

A MANUAL OF HISTORIC
ORNAMENT, TREATING
UPON THE EVOLUTION,
TRADITION, AND
DEVELOPMENT OF
ARCHITECTURE & THE
APPLIED ARTS:

Richard Glazier



Manual Of Historic Ornament Treating Upon The Evolution Tradition And Dev

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Manual Of Historic Ornament Treating Upon The Evolution Tradition And Dev:

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and purity of spring are also intimately associated with the life and the ornament of the people. It is this literal treatment of natural types, the marvellous technique and especially the significance of the forms chosen that constitutes the charm of the earlier Japanese art. It is singular that the materials used by the Japanese should be of little intrinsic value. Having no jewellery they use little of the precious metals; iron, bronze, enamels, clay, wood and lac being the chief materials utilized in the decorative arts of Japan. Bronze is one of the earliest materials used in the arts of Japan and their large statue of Buddha at Kamakura, cast in A.D. 748, rests upon a lotus flower with fifty-six petals, 10 ft by 6 ft, and the height from base to top of figure is 63 ft. Pottery made but little development until the 13th century when a coloured earthenware having but little decoration was produced at Seto in Owari and it was not until 1513 that porcelain was introduced from China into Arita by Shondzui and at the commencement of the 17th century a fine porcelain decorated with birds and flowers in blue, red and gold, now known as Old Japan or Old Hizen, was produced. Kioto, Seto and Arita were also noted for the production of a fine blue and white porcelain. Cloisonné enamels introduced in the 17th century reached a high degree of technical excellence but never quite reached the beauty, purity and harmony of colour that characterized the old Chinese cloisonné. Lacquer of which some fine examples are reputed to

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A Manual of Historic Ornament 1899 Richard Glazier,2016-11-24 Originally published in 1899 EXCERPT FROM A MANUAL OF HISTORIC ORNAMENT THIS manual has been prepared with the three fold object of giving an elementary knowledge of Architecture and Historic Ornament of awakening a responsive and sympathetic feeling for the many beautiful and interesting remains of ancient and medi val civilization and lastly of directing the attention of students and craftsmen to the beauty suggestiveness and vitality of the Industrial Arts of the past and their intimate relation to the social and religious life of the people The advantages to be derived by students and craftsmen from such a study are manifold for by a careful study of these arts we may see the capabilities and limitations of material the appropriateness and application of ornament the continuity of line and form yet with a marked diversity of enrichment and treatment the interest and significance of detail and the customs myths and traditions of the past with their continuity of thought and expression The illustrations which have been chosen expressly for this work are typical examples of each period or style and are produced in line as being the method best suited to the requirements of students giving definition emphasis and the constructive qualities of design rather than pictorial effect In the appendix will be found a list of text books and works of reference which may be studied with considerable advantage by students desiring further information upon this important subject

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