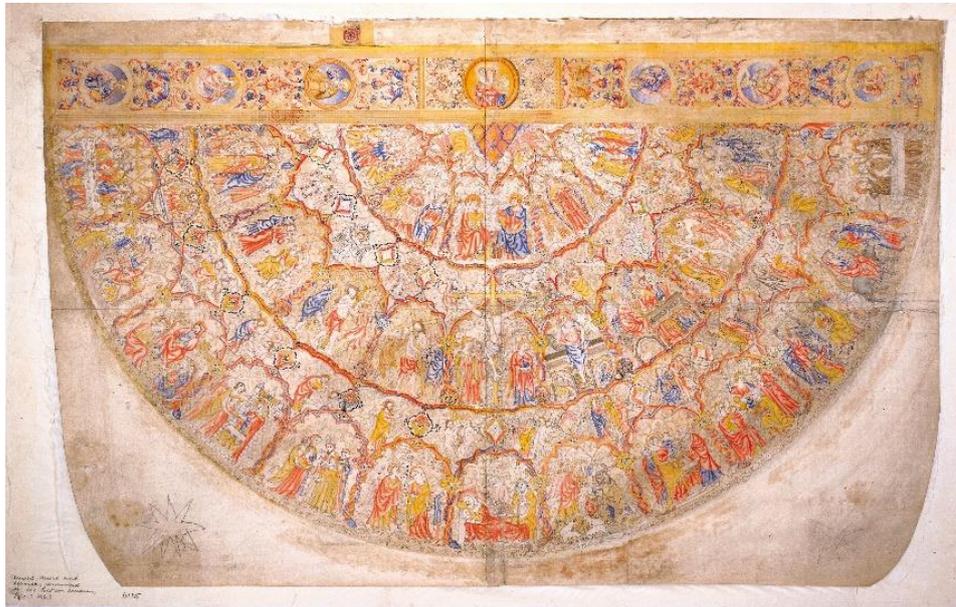


Art History curso n. 711061004 (*Artes Decorativas*)
Lisbon, Univ. Nova, Fall Term 2021

History and Theory of the Ornament, the Decorative and Applied Arts

Prof. Sabina de Cavi
scavi@fcs.unl.pt; sabinadecavi@gmail.com



This course sets to understand the status, meaning, classification and artistic techniques of the Decorative Arts from ca. 1400 to the English Industrial Revolution (1760). The theory and classification of ornament and ornamental drawing, as well as the present status of the decorative arts in the museum world will be a focal point of our discussion.

In the first half of the course (6 weeks September-October) we will dwell with the theory, terminology, and historiography of the Minor/Decorative/Applied Arts. We will understand their classification (bi or tri-dimensional art) and their positioning in the canonic hierarchy of the arts. This will imply considering their planning process through the practice of geometrical/linear drawing as opposed to figurative and architectural drawing. Theorizing on linear/geometric drawing as the pre-history of modern *Design*, we will bridge the past with the present. We will also push students to think and elaborate their own ideas about handmaking, artisanship and pre-industrial production as opposed to industrial and mass-produced consumption art objects.

The second half of the course (6 weeks November-January) will be dedicated to the classification of the decorative arts based on raw art materials and artistic techniques: 1) modelling (in metals, glass and clay); 2) sculpting and 3) drawing and engraving (on glass, woods, marbles, crystals & precious stones) and 4) weaving/embroidery (in colored silks as well as in gold/silver and beads' threads).

In this second part of the course, lectures will offer tools to recognize and classify many categories of decorative object, surface and/or ensembles. Classes in the second part of the course will focus on object analysis through top-quality samplings of European and non-European decorative/ornamental arts, organized chronologically (1450-1800). These last six sessions are intended to familiarize students with an array of sampling and typologies of different eras, styles, and geographical areas, and prepare them to discuss any type and/or example of decorative object.

Finality of the course

This course aims to:

- lead students to focus on art/object-making, materiality, and material culture
- familiarize students with the meaning of handmaking, artisanship and artistic creativity across the pre-industrial era, beyond academic hierarchies
- prepare students to understand how decorative masterpieces were planned and made in their own times and how they can be re-signified today in a different context (for instance, in museums and art collections)
- develop their ability to see the interaction of the high and applied arts in specific historical contexts (chapels, collections etc.) and to read such collective works of art as *Gesamkunswerks*
- prepare them to discuss the Decorative Arts within new approaches to European early modern history (history of living; of the interiors, etc.) and art history (history of collecting & display; history of the art market; history of global circulations and trans-accretions)
- prepare them to entail an aesthetic discussion on art materials, techniques, and production based on a single, decontextualized object.

Students are strongly encouraged to participate creatively and proactively to class and make questions during class.

Course Requirements and evaluation system

- **Attendance is highly recommended:** proactive and intelligent participation will affect the evaluation of your final grade in positive sense if you gave proof of interest, collaboration, active participation to the debate, as well as in negative sense for unjustified absences etc.
- **1 midterm work (paper of max 25 pages) summarizing main arguments and thesis of the first part of the course** (paper due by October 31st, 2021). This paper will count as 50% of the grade. A model for long paper (with bibliography) will be provided.
- **Final work discussing 5 decorative art pieces/drawings/compounds (selection agreed between student and docent)** framed as catalogue entries, a small introduction and a small conclusion (total 30/40 pages). The final work will count 50% of the final grade. It is highly recommended that students prepare these 5 entries/units at the end of each section of the second part of the course. A model for the catalogue entry (with bibliography) will be provided at the beginning of part 2 of the course.
- **Final exam. There will be NO FINAL EXAM: all works must be turned in by the last day of class.**
- **Exam of recurso and melhora:** 10 slides ID and correspondent written texts: the exam will be presential; paper and pen will be provided by the docent; computers and phones will not be allowed in class unless specifically allowed for some categories of students. Each slide ID and text will count 2 points if perfectly written.

On copying

Evidence of copying from colleagues, or from published material and web resources such as museum sites, articles etc. will receive grade 0 (zero) and will count in the general balance of the note. There will be no option to substitute or make up for a copied paper. All quotation must be presented within brackets (“xxx”) and should not be longer than 2 or 3 lines. The docent will use all necessary platforms and means to guarantee the respect of copyrights and authorship amongst students.

On Writing

The professor will explain why and how to write autonomous, well organized, provoking, and creative papers (models provided). Content, coherence, and inventiveness in your argument will count as much as qualitative writing in your papers. Asking a friend to proofread your papers for you is a good way to ensure that your writing is clear to your reader. Papers can be submitted in Portuguese, English or Spanish.

Late Paper Policy and deadlines

Papers are due at the times and dates specified in the syllabus. Late papers are not allowed. Exams are scheduled ahead of time and cannot be substituted nor changed for each person. One extra day will be scheduled for worker students only, if needed.

Grades

Grades will be calculated accordingly: midterm long paper assignment (50% of grade); final writing assignments (50% of grade). Class participation can lift and/or lower the note at discretion of the professor.

Services for Students with Disabilities

Any student with a documented disability needing accommodations is requested to speak directly to the Office of Services for Students with Disabilities and the instructor as early as possible in the quarter (preferably within the first two weeks of class). All discussions will remain confidential.

CLASS PROGRAM AND SCHEDULE

Classes meet on tuesdays and thursdays, from 16 to 18 pm

PART ONE: THEORY, HISTORIOGRAPHY AND CLASSIFICATION OF THE DECORATIVE ARTS

Session 1 – Handmaking objects and art

This session is devoted to handmaking and crafting. We shall establish the difference between objects/tools/instruments and art objects, and thus discuss use and aesthetic pleasure as origins of man's creation. We shall here understand the principles of modern *Design* and see how the Decorative Arts can relate to them or not. We will explain the different use of collectible artistic objects (made for living or for devotion) and focus on the early history of collecting luxury and artistic goods (medieval treasuries). Our sampling of objects will span from pre-Colombian and Greek IVth cent. BC vases to Renaissance goldsmith (*Cassetta Farnese*). We shall close with a synthetic overview of the present research lines in early modern European studies which re-contextualize the decorative arts into a contextual and economic study of the early modern house, the history of collecting and display, or the transmigration of luxury objects in the global Renaissance.

Required readings

George Kubler, *The Shape of Time: remarks on the history of things* (Princeton U. Press, 1962), New Haven, Yale Univ. Press, 2008 (BHR: Mb 207-5629/c)

Also consult

Marta Ajmar-Wollheim (ed.), *At home in Renaissance Italy*, London: V & A Publications, 2006 (BHR: KatE-LON 1555-2006/2)

WEEK 2 – Status of the Major and Minor Arts, from Cennino Cennini to Ferdinando Bologna

This session will be dedicated to the status of the Decorative arts and to the artists' understanding of craft through the longue Renaissance. We shall read and discuss in class a broad variety of texts, drawing from late Medieval art-manuals like Cennino Cennini's to the artistic biographies of Giorgio Vasari's, Karel van Mander and Antonio Palomino, to understand their take on the decorative and applied arts and their Renaissance terminology (es. Cennino: *arti bisognevoli* (of each other); *arti fabbrili* (linked to mere practice and *techné*). We will devote special attention to Baldwin Brown's study on Giorgio Vasari's opinion on materials and techniques (1907). Another lecture will focus on the birth of Decorative Arts museums in the late XIXth century (from the V&A museum on) and on the historiography and classification of the decorative arts in the XXth and XXIth art historical thought (in particular, Ferdinando Bologna's *Dalle arti minori all'industrial design: storia di una ideologia*, Bari, Laterza, 1972).

Required readings

Douglas Bruster, *The new materialism in Renaissance studies*, in Curtis Perry, *Material culture and cultural materialisms in the Middle Ages and Renaissance (Arizona studies in the Middle Ages and the Renaissance, 5)*, Turnhout, Brepols, 2001, pp. 225-238 (BHR: Mb 300-6015)

Consult

Giorgio Vasari, *Vasari on technique: being the introduction to the three arts of design, architecture, sculpture and painting, prefixed to the lives of the most excellent painters, sculptors and architects*, London, Dent, 1907 (BHR: Gh-VAS 409-5070) repr. 1960 – SOLAMENTE TESTO ORIGINAL DE VASARI

WEEK 3 - The Decorative or Applied Arts: tridimensional objects or bidimensional revetments?

This section will focus on the architectural ornament (the column) as the origin of architectural ornamentation. We shall see how Renaissance architects like Leon Battista Alberti theorized (in *De Re Aedificatoria*, 1443-1452), on the concept of architectural Ornament, and on the relation between structure and surface decoration. Focusing on Michelangelo's and Borromini's treatment of the architectural ornament, we shall understand how the definition of the orders in Renaissance architectural treatises propelled and regimented an immense variety of variations. We shall consider the status of the sculptural ornament in between the three arts (architecture, sculpture and painting) and proceed theorizing on the Ornament either as a *solid, geometrical object* or as an *extensive revetment*. As we shall see, depending on its function, planning, and positioning, every *Ornament* (and decorative art) can be related to and subsumed to one of the three major arts. Another monographic focus will be on the model of Nature for the architectural ornament, from the Gothic to the Art Nouveau. We shall see how the geometric/vegetal/aniconic ornament monopolized the history of architectural ornament, from the Styles Revival to the Art Nouveau. We shall see the take of Owen Jones (1809-1874), William Morris (1834-1896), Gottfried Semper (1803-1879), Alois Riegl (1858-1905) and Louis Sullivan (1856-1924) on vegetal surface decoration and the arts of ornamental geometry, focusing on Sullivan's geometrical/natural drawings for his unpublished treatise: *A System of Architectural Ornament, According with a Philosophy of Man's Powers*, 1922-23.

Required readings

Alina Alexandra Payne, *Reclining bodies: figural ornament in Renaissance architecture*, in *Sixteenth-century Italian art*, ed. Michael W. Cole, Oxford, 2006, pp. 218-239 (BHR: Bb 936-6060)

Jean Guillaume, *Ornement et architecture*, in *Androuet du Cerceau (1520-1586): L'inventeur de l'architecture à la française?*, eds. Jean Guillaume and Peter Fuhring, Paris, Picard, 2010, pp. 143-182 (BHR: Wa-DUC 240-6100)

WEEK 4 - Linear/geometrical Drawing and the pre-history of Design

This session will focus on linear/geometrical drawing and its early Renaissance history. We will observe painter Paolo Uccello's pen and ink studies for solid objects (*mazzocchio*, calix), and the manuscript illustrations of Piero della Francesca's *Trattato d'Abaco* and *Libellus de quinque corporibus regularibus*, Leonardo's *Codex Atlanticus* and Luca Pacioli's *De Divina Proportione* (illustrated by Leonardo Da Vinci in 1496, ed. princeps 1509). In all these pen-and-ink (sometimes watercolored) drawings of geometrical regular solids, linear drawing is used as *instrumentum investigandi* and tightly connected to the sciences of mathematics and geometry. We shall explain how linear, geometric drawing lays the grounds for early renaissance linear perspective and how linear projections are substantial to design real objects. Another renaissance application of the proficiency of linear drawing is the construction of the alphabet's letters (from manuscripts to model books), which constitutes a long-forgotten chapter of early modern perspective studies. In this regard we shall discuss the theory and practice of decorative ornamental drawing of Francisco de Hollanda (1517-1584), who started his career as illuminator at the court of King Sebastiao de Avís (1557-1578) and contributed a the manuscript treatise *Ciência do Desenho*, 1571 (only published in 1879; facsimile ed. 1970), where he extensively theorized on the importance of *debuxo* for all artistic practices, in particular for the decorative arts.

Required reading

Francisco De Hollanda, *Da ciencia do desenho*, Lisboa, Livros Horizonte, 1985

WEEK 5 - Architectural, Figurative and Ornamental Drawing

This section will be dedicated to explain the difference between figurative and architectural drawing, according to the theoretical writings of painter Federico Zuccari (1601) and architect Vincenzo Scamozzi (1548-1616): the *L'idea de' pittori, scultori, et architetti* (1607) and the *Idea and the Idea della Architettura Universale* (1615). We shall dwell at length with their concepts of scientific, tectonic, constructive drawing, and inventive, imaginative drawing, illustrating these concepts a vast sampling of Renaissance and Baroque drawings. This exercise will prepare students to look at Ornamental (or decorative) drawing and discuss its identity, suspended at the crossing of the two disciplines: on one side deeply anchored to mathematical and scientific *lineamenta*, and on the other side, elegantly decorating with illusory volumes the surface of a plan or an object. The definition of early modern ornamental drawing as a *hybrid* and mixed typology of graphics challenges the classification usually adopted in museums (Architecture and Ornamental Drawing), which we will discuss in the second part of this session together with Peter Fuhring's extensive catalogue of early modern French and Flemish ornamental prints at the Rijksmuseum and elsewhere. We shall close this session with a short reference to Padre Sebastiano Resta (1653-1714) and his alternative way to catalogue the renaissance Ornament in his *Libro d'Arabeschi*, recently restored by the Istituto della Grafica di Roma and fully published by Simonetta Prosperi Valenti Rodinò.

Required reading

Sabina de Cavi, *Dibujar las artes aplicadas: dibujo técnico y de ornamentación en los talleres del Mediterráneo Ibérico en la era pre-industrial (siglos XVI-XIX)*, in Sabina de Cavi (ed.), *Dibujo y Ornamento: Trazas y dibujos de artes decorativas entre Portugal, España, Italia, Malta y Grecia. Estudios en Honor de Fuensanta Garçía de la Torre*, Córdoba/Roma, De Luca Editori e Diputación prov. de Córdoba, 2015: XXI-LXXVII

WEEK 6 - Production and graphics: different quality of ornamental drawings

2 field trips – drawing department of the Museo da Arte Antiga and Gulbenkian Museum

This session, still devoted to the discussion of Ornamental Drawing, will be organized in two held at the drawing department of the Museu Nacional de Arte Antiga of Lisbon and the Gulbenkian Foundation. Lectures will concern the great variety of graphics for the applied arts: their characteristics, quality, and contested or mixed authorship. We shall lecture on how to distinguish a well-finished documentary presentation drawing from many other classes of technical graphics for the manufacturing of decorative objects and revetments. We shall trace a preliminary theory of early modern ornamental drawing and speculate on its authorship and on collaboration practices in the design process as well as in the making (*mise-en-oeuvre*) of Ornamental masterpieces and decorative compounds. This session will resume the discussion on workshop practices in the Renaissance and Baroque era in Europe. The visit to the Gulbenkian museum will offer space to test the course content on different objects in the collections of the museum, which has recently supported a conference on *Ornament* in 2017 (*The Art of Ornament: Meaning, Archetypes, Forms and Uses*, November 23-25, 2017), as well as several exhibitions focusing on the aesthetics, theory and reception of the Decorative Arts through time and worldwide.

Consult

Sabina de Cavi, *Giacomo Amato, Pietro Aquila e Antonino Grano: Collaborazione grafica in uno studio/bottega del Barocco Siciliano in Giacomo Amato (1643-1732): I disegni di Palazzo Abatellis. Architettura, arredi e decorazione nella Sicilia Barocca*, ed. Sabina de Cavi (Rome, De Luca Editori d'Arte, 2017), pp. 504-532 (BHR: Ca-AMA 400-6170)

The Art of Ornament: Senses, Archetypes, Shapes and Functions, eds. Isabel Mendonça, Maria João Pereira Coutinho, Sílvia Ferreira and Raquel Seixas, VIII, *Revista de Historia da Arte* (2019)

WEEK 7 - The decorative arts from craft to pre-industry in Italy

In this session we will focus on the foundation of the Accademia delle Arti del Disegno in Florence (1563), on Cosimo I de' Medici's implementation of the Florentine arts and the growth of the Medici pre-industrial manufactures through the second half of the sixteenth century up to the present (*Opificio delle Pietre Dure*). We shall illustrate our narrative with masterpiece examples such as the *Cappella dei Principi* (marble and precious stones inlays) and Vasari's, Salviati's and Bronzino's work as tapestry designers. We shall also discuss the important role played by Vasari for the formation of the academy and explain the *status* of the Decorative Arts in Renaissance Florence, paying particular attention to architect/designers such as Vasari and Buontalenti, or to painters specializing in the design of goldsmith like Francesco Salviati. We shall see how the foundation of the Florentine and Roman academy of St. Luke (1577) led Florentine and Roman artists to consider the decorative arts as new fields for the intellectual practice of drawing, relegating artisans to mere executors. We shall also see how the hierarchy of the arts was established in Florence, giving a clear priority to drawing and the total artist (modelled on Michelangelo).

Required reading

Lucia Meoni, *Tapestry production in Florence: the Medici tapestry works, 1587-1747.*, Thomas P. Campbell (ed.), *Tapestry in the Baroque: new aspects of production and patronage.*, New Haven, Conn., Yale University Press, 2010, pp. 263-275 (BHR: KatE-NEW 9505-2007/3(2))

WEEK 8 - The model book: early-modern Design in the age of pre-industrial production

This session is dedicated to pre-industrial production of the decorative arts in the eighteenth century. I will explain how the increasing number of model books for silversmith and goldsmith (Giacomo Laurenziani, Giovanni Giardini), on the side of the great books of prints of architectural ornament (Antonio De' Rossi, Giovan Battista Piranesi, William Chamber etc.) and the French print collections of rococo ornaments (Jean Marot, Jean and Antoine Le Pautre, Jean Berain the elder) will open a new phase in the planning and the production of the decorative objects. While the use of drawings (often copied and/or recycled and consumed by use in the workshop) characterized artisanal production in the Renaissance and Baroque eras and almost magically transferred the quality of authorship into the decorative object, the development of the industry of ornamental prints will have the effect of lowering the quality of the handmade objects, standardize the local production and vulgarize models and motifs worldwide. When assembled by artisans and specialists in the decorative arts those decorative print collections expressed the desire to protect authorship in design. They functioned as *patenti*: as licensing will do in the industrial era. A thorough analysis of the archeologic drawings and prints of Nicolas-Claude Fabri De Peiresc (1580-1637) Giovan Battista Piranesi (1720-1778) and William Chamber (1723-1796) will also illustrate the conceptual shift from precious originals to the worlds of infinite reproduction which characterized the eighteenth century up to Owen Jones (1809-1874) and the nineteenth century theory of historical styles.

Required readings

Gauvin Alexander Bailey, "Rococo in eighteenth-century Beijing: ornament prints and the design of the European palaces at Yuanming Yuan.", *The Burlington magazine*, 159 (2017) 1375, pp. 778-788 (BHR: Per K 210-5030)

Stefano Piazza, *Le fonti editoriali della decorazione architettonica in marmi policromi nella Sicilia del Seicento: alcune riflessioni.*, in *I libri e l'ingegno, studi sulla biblioteca dell'architetto (XV-XX secolo)*, eds Giovanna Curcio, Marco Rosario Nobile and Aurora Scotti Tosini, Palermo, Caracol, 2010, pp. 71-76 (BHR: Bn 56-6100)

WEEK 9 - The birth of Modern Industrial Design and XXth century historiography of the decorative arts

In this session we shall discuss XXth century historiography and classification of the early modern Decorative arts in Europe up to the last surveys currently in use in Europe and in the United States. This introduction will have to include some considerations on the teaching of the decorative arts in art history departments in the 50 years. We shall analyze how the decorative arts have been classified and how their study has been organized up to the present, in relation to the display of products in XIXth century European international industrial exhibitions (nation/region/materials). We will explain how the attack of Adolph Loos to the applied ornament and hand manufacturing (*Ornament und Verbrechen*, 1931) and architectural Modernism impacted for a long time on international restoration practices, historiographical trends and general judgment on the value of styles (the Baroque or Art Nouveau). We shall also consider the current classification standards and policies in museums dedicated to material culture and classification and we will discuss a few major exhibitions where the early modern decorative arts have been presented together with simple objects in order to construct a new narrative of the material Longue Renaissance.

Required reading

Adolf Loos, *Ornament and Crime* (1908) in Ulrich Conrads (ed.), *Programs and manifestoes on 20th-century architecture*, MIT Press, 1975, pp. 19-25 scanned

PART 3: MATERIALS AND ART TECHNIQUES OF THE DECORATIVE AND APPLIED ARTS

In the last part of the course, we will exploit and apply a classification based on art materials and the related artistic techniques. We shall discuss raw materials (wood, precious and non-precious metals, etc.) and caution students about their physical nature and defining characters, which often tend to determine the artistic form. We will urge the class to think about the natural origins of all early modern media (sand for glass, worms for silk etc.) and think about the provisioning of art materials in great sites of pre-modern proto-industrial artistic production such as Faenza, Messina, Trapani etc. This classification will distinguish the tridimensional arts of modelling (with breath – glass; or in clay, in wax – thus resulting in metal casting, maiolica and pottery) from the bidimensional arts of engraving (niello – arms and armor), inlaying (in glass/mosaics and stained glass; in wood, marbles and precious stones) and weaving (textile arts: tapestry, embroidery, lacing). A wealth of examples from different decorative arts, materials and time will allow students to reflect on different cultural attitudes and modes towards raw materials and their use for artmaking.

Required readings

Ernst H. Gombrich, *Nature and art as needs of the mind* (Leverhulme memorial lectures, 4), Liverpool, Liverpool University Press, 1981 (BHR: Mb 820-5810)

Sabina de Cavi, “Applied Arts in Naples: Materials and Artistic Techniques from Micro to Macro Cosmos,” *West 86th*, XIX, 2 (Fall-Winter 2012): 196-230 (ISSN 2153-5531)

WEEK 10: SCULPTURE

- *MODELLING IN CLAY, GOLD & SILVER, GLASS – tutto tondo* (study cases: Roman glass; Greek vases; Della Robbia workshop; Bernardo Palissy; Benvenuto Cellini; Juan de Arfe; Cassetta Farnese and custodias of Corpus Christi) – micro-architecture
- *SCULPTING IN WOOD*, (study cases: Filippo Parodi; Gian Lorenzo Bernini)

WEEK 11: ENGRAVING/CUTTING – low and high relief

- *Roman and Greek Glyptic; Mesopotamian low relief*
- *Donatello - stacciato*
- *Milanese glass and crystal engraving (study cases: Cassetta Farnese; Art Deco)*

WEEK 12: PAINTING

- *EMBROIDING AND WEAVING (study cases: Barberini tapestry workshop; Flemish silk embroidery; Fortuny)*
- *STAINED GLASS WINDOWS (study cases: France cathedrals; Gaudí – homes)*
- *MOSAIC & INLAYS IN MARBLE AND PRECIOUS STONES (study cases: Cappella dei Principi/Opificio Pietre Dure; Cosimo Fanzago; Antonino Grano)*

WEEK 13: CASUALITY AND ASSEMBLAGES

- *Coral and pearls: Sicilian coral art*
- *Garden decoration – grottoes (study cases: Pratolino; Palacio of the marquis of Fronteira)*

GENERAL BIBLIOGRAPHY

Reading book/package

online in NONIO, provided by prof. de Cavi

Textbooks (read during the course)

George Kubler, *The Shape of Time: remarks on the history of things* (Princeton U. Press, 1962), New Haven, Yale Univ. Press, 2008 (BHR: Mb 207-5629/c)

Ernst H. Gombrich, *The sense of order: a study in the psychology of decorative art*, Oxford, Phaidon (The Wrightsman lectures; 9) 1979 (BHR Mb 760-5790)

Influential reference books

Giorgio Vasari, *Vasari on technique: being the introduction to the three arts of design, architecture, sculpture and painting, prefixed to the lives of the most excellent painters, sculptors and architects*, London, Dent, 1907 (BHR: Gh-VAS 409-5070) repr. 1960 – SOLAMENTE TEXTO ORIGINAL DE VASARI

Ferdinando Bologna, *Dalle arti minori all'industrial design: storia di una ideologia*, Bari, Laterza, 1972 (BHR: Sb 510-5720)

Marta Ajmar-Wollheim (ed.), *At home in Renaissance Italy*, London: V & A Publications, 2006 (BHR: KatE-LON 1555-2006/2)

Sabina de Cavi (ed.), *Dibujo y Ornamento: Trazas y dibujos de artes decorativas entre Portugal, España, Italia, Malta y Grecia. Estudios en Honor de Fuensanta García de la Torre*, Córdoba/Roma, De Luca Editori e Diputación prov. de Córdoba, 2015 (BHR: K-GAR 1055-6150)

Sabina de Cavi (ed.), *Giacomo Amato (1643-1732): I disegni di Palazzo Abatellis. Architettura, arredi e decorazione nella Sicilia Barocca*, ed. Sabina de Cavi (Rome, De Luca Editori d'Arte, 2017) (BHR: Ca-AMA 400-6170)

Sabine du Crest, *L'art de vivre ensemble: objets frontière de la Renaissance au XXIe siècle*, (Collection objets frontière, Volume 2), Roma, Gangemi Ed., 2017 (BHR: Sb 505-6170)

Catherine Richardson (ed.), *The Routledge handbook of material culture in Early Modern Europe* (The Routledge history handbooks) London; New York: Routledge Taylor & Francis Group, 2017 (BHR: Sb 510-6170)

For more research

James Trilling, *Ornament: a modern perspective*, University of Washington Press, Seattle & London, s.d. (J100 6030)

Peter Thornton, *Form & decoration. Innovation in the decorative arts 1470-1870*, Weidenfeld & Nicolson, 1998 (BHR J 140 5980)

Debra Schafer, *The Order of Ornament, the structure of Style. Theoretical Foundations of Modern Art and Architecture*, Cambridge University Press, 2003 (BHR J150 6030)

Ariane Varela Braga, *Ornamento, tra arte e design: interpretazioni, percorsi e mutazioni nell'Ottocento, atti della giornata di studi internazionale del 23 aprile 2009 all'Istituto Svizzero di Roma*. (Biblioteca Helvetica Romana, 33), Basel, Schwabe, 2013

Alina Alexandra Payne, *From ornament to object: genealogies of architectural modernism*, New Haven, Conn., Yale Univ. Press, 2012 (BHR Ne 1534-6120)

Gülru Necipoğlu (ed.), *Histories of ornament: from global to local.*, Princeton, Oxford, Princeton University Press, 2016 (BHR: J 100-6160)

Ornament and European Modernism. From Art Practice to Art History, ed. Loretta Vandi, Routledge NY and London, 2018 (BHRJ 180-6180)

Periodicals on the Decorative/Ornamental Arts

Pierre Caye (ed.), *Les cahiers de l'ornement*, Rome, De Luca editori d'arte, 2016-

Osservatorio per le Arti Decorative in Italia Maria Accàscina, Palermo (online)

Journal of Canadian art history: JCAH; studies in Canadian art, architecture and the decorative arts., Montreal

Journal - Decorative Arts Society 1890-1940, London

Bulletin - Decorative Arts Society 1890–1940, London

The journal of decorative and propaganda arts: DAPA. Miami Beach, Fla., Wolfsonian-Florida International University

The journal of the Decorative Arts Society 1850 - the Present, Woodbridge, London

West 86th: a journal of decorative arts, design history, and material culture. Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture: New York, NY