

VICTORIAN PATTERNS AND DESIGNS

—for Artists and Designers —

EDITED BY CAROL BELANGER GRAFTON

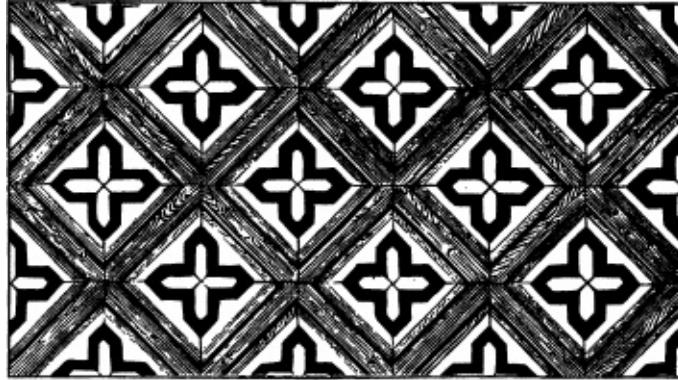
VICTORIAN

PATTERNS AND DESIGNS

— *for Artists and Designers* —

SELECTED AND ARRANGED BY

Carol Belanger Grafton



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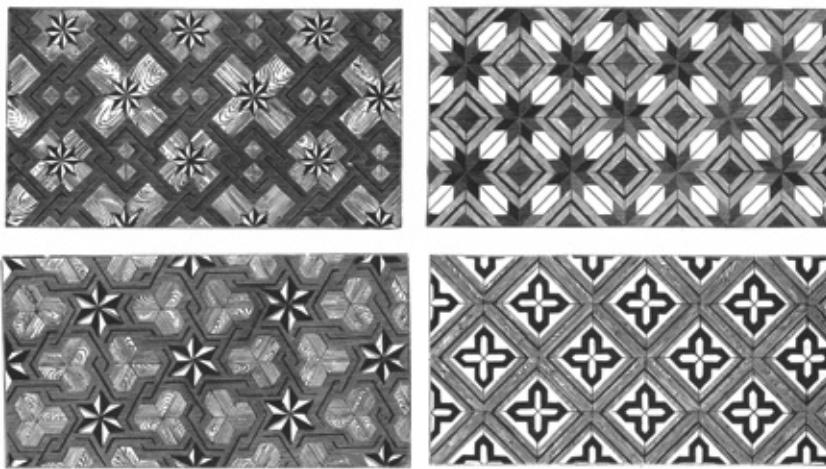
Publisher's Note

The 153 designs in this volume were selected from a variety of periodicals, books and catalogs from England, France, Germany and America, including the *Album de l'ornemaniste*, *L'Art pour tous*, *Formenschatz*, *Decorative Vorbilder*, *The Studio*, *Art-Journal*, *Decoration and the Art-Journal Illustrated Catalogue*, most of them dating from the second half of the nineteenth century. Among other things, they reproduced designs from or for fabric, carpets, mosaics, lace, tapestries, metalwork, manuscripts, ceramics, stained glass, architectural details, paintings and much else.

This was an era when ornamentation—in striking contrast to social mores—burst all bounds, often surpassing in its own way even the excesses of the eighteenth-century Rococo. Notably eclectic in its inspiration, design in these years drew on several traditions. The most important sources were the native historical legacies of European and English culture; the Middle Ages, the Renaissance and the Baroque era were constantly evoked. But Middle and Far Eastern traditions—Islamic, Persian, Chinese and Japanese—were constantly mined as well. All of these inspired imitation, and some of the patterns in this volume are undoubtedly contemporary works based on exotic or much older models, in the spirit of William Morris. Floriation and foliation are the predominant motifs, though abstract figuration is also common, especially that derived from Islamic art.

The designers of the time put plates such as these to good use, freely applying the patterns to materials and surfaces unrelated to those on which they had originally appeared. The market for their talents was enormous, since in well-appointed homes of the period almost every visible surface might be covered with ornament. The timeless beauty of these designs has not ceased to entrance the eye, and artists and designers of the present day will find this collection a worthy and useful addition to Dover's extensive library of nineteenth-century design.













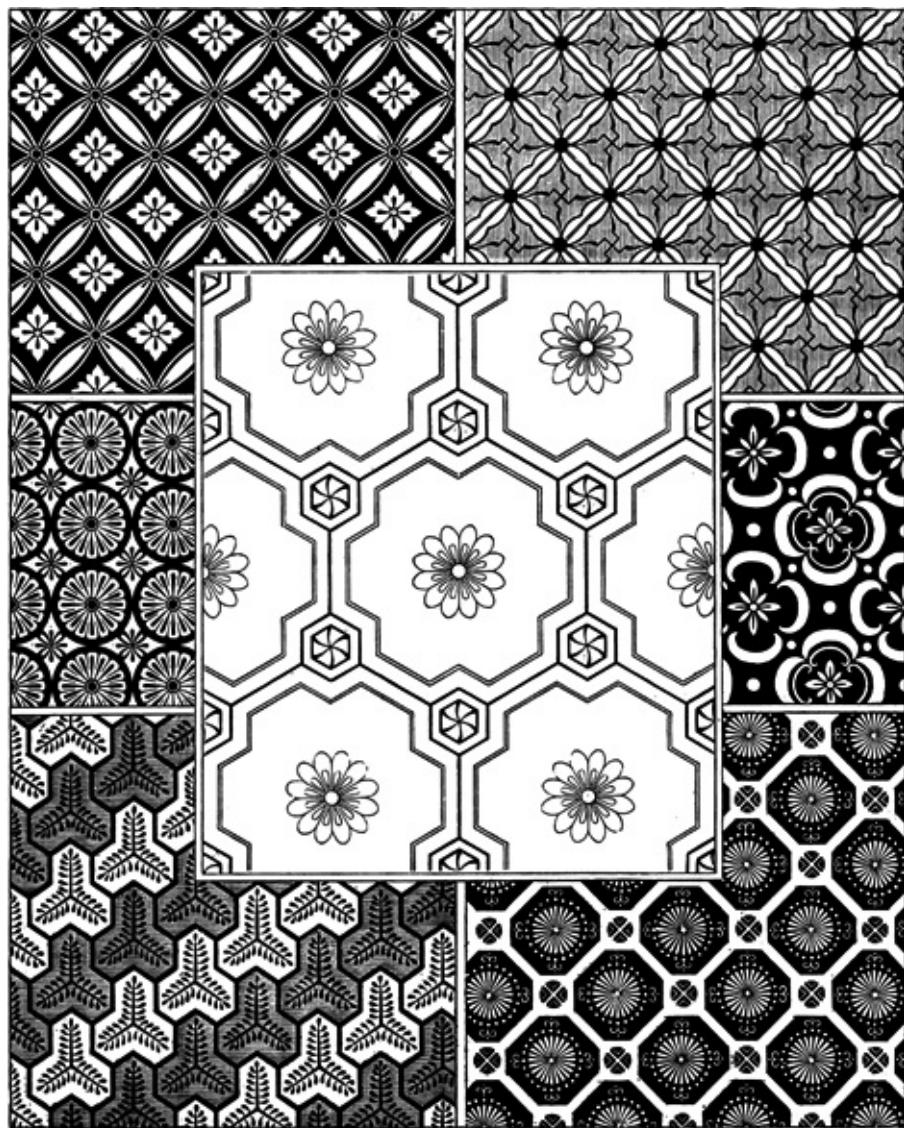












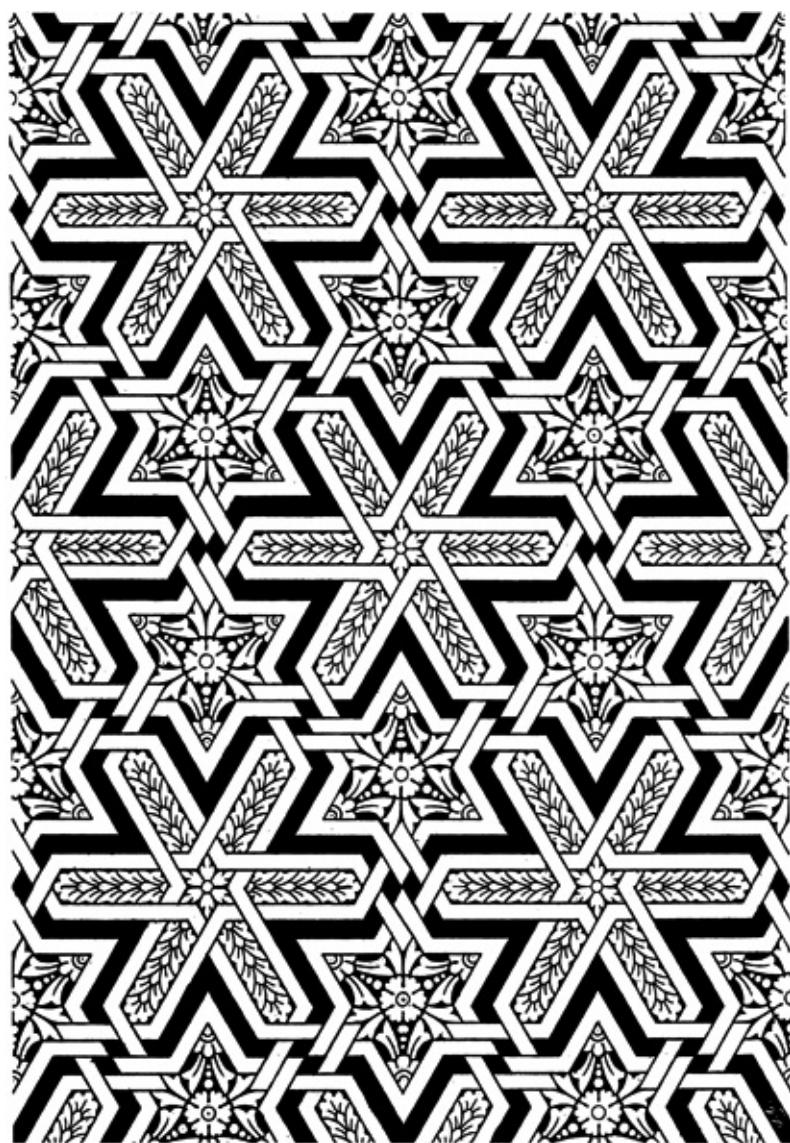


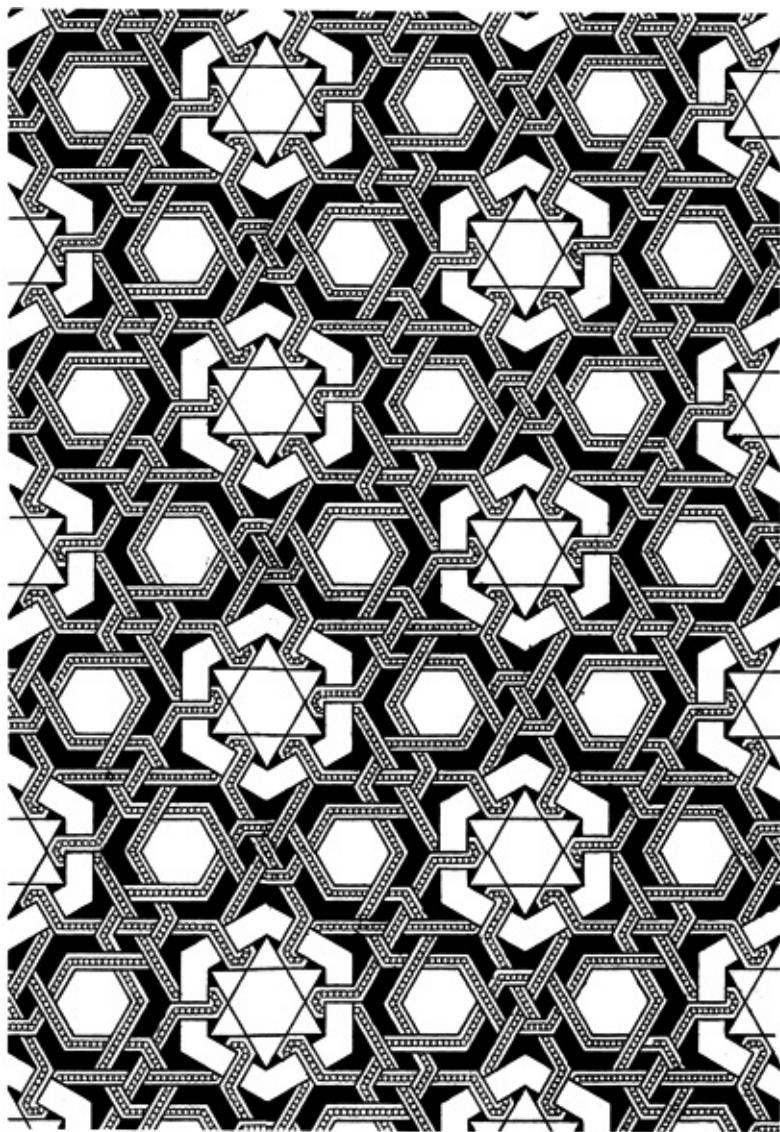


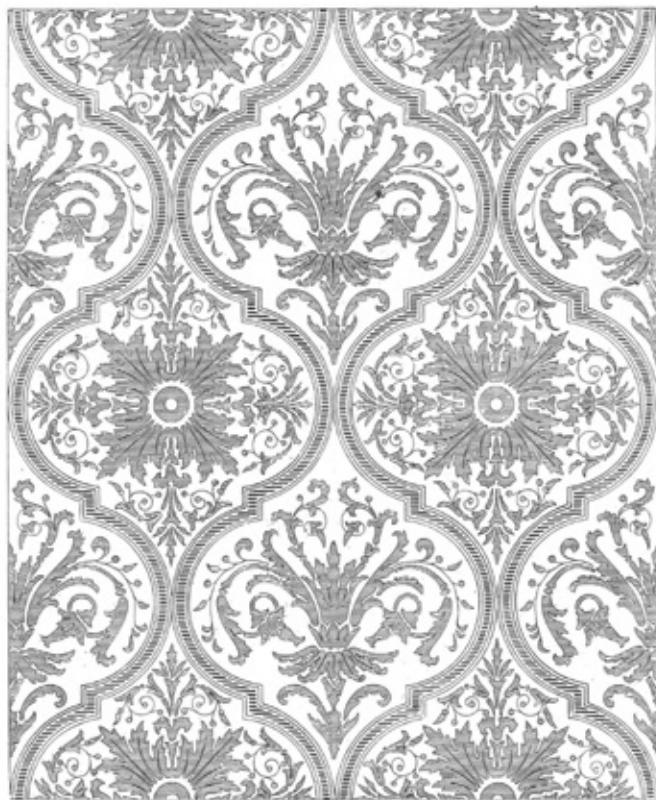




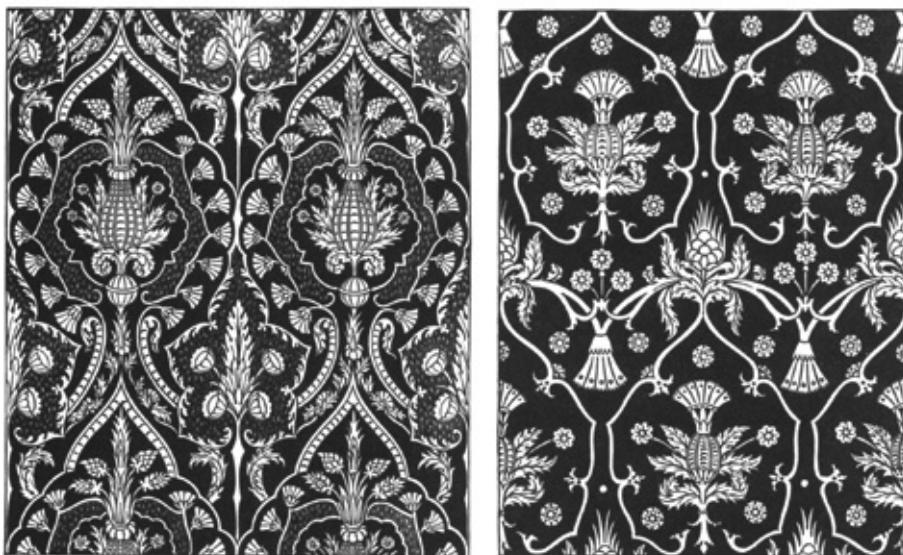








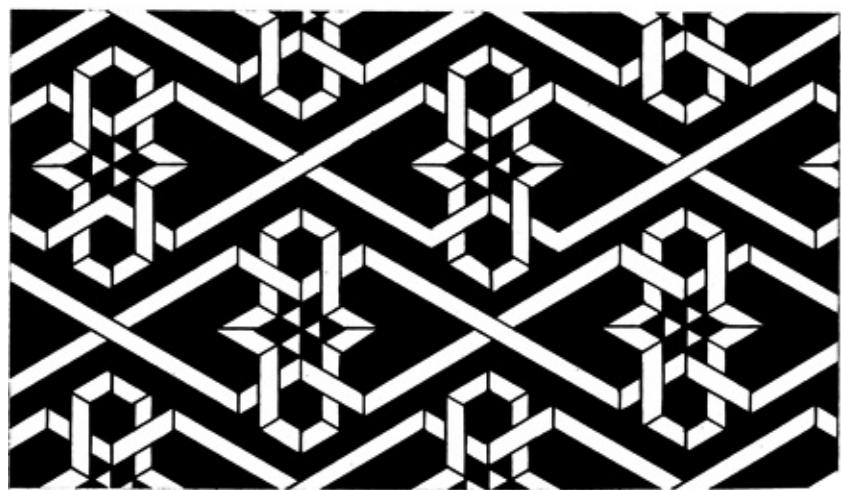












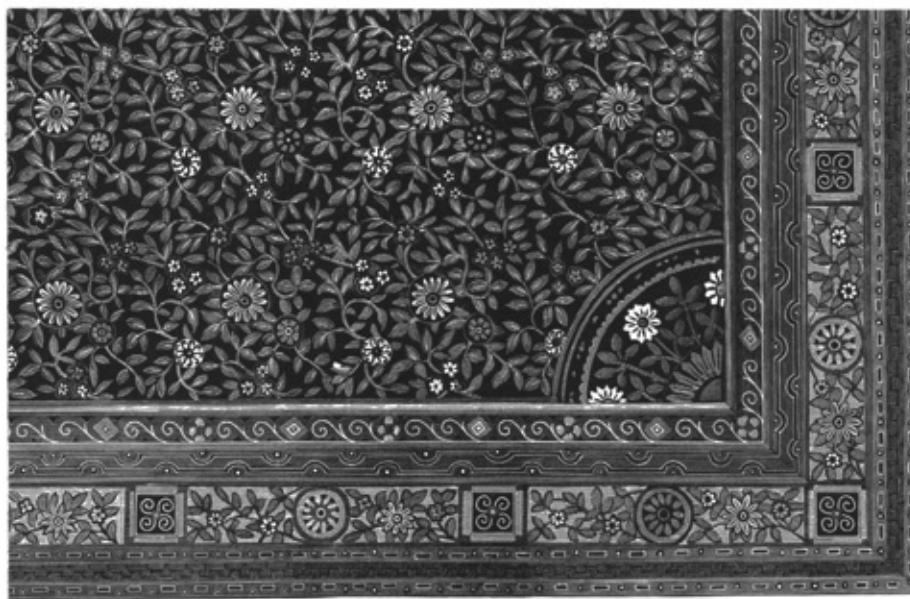




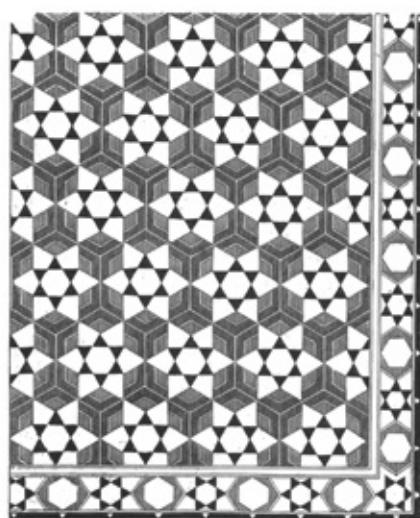














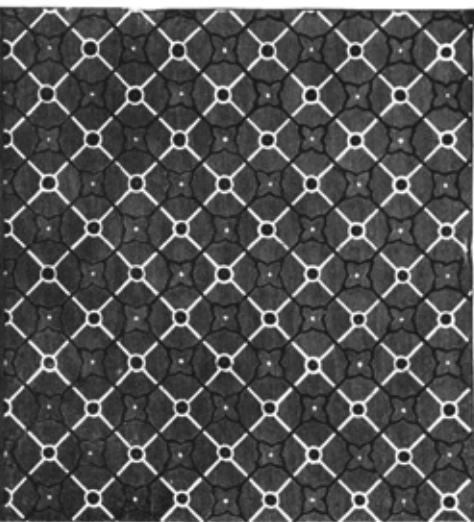
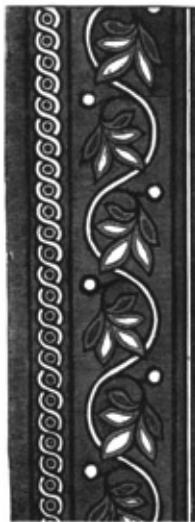
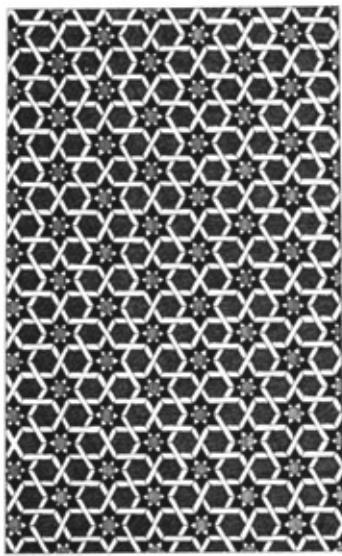










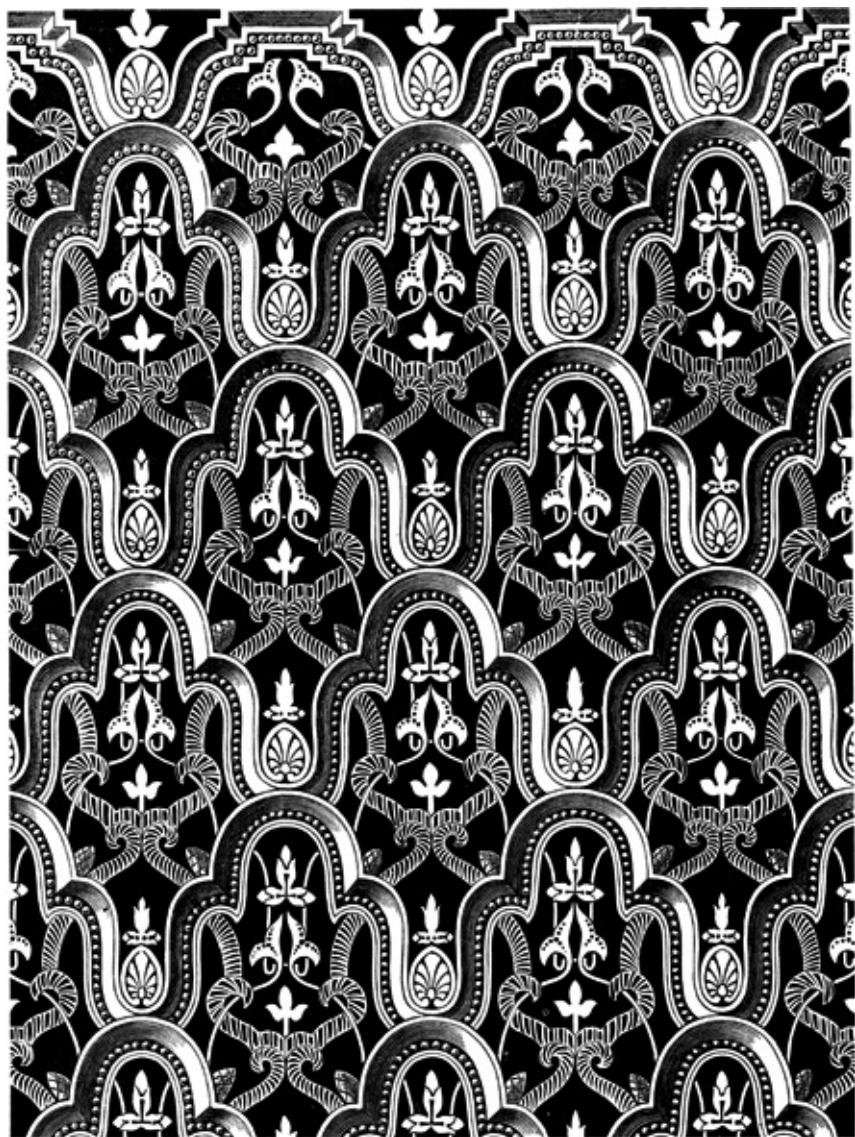




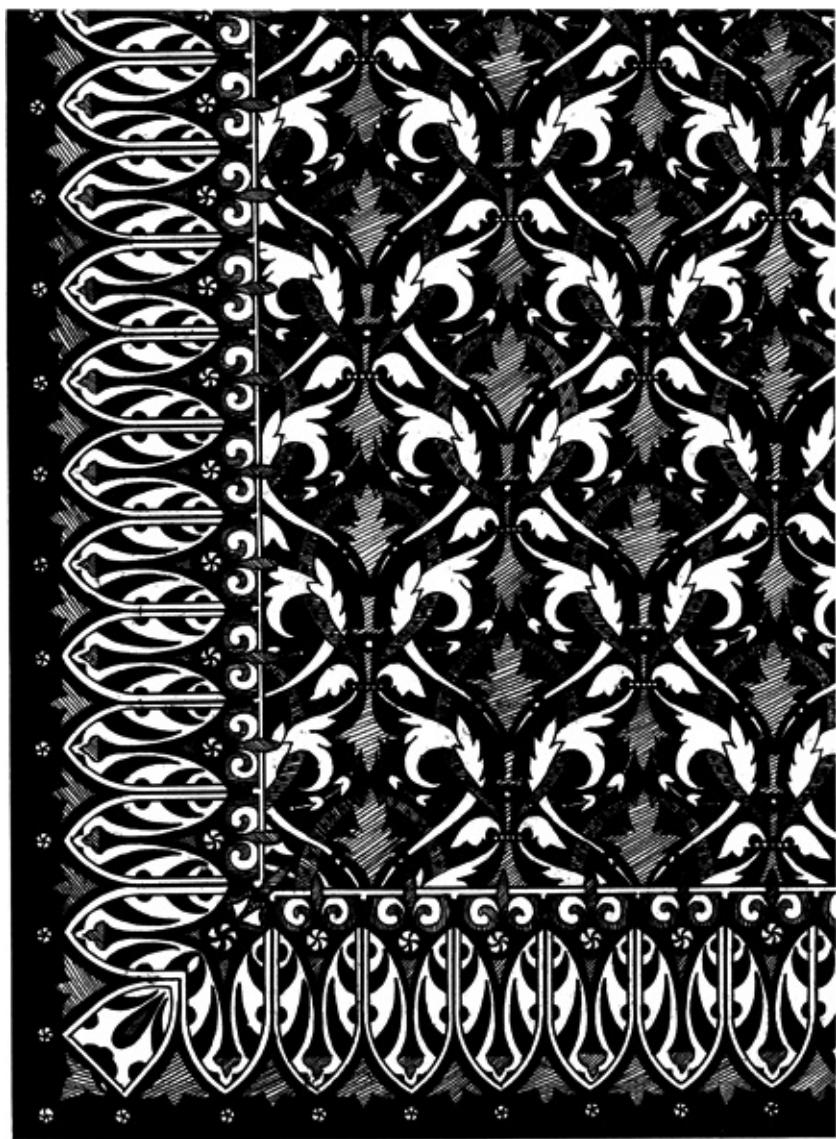


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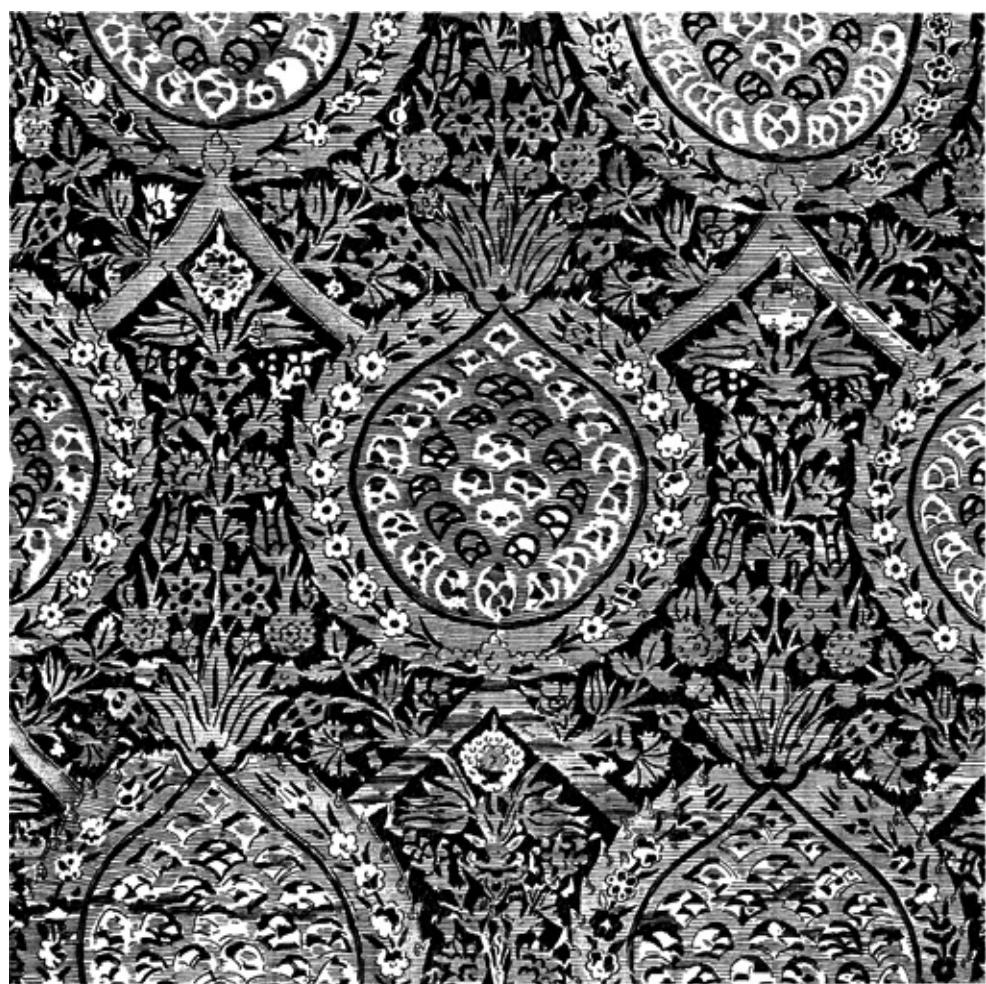
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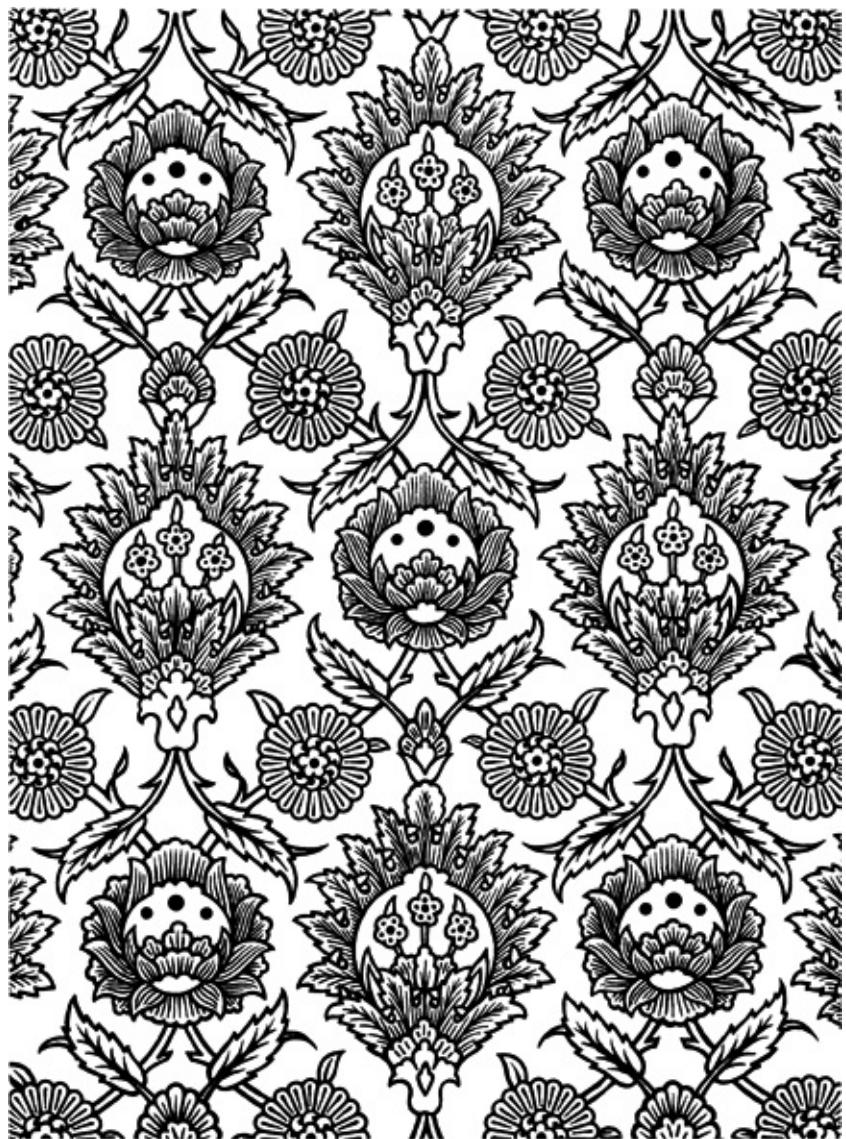


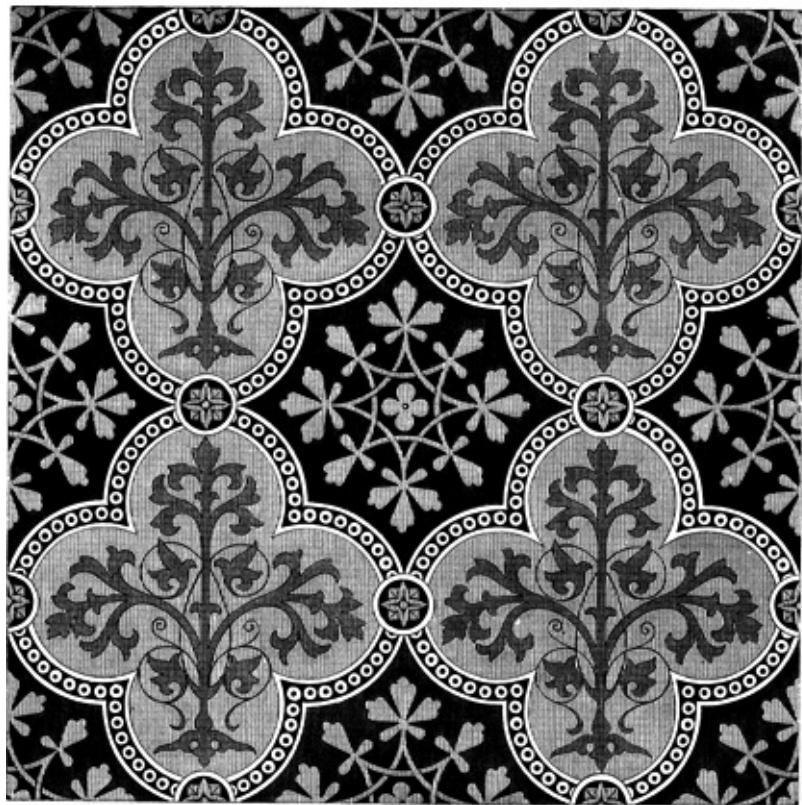














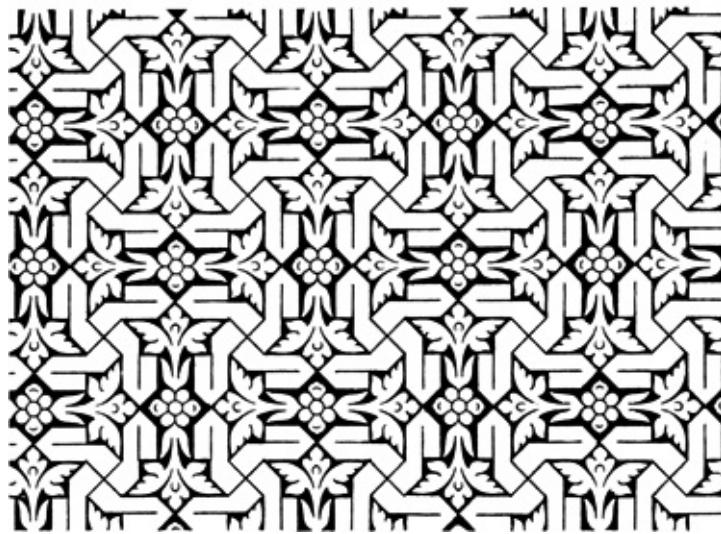
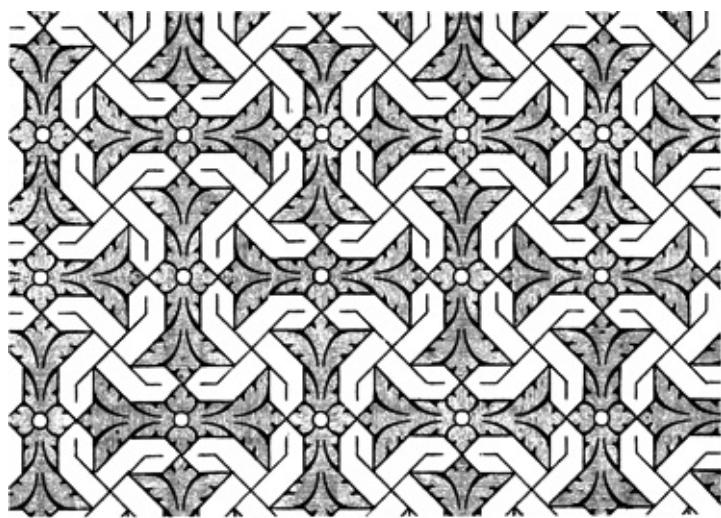


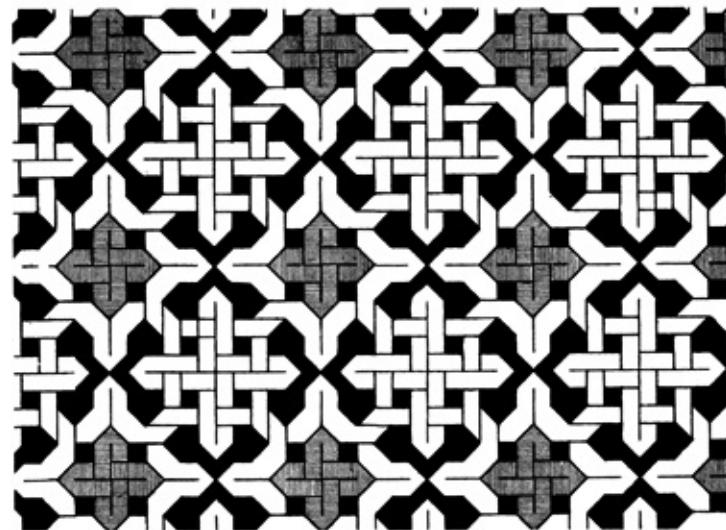
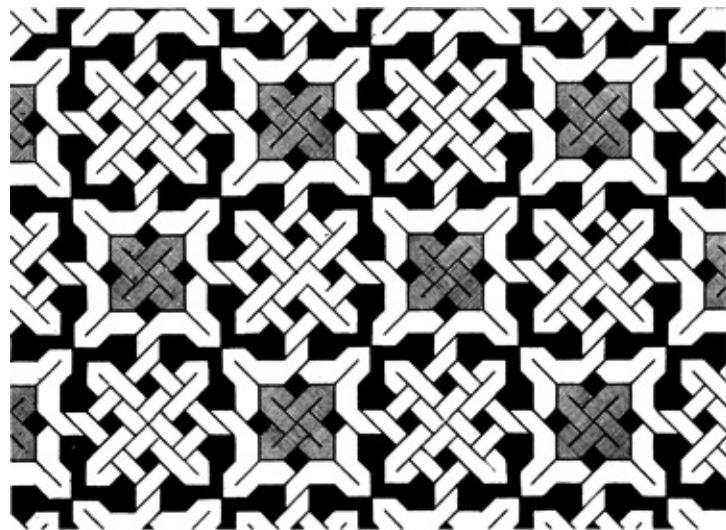






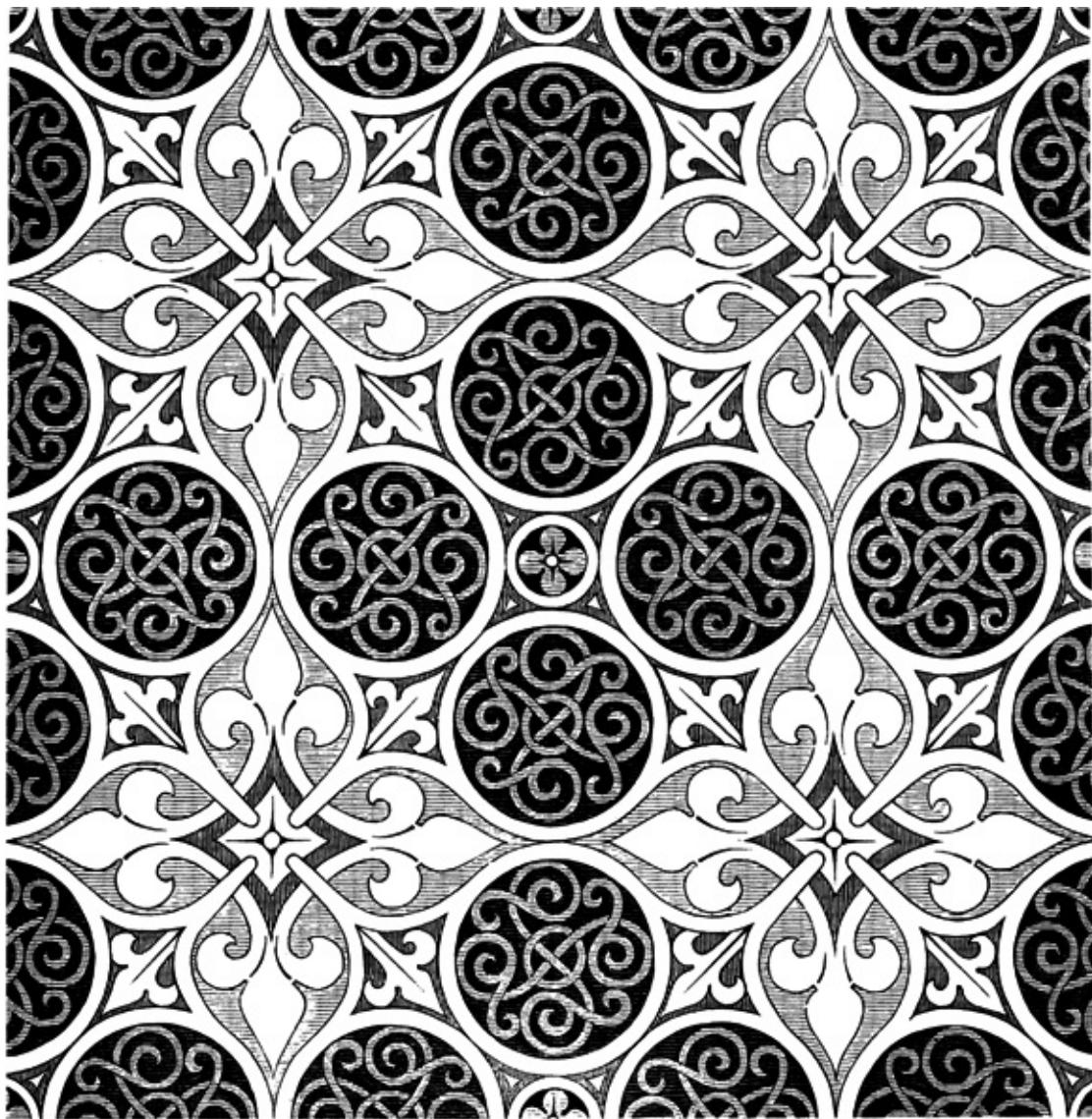




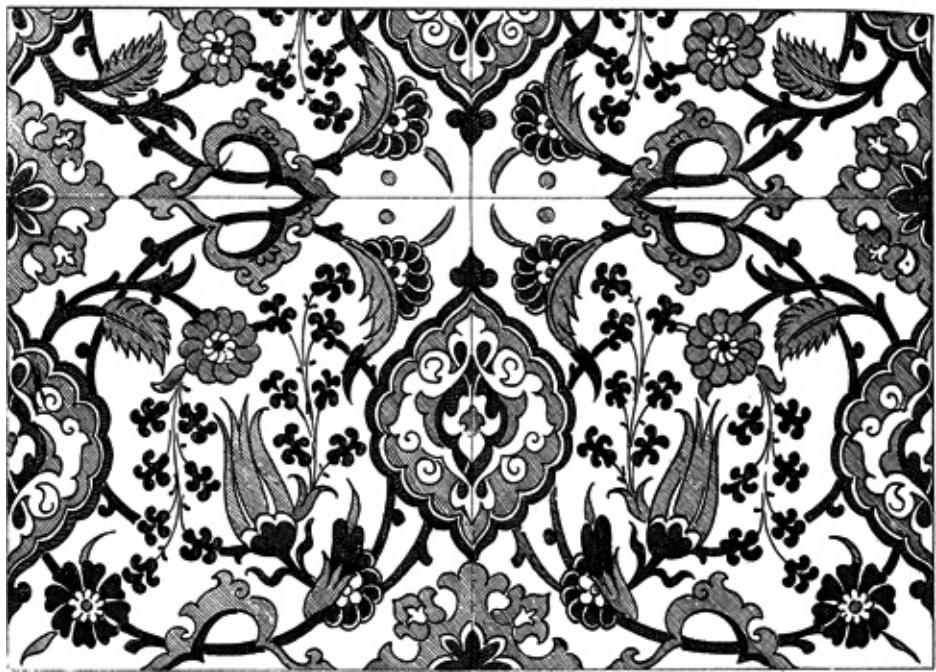






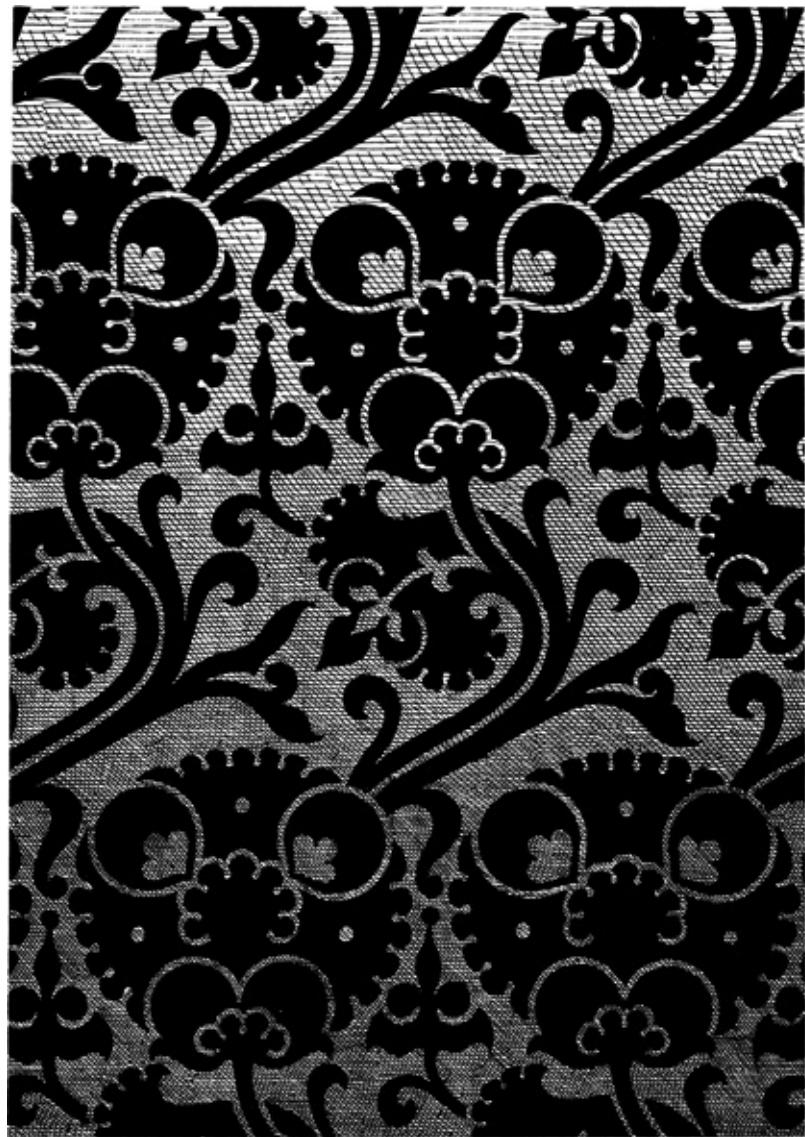










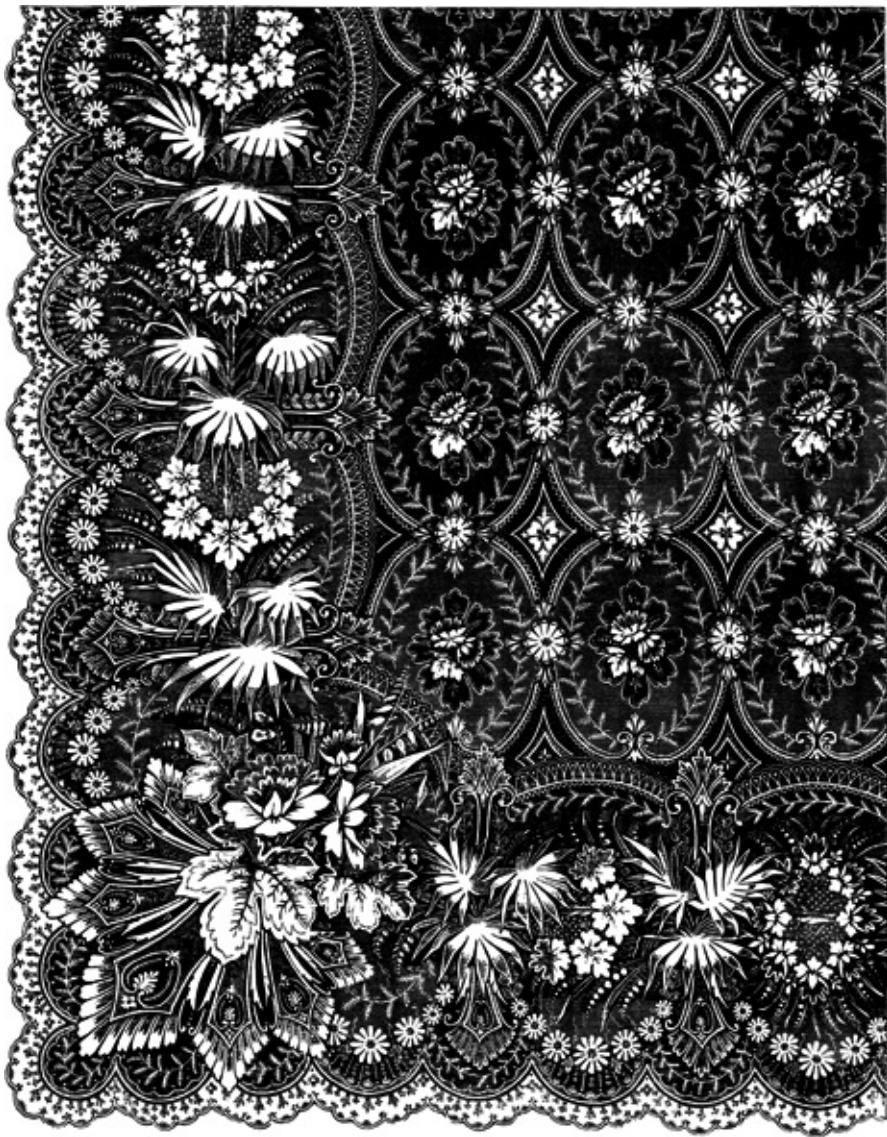














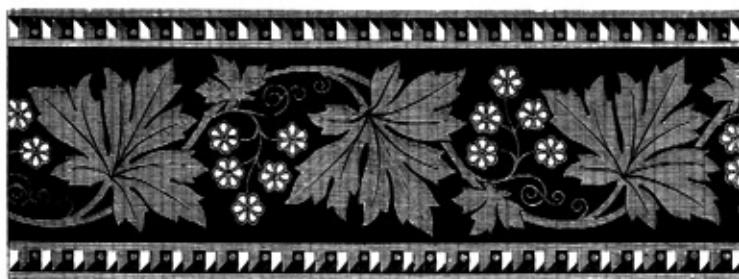










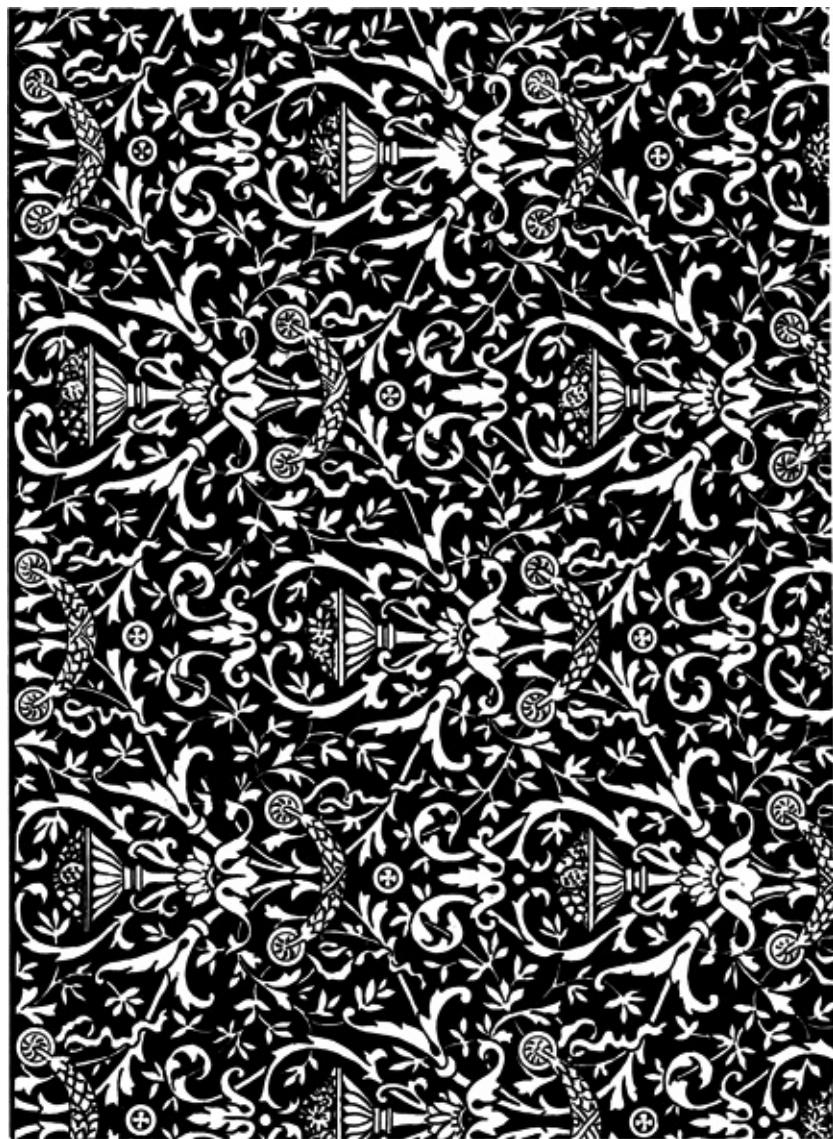












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