design and ornamentation ? that several primary forms (square, circle, triangle, linear, flora and fauna) appear repeatedly throughout history. Text examines symbols and their uses, evolution of design motifs and psychological significance of patterns and designs.

The Linotype Bulletin .1924

Henri de Toulouse-Lautrec Henri de Toulouse-Lautrec, Museum of Modern Art (New York, N.Y.). 1985 Annotated exhibition catalogue along with essays giving thorough analysis of Toulouse-Lautrec as graphic innovator and imaginative organizer of form, color, and space. Illustrated with over 250 reproductions (many in color) of prints, drawings, sketches, and related paintings.

The Photomontages of Hannah Höch Hannah Höch, Peter W. Boswell, Maria Martha Makela, Carolyn Lanchner, Kristin Makhholm. 1996 Here, in the first comprehensive survey of her work by an American museum, authors Peter Boswell, Maria Makela, and Carolyn Lanchner survey the full scope of Höch's half-century of experimentation in photomontage - from her politically charged early works and intimate psychological portraits of the Weimar era to her later forays into surrealism and abstraction.

Ornamental Design Claude Humbert. 1970

European Glass in the J. Paul Getty Museum Catherine Hess, Timothy Husband. 1998-02-19 The Getty Museum's collection of postclassical European glass represents a well-defined chapter within the history of the medium. These objects—which range in date from the late Middle Ages to the late seventeenth century—originated in important Italian, German, Bohemian, Netherlandish, Silesian, and Austrian centers of production. The sixty-eight pieces presented in this catalogue include vessels made to resemble rock crystal or chalcedony; glass blown into unusually large or remarkably refined shapes; and glass decorated with ornament that is intricately applied, elegantly enameled, or gilded. Each object is described in detail, including provenance, bibliography, and relevant comparative examples. An introductory essay traces the history of European glass from classical times to the present.

Gender, Orientalism and the Jewish Nation Lynne M. Swarts. 2020-01-23 Ephraim Moses Lilien (1874-1925) was one of the most important Jewish artists of modern times. As a successful illustrator, photographer, painter and printer, he became the first major Zionist artist. Surprisingly there has been little in-depth scholarly research and analysis of Lilien's work available in English, making this book an important contribution to historical and art-historical scholarship. Concentrating mainly on his illustrations for journals and books, Lynne Swarts acknowledges the importance of Lilien's groundbreaking male iconography in Zionist art, but is the first to examine Lilien's complex and nuanced depiction of women, which comprised a major dimension of his work. Lilien's female images offer a compelling glimpse of an alternate, independent and often sexually liberated modern Jewish woman, a portrayal that often eluded the Zionist imagination. Using an interdisciplinary approach to integrate intellectual and cultural history with issues of gender, Jewish history and visual culture, Swarts also explores the important fin de siècle tensions between European and Oriental expressions of Jewish femininity. The work demonstrates that Lilien was not a minor figure in the European art scene, but a major figure whose work needs re-reading in light of his cosmopolitan and national artistic genius.

International repertory of the literature of art .1984

Cataloging Cultural Objects Murtha Baca. 2006-06-12 In a visual and artifact-filled world, cataloging one-of-a-kind cultural objects without published guidelines and standards has been a challenge. Now for the first time, under the leadership of the Visual Resources Association, a cross-section of five visual and cultural heritage experts, along with scores of reviewers from varied institutions, have created a new data content standard focused on cultural materials. This cutting-edge reference offers practical resources for cataloging and flexibility to meet the needs of a wide range of

institutions—from libraries to museums to archives. Consistently following these guidelines for selecting, ordering, and formatting data used to populate metadata elements in cultural materials' catalog records: Promotes good descriptive cataloging and reduces redundancy Builds a foundation of shared documentation Creates data sharing opportunities Enhances end-user access across institutional boundaries Complements existing standards (AACR) This is a must-have reference for museum professionals, visual resources curators, archivists, librarians and anyone who documents cultural objects (including architecture, paintings, sculpture, prints, manuscripts, photographs, visual media, performance art, archaeological sites, and artifacts) and their images.

Koloman Moser, 1868-1918 Koloman Moser, Gerd Pichler, Marian Bisanz-Prakken. 2007 As an illustrator, craftsman, interior designer, and painter, Kolo Moser not only helped to determine the style but also shaped significantly the artistic scene of his time. He was closely linked to the influential artistic institutions of the turn of the last century, as a founding member of the Vienna Secession and a co-founder of the Wiener Werkstatte as well as in his capacity as Professor of the College of Applied Arts in Vienna. His oeuvre is inextricably linked to the content and fortunes of Austrian Art at the end of the Danube Monarchy.

German Master Drawings from the Wolfgang Ratjen Collection, 1580-1900 National Gallery of Art (U.S.), Peter Prange, Hinrich Sieveking, Andrew Robison. 2010 Catalog of an exhibition held at the National Gallery of Art, Washington, D.C., May 16-Nov. 28, 2010.

The Modern Poster Museum of Modern Art (New York, E.U.). 1988

World Guide to Special Libraries Marlies Janson, Helmut Opitz. 2011-12-22 The World Guide to Special Libraries lists about 35,000 libraries world wide categorized by more than 800 key words - including libraries of departments, institutes, hospitals, schools, companies, administrative bodies, foundations, associations and religious communities. It provides complete details of the libraries and their holdings, and alphabetical indexes of subjects and institutions.

Metropolis Berlin Iain Boyd Whyte, David Frisby. 2012-11-27 *Metropolis Berlin: 1880-1940* reconstitutes the built environment of Berlin during the period of its classical modernity using over two hundred contemporary texts, virtually all of which are published in English translation for the first time. They are from the pens of those who created Berlin as one of the world's great cities and those who observed this process: architects, city planners, sociologists, political theorists, historians, cultural critics, novelists, essayists, and journalists. Divided into nineteen sections, each prefaced by an introductory essay, the account unfolds chronologically, with the particular structural concerns of the moment addressed in sequence—be they department stores in 1900, housing in the 1920s, or parade grounds in 1940. *Metropolis Berlin: 1880-1940* not only details the construction of Berlin, but explores homes and workplaces, public spaces, circulation, commerce, and leisure in the German metropolis as seen through the eyes of all social classes, from the humblest inhabitants of the city slums, to the great visionaries of the modern city, and the demented dictator resolved to remodel Berlin as Germania.

Fashioning Jews Leonard Jay Greenspoon. 2013 Proceedings of the twenty-fourth annual symposium of the Klutznick Chair in Jewish Civilization and the Harris Center for Judaic Studies, October 23-24, 2011--p. [i].

Vienna, Art & Design Christian Witt-Döring. 2011 *Vienna: Art and Design: Klimt, Schiele, Hoffmann, Loos* is a stylish and timeless publication that highlights this extraordinary and provocative period when a unique generation of artistic and intellectual geniuses laid the foundations for life in the twentieth century. Beginning in 1897 artists such as Gustav Klimt, Josef Hoffmann, Koloman Moser, Adolf Loos and Egon Schiele transformed Vienna into a dynamic, vibrant metropolis at the forefront of groundbreaking modernism.

Bibliographie D'histoire de L'art .1996

Graphic Design in Germany Jeremy Aynsley. 2000 A sweeping and comprehensive catalogue of the graphic arts in Germany from 1890 through World War II, this handsome oversized volume also deals with the methodology of art as a medium of persuasion.

Spatula Gordon Shrigley. 2004 This title offers a series of essays on the graphic line, which explore the character of line through the disciplines of architecture, science, film theory, poetry, fine art practice and postcolonial studies.

Art Nouveau Postcards Giovanni Fanelli, Ezio Godoli. 1987

The Artistic Revival of the Woodcut in France 1850-1900 Jacquelynn Baas, Richard S. Field, University of Michigan. Museum of Art, Yale University. Art Gallery, Baltimore Museum of Art. 1984

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