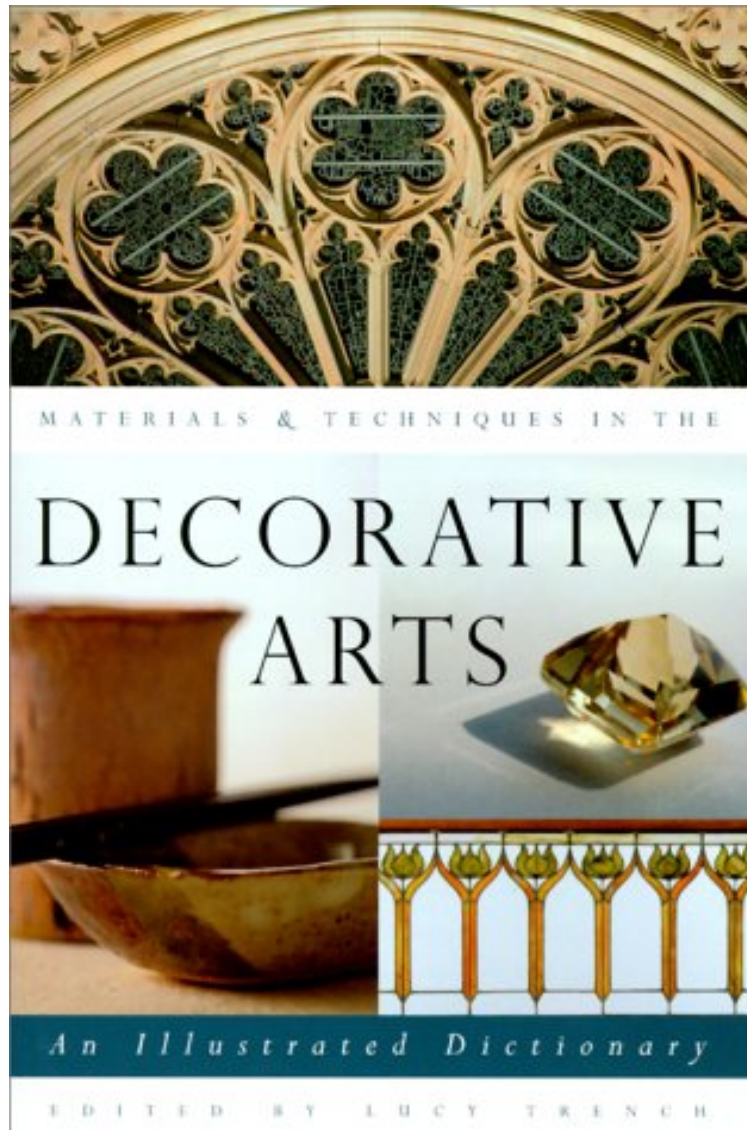


Materials Techniques in the Decorative Arts: An Illustrated Dictionary

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From University Of Chicago Press : Materials Techniques in the Decorative Arts: An Illustrated Dictionary before purchasing it in order to gage whether or not it would be worth my time, and all praised Materials Techniques in the Decorative Arts: An Illustrated Dictionary:

1 of 1 people found the following review helpful. Absolutely disappointed. By Narmina This is absolutely useless

material for those seeking for informative resource in decorative arts overview. Very narrow Definitions are given to primitive subjects such as "cement" or "brick" for ex, and throughout a very primitive and short texts. Pictures given are all blackwhite so you wont feel or see properly the thing referred to. 2 of 2 people found the following review helpful. Must-have for Decorative Arts students and Museum Professionals By Penny Swears This book is a must-have students in the Decorative Arts and museum professionals. It provides succinct and clear definitions to any and all materials and techniques. Unlike so much information today, lots of decorative arts vocabulary is not well-defined on the internet so it can be frustrating to come to a word and not have a ready means of defining it. Having now used the book for reference for a semester, I have yet to find a definition that it does not contain. It is especially thorough for ceramics and textiles. I only wish that there could be more illustrations. Of course, it is not possible that every entry be illustrated but photos or drawings for some of the definitions would be very helpful. For example, "patchwork" is defined as "a group of embroidery techniques that employ pieces of fabric cut out and shaped in such a way that, when sewn together, they form a complete, and usually regularly patterned, flat cloth." It may be difficult for someone to visualize "patchwork" with such a definition without a visual aid. It is still a wonderful reference though. This book is especially helpful when paired with The Penguin Dictionary of Decorative Arts by John Fleming 0 of 0 people found the following review helpful. Five Stars By Carrie Greif great book !!

In our industrialized society, it is often difficult to imagine how the objects around us are made. How, for example, are triple spirals put into the stem of a wine glass or table tops inlaid with whole landscapes of semi-precious stones? This unique dictionary is devoted to the fascinating materials and techniques used in the decorative arts. Materials range from the exotic to the most basic, from rare stones found only in the mountains of Badakshan, unsavory animal products, and the ground bodies of South American insects to ones as common as sand, clay, and lime. Compiled by a team of experts, each with an intimate knowledge of his or her subject, the entries are written in clear, accessible language and supplemented by numerous photographs and drawings. Each core material (glass, ceramics, textiles, paper, plastics, leather, metal, stone, wood, and paint) is covered from its raw state through any processing or preparation to various craft stages and finally, to any surface finishing. Traditionally, the kind of information found in these pages has been passed on from craftsman to craftsman or confined to highly specialized books, and even common terms are often misunderstood. This dictionary makes the subject accessible to all from art and architectural historians, curators, collectors, restoration specialists, artists, and museum staff to decorators, aficionados, and those who enjoy watching Antiques Roadshow. In short, this book is for all those who are intrigued by the materials and techniques used to create the beautiful objects that surround us.

From Booklist In her introduction, editor Trench clearly states that "this dictionary focuses upon the materials and techniques used in the decorative arts." She admits that not everyone agrees as to what makes up the field of decorative arts, so the contributors adopted the criteria that the "objects or forms of decorations . . . have a practical purpose but are also prized for their beauty and craftsmanship." Photography has not been included because it does not always fit those criteria; graphic arts are included (although in limited detail) because of their importance in design and books illustration. Folk arts such as rosemaling are excluded. Seven major core materials (Ceramics, Glass, Metals, Paper, Stone, Textiles, and Wood), as well as many minor ones (such as Enamel, Ivory, Lacquer, Leather, and Shell), are defined from their raw state through various stages and processes to their final products. Although the emphasis is upon Western media, attention is given to materials like jade and lacquer, which have been associated with the Orient but are prized in the West. Examples of other entries include Intaglio, Ironstone china, Kiln, Marquetry, and Stonecarving tools. The contributors are drawn from several disciplines and include scientists, conservators, and an art historian. The entries vary in length from a single sentence to several pages. Cross-references appear within entries in capital letters. There are also see references for some terms, directing the user to the preferred terminology. Measurements are given in metric rather than English units. Most of the many illustrations are black-and-white photographs of objects or craftspeople demonstrating a technique. Some of the illustrations have been taken from Diderot's eighteenth-century Encyclopedie because, as Trench explains in the introduction, "the clarity, elegance and precision of his plates are unsurpassed by any modern photograph or computer drawing." There are eight colored plates reproducing objects in different media or materials, from carved gems to block-print cottons. Although one of the photographs is of a detail of a leaded glass shade by Tiffany Studios, there are no entries for Louis Tiffany or his design firm. Some individuals do appear, such as Leo Baekeland (the inventor of Bakelite), but only in relation to the entry for a material or process. A bibliography follows the dictionary entries and includes general works as well as books arranged by materials, such as amber, ceramics, leather, metals, and paint. With its specialized subject coverage, this book will be valuable in academic and large public libraries. RBB Copyright American Library Association. All rights reserved From the Inside Flap In our industrialized society, it is often difficult to imagine how the objects around us are made. How, for example, are triple spirals put into the stem of a wine glass or table tops inlaid with whole landscapes of semi-precious stones? This unique dictionary is devoted to the fascinating materials and techniques used in the decorative arts. Materials range from the exotic to the most basic, from rare stones found only in the mountains

of Badakshan, unsavory animal products, and the ground bodies of South American insects to ones as common as sand, clay, and lime. Compiled by a team of experts, each with an intimate knowledge of his or her subject, the entries are written in clear, accessible language and supplemented by numerous photographs and drawings. Each core material (glass, ceramics, textiles, paper, plastics, leather, metal, stone, wood, and paint) is covered from its raw state through any processing or preparation to various craft stages and finally, to any surface finishing. Traditionally, the kind of information found in these pages has been passed on from craftsman to craftsman or confined to highly specialized books, and even common terms are often misunderstood. This dictionary makes the subject accessible to all from art and architectural historians, curators, collectors, restoration specialists, artists, and museum staff to decorators, aficionados, and those who enjoy watching Antiques Roadshow. In short, this book is for all those who are intrigued by the materials and techniques used to create the beautiful objects that surround us.