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Decorative Arts 1900s & 1910s (Varia)



Synopsis

Taschen's Decorative Art series, whose six installments now span the 20th century up through the 1970s, carefully reproduces the best of Studio Magazine's Decorative Art yearbook. Published annually from 1906 until 1980, the yearbook was dedicated to the latest currents in architecture, interiors, furniture, lighting, glassware, textiles, metalware, and ceramics. Since the publication went out of print, the now hard-to-find yearbooks have become highly prized by collectors and dealers. So how can the rest of us have a look? Taschen, of course! Preserving the yearbooks' original page layouts, Taschen's new Decorative Art books bring you an authentic experience of each decade's design trends and styles. Collect them all! Out with the old and in with the new... Decorative Art 1900s & 1910's highlights the exciting period that marked the aesthetic transition from the Victorian Era to the Modern Age. Concepts of simplicity, utility and beauty ushered out the heavy ornamentation of High Victorian style. Beginning in 1906, the Decorative Art yearbook's first year of publication, Taschen's look at interior design from the first two decades of the 20th century gives us a look at the avant-garde work of designers such as Charles Rennie Mackintosh, Charles Voysey, and Mackay Hugh Baillie Scott. From Britain to Austria to the Americas, the Decorative Art yearbook served as a communicator of styles and ideas as the "New Art" movement began its rise. This crucial period was not only documented in the yearbooks, but promoted and affected by them as well. This was a time when "modern" was truly a new concept, one that many designers had to fight for; the evolution of styles and ideas moved at a fast pace, punctuated dramatically by the First World War, whose effects on society and architecture were vast. This volume faithfully reproduces the best examples from the yearbooks of the 1900s and 1910s, bringing you an excellent guide through the founding years of Modernism in decorative art.

Book Information

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Customer Reviews

Excellent source book on all decorative arts and design aspects of this period. A wonderful resource for and student of this period.

TASCHEN's Decorative Art series spans the 20th century through the 1970s and carefully reproduces the best of Studio Magazine's Decorative Art yearbooks. Published annually from 1906 until 1980, the yearbook was dedicated to the latest currents in architecture, interiors, furniture, lighting, glassware, textiles, metalware, and ceramics, and remained on the cutting edge throughout its nearly eight-decade run. Since going out of print, the now hard-to-find yearbooks have been highly prized by collectors and dealers. Preserving the yearbooks' original page layouts, TASCHEN's Decorative Art books bring you an authentic experience of each decade's design trends and styles. The now complete six-volume set is an essential addition to the comprehensive design library and the devoted collector will want them all. Decorative Art 1900 ~ 1910s - This volume highlights the aesthetic transition from the Victorian era to the modern age at a time when 'modern' was a genuinely new concept. Eschewing designs that displayed excessive ornamentation, this era of Decorative Art yearbooks showcased the work of progressive designers like Charles Rennie Mackintosh, Charles Voysey, Josef Hoffmann and the Wiener Werkstätte.

The remark that this book "traces this aesthetic revolution..and is a compelling guide through the founding years of Modernism" rings false after even a cursory examination. Frank Lloyd Wright, one of the great architectural geniuses of the period, is represented by a chair. Grueby Faience is given a reproduction, but Greene & Greene and Bernard Maybeck are not mentioned. Several of Otto Wagner's students are represented, but he does not appear. Gaudi and Horta cannot be found. Josef Hoffmann, the great genius of Secessionism, is poorly represented and two of his most famous chairs are attributed to Kammerer. Tiffany appears to be a minor window designer. Etc. One suspects that the authors saved photos in a shoebox and threw this series together. This is a great idea that is unfortunately very slovenly assembled and ultimately serves to distort and flatten this inventive and extravagant period of architecture and art. Taschen and his authors should be

ashamed of this endeavor.

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