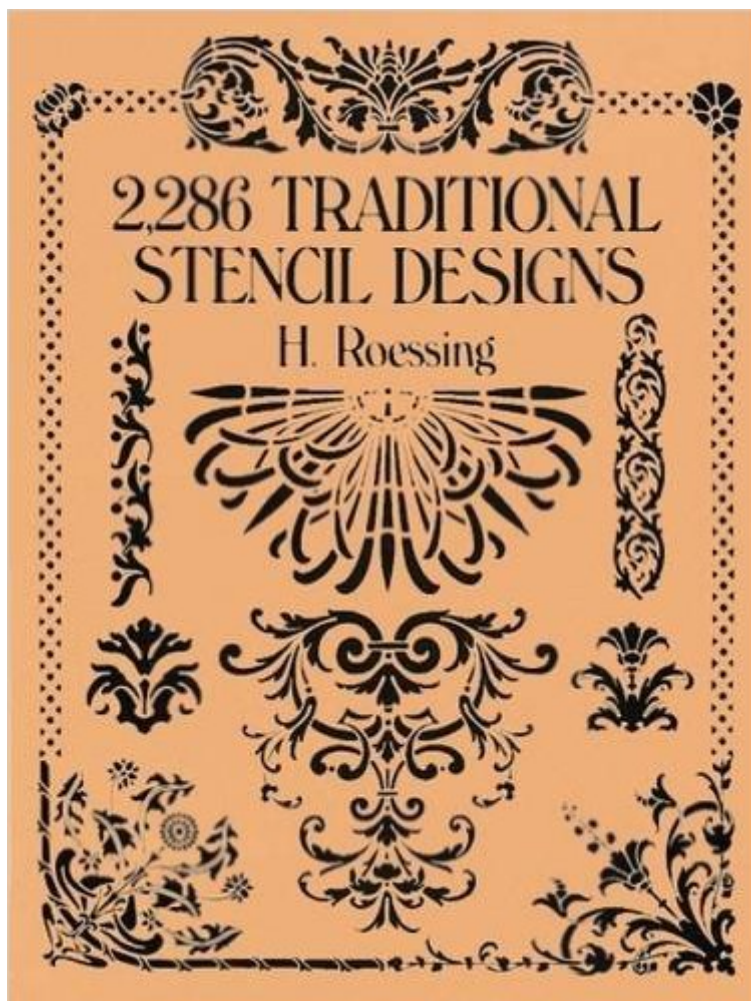


The book was found

2,286 Traditional Stencil Designs (Dover Pictorial Archive)



Synopsis

Before the widespread development of modern interior decoration, builders and homeowners often relied on commercially available stencils to decorate ceilings and walls of houses and other structures. This volume reproduces two rare catalogs of such stencils, manufactured ca. 1918 and ca. 1920 by H. Roessing of Chicago. Over 2,200 stencil designs include an enormous variety of attractive and boldly printed images: ornamental borders, corners and frames with intricate floral and foliate patterns, architectural ornaments and design elements, religious symbols and figures, numerous animals (horses, lions, birds, etc.), mosaics, landscapes, and much more. Meticulously reprinted from original catalogs in the collection of The Athenaeum of Philadelphia, these masterfully executed designs are an important source of copyright-free material invaluable for artists, illustrators, and craftspeople working with textiles, wallpaper, and other decorative products. Moreover, these ornamental motifs provide an invaluable record of American decorative tastes in the early years of the twentieth century.

Book Information

Series: Dover Pictorial Archive

Paperback: 128 pages

Publisher: Dover Publications; Dover Edition edition (September 10, 1991)

Language: English

ISBN-10: 0486268454

ISBN-13: 978-0486268453

Product Dimensions: 0.2 x 9.5 x 12.2 inches

Shipping Weight: 15.5 ounces (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars Â Â See all reviews Â (66 customer reviews)

Best Sellers Rank: #84,694 in Books (See Top 100 in Books) #8 in Â Books > Arts & Photography > Graphic Design > Clip Art #11 in Â Books > Crafts, Hobbies & Home > Crafts & Hobbies > Papercrafts, Stamping & Stenciling > Stenciling #216 in Â Books > Arts & Photography > Decorative Arts & Design > Decorative Arts

Customer Reviews

This book has many beautiful stencil designs and is a good resource book for the professional stenciler. The designs are all copy right free. The only complaint I have is that some of the designs are printed very small and it can be quite difficult to enlarge it to the right size. Also some of the designs can be a little difficult for a beginner to cut themselves. This book is more suited for a

professional or someone very experience in cutting their own stencils.

2289 Traditional Stencil Designs is the reprinting of two catalogues (circa 1918 & 1920) from "Excelsior" Fresco Stencils. It is a rich resource of ornamental motifs providing an invaluable record of American decorative tastes during the first quarter of the 20th Century. Restoration and Renovation enthusiasts will find some of the anonymous English and American inspired designs representative of the Aesthetic Movement and Early Arts and Crafts Movement useful for their projects. Lyrical and expressive motifs abound, along with French inspired friezes, Neo Classical laurel wreaths, architectural elements, festoons, medallions, rosettes, drops, cartouches, damask designs, and classic acanthus, egg and dart, and anthemion variations. The professional will delight in using document colorways to great affect. Subtle elegance of tone on tone designs produced from the 1880's to the turn of the century by Wm. Morris' original wood blocks are there for the masterly to emulate. These stencil designs are not for the faint of heart. They are small and do not have instructions. Many suites of companion designs offering wall, ceiling, and frieze groupings abound, but only for the practiced eye to locate. There are no arrows pointing the way. This book may be utilized to it's best advantage by professional artists, designers, and experienced stencilers who possess both a projector and a knowledge of document design. However, one needn't be a Renzo Mongiardino to produce a satisfying result. I was slow to warm to the book due to what I feel are a good many "dated" and clumsy designs that no wizard could dazzle. If only 25% of 2286 designs are of use to me, I'm content. I now own two copies. One for the projector, and one for the resource library. The cover art typifies the best of the book's content. It is not a fluke or teaser cover. Those finding this style of motif to their liking, will also enjoy the book's content.

This book is chock full of great Victorian design. It has cartouches (ornamental borders), patterns, single filligree elements, and the best part is that they are all royalty free. You will need to scan the elements and clean them up a bit, but this book is a fantastic resource for the "flourish" trend that is going on in graphic design right now. Highly recommended.

I know that people have been complaining about how some of the stencils are too small and become unclear when blown up. They have a few other issues, too. Here's the thing: the book has over 2,000 great stencils that are perfectly legible. I'm an illustrator, woodworker, and paper crafter. I am simply delighted at the various choices of stencil. Plus, the book is very inspiring in terms of providing a jumping off point to make up my own. I simply love it.

I've been an amateur stenciler for 40+ years--collecting how-to and pattern books, all along. At this point, our basement holds BOXES of these books--but I'd count this one in my Top 3 (regularly using it, now, for the past 14 years). If there were only one design that you could apply from this book, it would still be cost-effective. But there are hundreds! . . . late-Victorian, Arts & Crafts, Art Nouveau. Borders, all-over patterns, medallions. Some of the stencils are simple--others, astonishingly complex (they must have been industrially manufactured, back in the day). A great many display very small, it's true. But I recognized one design, for example--printed half the size of my thumb--as being the same motif as in our living-room carpet. I was still able to photo-enlarge it to make a multi-layered, foot-wide border, matching the carpet's colors. As historic document, as inspiration . . . as a pattern book for your own projects: a big thumbs-up!

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