

Е.В. Карцева

**DECORATIVE
ARTS**

Учебное пособие по английскому языку

Нижний Новгород
2023

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Е.В. Карцева

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ARTS**

Утверждено редакционно-издательским советом университета
в качестве учебного пособия

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Учебное пособие «Decorative arts» предназначено для студентов I курса, обучающихся по специальности 071004.65 Монументально-декоративное искусство (специализация «Художник монументально-декоративного искусства (интерьер)» очной формы обучения.

Цель учебного пособия – формирование базовых знаний по специальности, ознакомление с терминологией специальности, овладение профессионально-ориентированным языком, формирование профессиональной, коммуникативной и социокультурной компетенций в рамках профессиональной подготовки специалистов.

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Введение

Учебное пособие «Decorative arts» предназначено для студентов I курса, обучающихся по специальности 071004.65 Монументально-декоративное искусство (специализация «Художник монументально-декоративного искусства (интерьер)») очной формы обучения.

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Учебное пособие состоит из четырех модулей, включающих тематические подразделы, и приложения. Структура каждого модуля состоит из нескольких разделов, каждый из которых имеет текстовую описательную часть и набор заданий, содержащих вопросы и темы для выступления на практическом занятии с последующим обсуждением в форме дискуссии, а также краткий тематический словарь.

Module 1

DECORATIVE ARTS

What do you know about decorative arts? What is the difference between decorative arts and fine arts?

Read the text and see if you were right or wrong:

Decorative arts

The decorative arts are arts or crafts concerned with the design and manufacture of beautiful objects that are also functional. It includes interior design, but not usually architecture. The decorative arts are often categorized in opposition to the "fine arts", namely, painting, drawing, photography, and large-scale sculpture, which generally have no function other than to be seen.

Decorative" and "Fine" arts

The distinction between the decorative and the fine arts has essentially arisen from the post-Renaissance art of the West, where the distinction is for the most part meaningful. This distinction is much less meaningful when considering the art of other cultures and periods, where the most highly regarded works – or even all works – include those in decorative media. For example, Islamic art in many periods and places consists entirely of the decorative arts, as does the art of many traditional cultures. The distinction between decorative and fine arts is not very useful for appreciating Chinese art, and neither is it for understanding Early Medieval art in Europe. In that period in Europe, fine arts such as manuscript illumination and monumental sculpture existed, but the most prestigious works tended to be in goldsmith work, in cast metals such as bronze, or in other techniques such as ivory carving. Large-scale wall-paintings were much less regarded, crudely executed, and rarely mentioned in contemporary sources. They were probably seen as an inferior substitute for mosaic, which for this period must be viewed as a fine art, though in recent centuries mosaics have tended to be seen as decorative. The term "ars sacra" ("sacred arts") is sometimes used for medieval Christian art done in metal, ivory,

textiles, and other high-value materials but not for rarer secular works from that period.

Answer the following questions:

1. What are the decorative arts concerned with?
2. Why are the decorative arts often categorized in opposition to the "fine arts"?
3. Where did the distinction between the decorative and the fine arts come from?
4. What does the term "ars sacra" ("sacred arts") mean?

Influence of different materials

Modern understanding of the art of many cultures tends to be distorted by the modern privileging of fine art media over others, as well as the very different survival rates of works in different media. Works in metal, above all in precious metals, are liable to be "recycled" as soon as they fall from fashion, and were often used by owners as repositories of wealth, to be melted down when extra money was needed. Illuminated manuscripts have a much higher survival rate, especially in the hands of the church, as there was little value in the materials and they were easy to store.

Why are works in metal liable to be "recycled"? How were they used?

Arts and Crafts Movement

The lower status given to works of decorative art in contrast to fine art narrowed with the rise of the Arts and Crafts Movement. This aesthetic movement of the second half of the 19th century was born in England and inspired by William Morris and John Ruskin. The movement represented the beginning of a greater appreciation of the decorative arts throughout Europe. The appeal of the Arts and Crafts Movement to a new generation led, in 1882, to the English architect and designer Arthur H. Mackmurdo organizing the Century Guild for craftsmen, which championed the idea that there was no meaningful difference between the fine and decorative arts. Many converts, both from professional artists' ranks and from among the intellectual class as a whole, helped spread the ideas of the movement.

The influence of the Arts and Crafts Movement led to the decorative arts being given a greater appreciation and status in society and this was soon reflected by changes in the law. Until the enactment of the Copyright Act 1911 only works of fine art had been protected from unauthorised copying. The 1911 Act extended the definition of an "artistic work" to include works of "artistic craftsmanship"

Some decorative arts:

1. Ceramic art (that is Pottery)
2. Glassware, including some stained glass and studio glass
3. Furniture
4. Hardstone carving, including pietra dura work and engraved gems
5. Metalwork, especially by goldsmiths and whitesmiths
6. Jewelry
7. Ivory carving and bone carving
8. Textile arts
9. Woodwork, especially wood carving
10. Some mosaics, and all micromosaics
11. Wallpaper
12. Fretwork
13. Fold-forming

Answer the following questions:

1. When and where was the Arts and Crafts Movement born?
2. What did the movement represent?
3. What was organized as a result of the appeal of the Arts and Crafts Movement?
4. What did the influence of Arts and Crafts Movement lead to?
5. Name some of the decorative arts.

Vocabulary notes:

1. Fine arts – изобразительное искусство,
2. Meaningful – выразительный, многозначительный,
3. Highly regarded works – высоко оцениваемые работы,

4. Medieval art – средневековое искусство,
5. Goldsmith work – ювелирные работы,
6. Ivory carving – резьба по слоновой кости,
7. Crudely executed – грубо выполненный,
8. Inferior substitute – худший по качеству заменитель,
9. Sacred arts – сакральное искусство,
10. Fine art media – средства изобразительного искусства,
11. Precious metals – благородные, драгоценные металлы,
12. Recycled – повторно используемый,
13. Repositories of wealth – хранилища богатств,
14. Arts and Crafts - прикладное искусство, народное творчество,
15. To champion the idea – бороться за идею,
16. To convert – преобразовывать,
17. Enactment of the Copyright Act – принятие закона об авторском праве,
18. Glassware – изделия из стекла,
19. Stained glass – цветное стекло, витражное стекло,
20. Hardstone carving – резьба по самоцвету,
21. Pietra dura – техника «пьетра дура»,
22. Engraved gems – выгравированные драгоценные камни,
23. Whitesmiths – жестянщик, лудильщик,
24. Fretwork – узор, выпиленный лобзиком.

Module 2

What is Ceramics?

Before reading the text answer the following questions:

Can you explain the difference between Pottery and Ceramics? What is Fine Art Pottery or Fine Art Ceramics?

Now read the text to see if you were right.

Known as an important plastic art, "Ceramics" (derived from Keramos, Greek for 'potter's clay') refers to items made from **clay bodies** and **fired in a kiln** to obtain the finished form. Outside of art, due to new technological processes, the term ceramics now encompasses a wider group of materials, including glass and cements, so clay is no longer a key component.

What is the Difference Between Pottery and Ceramics?

In visual art, there is no difference between ceramics and pottery. Both denote the basic 4-step creative process of (1) **forming** (ie. shaping); (2) **firing** (baking in a kiln); (3) **glazing/decorating** (coating the object with a glaze, or applying to it various decorative techniques); (4) **refiring** (rebaking) to harden the glaze.

What is Fine Art Pottery or Fine Art Ceramics?

There is a broad distinction between "fine arts" (unique objects created purely for their visual or aesthetic appeal) and "crafts" (objects which, no matter how visually decorative are usually functional and typically made to a formula). Thus "fine art pottery" (or ceramics) describes artistic works, while the term "pottery" tends to be reserved for pots, dishes and other functional items. These definitions are not absolute: some ceramic items can be both beautiful works of art and still have a function.

When Was Fine Art Pottery First Made?

Some experts consider that the earliest known fine art ceramic sculpture is the cache of figurines unearthed at Dolni Vestonice in the Czech Republic, as exemplified by the Venus of Dolni Vestonice, a statuette of a nude female figure, which has supposedly been dated to approximately 25,000 BCE.

In comparison, the earliest ancient pottery - allegedly found in China - are believed to date from approximately 30,000 BCE. However, no date has yet been scientifically established for these discoveries. At present the earliest carbon-dated Chinese pottery is the Xianrendong Cave Pottery, discovered in Jiangxi Province, which dates to 18,000 BCE. After this comes the Yuchanyan Cave Pottery from Hunan Province (16,000 BCE), followed by Vela Spila Pottery from Croatia (15,500 BCE) and Amur River Basin Pottery (14,300 BCE). Meanwhile, in Japan, ceramics began with Jomon Pottery (from 14,500 BCE).

In the West, pottery is associated with Neolithic art, and achieved an early high point in Classical Greek art, in the creation and decoration of vases. Many art critics consider Greek pottery to represent the zenith of ceramic art. Other sophisticated forms appeared in Islamic art, made by Middle Eastern ceramicists, who invented tin-glaze in the 9th century CE. In the East, the most outstanding fine art ceramics were first produced in China, where significant advances were achieved in the composition, glazing and decoration of clay objects.

Answer the following questions:

1. What does Ceramics refer to?
2. What does the term Ceramics encompass?
3. What is the Difference Between Pottery and Ceramics?
4. What is Fine arts?
5. Give the definition of crafts.
6. What is the difference between Fine Art Pottery or Fine Art Ceramics?
7. When was the earliest known fine art ceramic sculpture discovered?
8. At present what is considered to be the earliest carbon-dated Chinese pottery?
9. What is pottery is associated with in the West?
10. When was tin-glaze invented?

Vocabulary notes:

1. Clay bodies - глиняное тесто,
2. Encompass – заключать,
3. Visual art – изобразительное искусство,
4. Forming - отливка, придание формы,
5. Glazing –лакировка, отделка,
6. Crafts – ремесла.
7. Cache – тайник,
8. Figurine – глиняная фигурка,
9. Exemplify – воплощать, снимать копию,
10. Allegedly – предположительно,
11. Yuchanyan Cave Pottery – пещерная керамика ючанян,
12. Croatia – Хорватия,
13. Vela Spila Pottery –доисторическая керамика Вела Спила из Хорватии,
14. Jomon Pottery – керамика Дземон является одним из видов древнего глиняного керамических изделий , который был сделан в течение периода Дземон в Японии . Термин «Jōmon» (縄 文) означает «с узором из веревки» на японском языке, описывая узоры, вдавленные в глину,
15. tin-glaze – глазурь, заглушенная оксидом олова.

Give a short summary of the text.

What types of pottery do you know?

Read the following text to check your answers.

What Are the Different Types of Pottery?

There are three basic categories of pottery: **earthenware**, **stoneware** and **porcelain**. They vary according to the clay used to make them, and the temperature needed to fire them.

Earthenware

This is the longest-established type of pottery, dating back to the Stone Age. Although its composition can vary significantly, a generic composition of earthenware clay is: 25 percent ball clay, 28 percent kaolin, 32 percent quartz, and 15 percent feldspar. It is the softest type, being fired at the lowest temperature. It is porous (absorbs water) and easily scratched. To make earthenware objects waterproof, they need to be coated in a vitreous (glass-like) liquid, and then re-fired in the kiln. The iron-content of the clay used for earthenware gives a colour which ranges from buff to dark red, or even cream, grey or black, according to the amount present and the atmosphere (notably the oxygen content) in the kiln during firing. Earthenware can be as thin as porcelain, but it is less strong, less tough, and more porous than stoneware. Generally speaking, earthenwares are fired at temperatures between 1000-1200 degrees Celsius. The category of earthenware includes all ancient pottery, terracotta objects, 16th century and later Japanese and Chinese pottery, as well as European pottery made up to the 17th century. In particular, it includes **maiolica** (faience or delft) a tin-glazed style of earthenware. The greatest examples of fine art earthenware are undoubtedly the series of Chinese clay warriors, known as the *Terracotta Army*.

Stoneware

Called stoneware due to its dense, stone-like character after being fired, this type is impermeable (waterproof) and usually opaque. In its natural state stoneware clay is grey but the firing process turns it light-brown or buff coloured, and different hues may then be applied in the form of glazes. Generally speaking, stonewares are fired at temperatures between 1100-1300 degrees Celsius. Stoneware clays are used in the manufacture of commercial ware, but are also preferred by artists (eg. Bernard Leech et al) creating fine art pottery. The earliest stoneware was produced during the era of Shang Dynasty art in China (c.1400 BCE); it first appeared in Europe in Germany (the Rhineland) in the 15th century. Later in the 17th century, English ceramicists

first began producing a salt-glazed form of stoneware. Enhancements followed in the 18th century when **Josiah Wedgwood** created a black stoneware (basaltes), as well as a white stoneware known as **Jasperware**.

Porcelain

The distinction between porcelain and stoneware is rather vague. Chinese ceramicists define porcelain as any pottery item that gives off a ringing tone when tapped, whereas in the West it is distinguished from stoneware by its characteristic translucence when held to the light. According to the Combined Nomenclature of the European Communities, "Stoneware differs from porcelain because it is more opaque, and normally only partially vitrified."

Chinese porcelain first appeared in China during the era of Han Dynasty art (206 BCE-220 CE), or perhaps later in the era of Tang Dynasty art (618-906), using **kaolin** (white china clay) and ground **petuntse** (a **feldspathic** rock). However, enhancements were made during the eras of Song Dynasty art (960-1279) and Yuan Dynasty art (1271-1368), as well as Ming Dynasty art (1368-1644). Sixteenth century Florentine ceramicists tried to reproduce its unique translucence by adding **glass** to clay (creating a form known as 'soft' porcelain) but the formula of the true or **hard** type of Chinese porcelain was not discovered until the 1700s in **Meissen** and **Dresden**, Germany, when ceramicist **Ehrenfried Walter von Tschirnhaus** and alchemist **Johann Friedrich Bottger** began using ground feldspathic rock instead of glass. Later English ceramicists like **Josiah Spode** varied the German formula by adding powdered **bone ash** (a calcium phosphate) to make **bone china** - the standard English type of porcelain which is less prone to chipping and has an ivory-white appearance. The Continent still favours the German type of porcelain while Bone china is more popular in Britain and the USA.

The colour of unfired porcelain clay can be anything from white to cream, while bone china clay is white. After firing they are both white. They are typically fired at temperatures between 1200 to 1450 degrees Celsius, a little higher than stoneware.

Read the text again and say if the following statements are true or false.

1. Earthenware is the longest-established type of pottery, dating back to the Stone Age.
2. It is the softest type, being fired at the highest temperature.
3. Earthenware can be as thin as porcelain, but it is more strong, more tough, and less porous than stoneware.
4. The greatest examples of fine art earthenware are undoubtedly the series of Chinese clay warriors, known as the *Terracotta Army*.
5. Stonewares are fired at temperatures between 110-130 degrees Celsius.
6. It first appeared in Europe in Germany (the Rhineland) in the 10th century.
7. There is a great distinction between porcelain and stoneware.
8. Stoneware differs from porcelain because it is more opaque, and normally only partially vitrified.
9. The formula of the true or hard type of Chinese porcelain was not discovered until the 1900s in Meissen and Dresden.
10. The colour of unfired porcelain clay can be anything from white to cream, while bone china clay is white.

Vocabulary notes:

1. Earthenware – керамическое изделие с пористым черепком, глиняная посуда,
2. Stoneware – каменные керамические изделия,
3. Porcelain – фарфоровые изделия,
4. Ball clay – пластичная глина,
5. Kaolin – каолин, белая фарфоровая глина,
6. Feldspar – полевой шпат,
7. Vitreous – стеклянный,

8. Buff – светло-коричневый,
9. Maiolica - майолика (керамические изделия из цветной обожженной глины с крупнопористым черепком, покрытые непрозрачной эмалью, часто используемые в архитектуре, название которых происходит от старого названия острова Мальорка – Майорка в Средиземном море, через который в Италию ввозились произведения испано-мавританской керамики),
10. Impermeable – непроницаемый, не пропускающий жидкость,
11. Basalt – базальт,
12. Jasperware - это тип керамики, впервые разработанный Джозайей Веджвудом в 1770-х годах,
13. Vague – неуловимой,
14. Vitrified - остекленевший; глазурованный.
15. Petuntse – китайский камень, разновидность полевого шпата,
16. Feldspathic rock – полевой шпат,
17. Bone ash – костяная зола,
18. Bone china - сорт тонкостенного просвечивающегося фарфора; костяной фарфор (имитация мягкого жирного кит. фарфора; производился в Европе); твёрдый английский фарфор,
19. Chipping – раздробление, отслаивание.

Choose one of the pottery types and prepare a presentation about it.

Have you ever seen the process of pottery production? Tell the class about it.

Now read the text and be ready to discuss it.

How is Pottery Made? - A Basic Guide

Raw unprocessed clay consists of clay particles and undecomposed feldspar, usually combined with quartz, mica, iron-oxides and other materials. However, apart from the coarsest earthenware, which can be produced from clay as found in the ground,

most pottery is made from special clays mixed with other materials or ingredients to produce the desired results. The mixture is known as the **clay body**.

Shaping

The unfired clay body (greenware) can be formed or shaped in many different ways: manually, using a potter's wheel or other mechanical means, or by using various types of molds, or 'formers' (consumed during firing) to hold the required shape. Once the body is shaped it is usually dried before firing, although some ceramic artists have developed "wet-fired" processes.

Firing

After drying, the clay body is fired (baked) in an oven called a kiln. Over the years, potters have resorted to various types of kiln, ranging from holes in the ground topped by a fire, to coal or wood fired ovens. Modern day potters typically used electric or gas-fired kilns.

Decorating the Clay Body

There are numerous ways of decorating the clay body. Some are used before firing, others afterwards. They include the following:

Impressing/Stamping

Patterns can be applied to the raw clay body, including reliefwork. Roman pottery features terra sigillata, a type of decoration not unlike the repoussé method used in metalwork.

Scratching, Sgraffito, Carving

Incisions or indentations can be made to the unfired body, often accompanied by the use of a slip (watery coating).

Slip Decorating

After firing, rather like a baker applies icing sugar to a cake, ceramicists use a slip, often combined with glazes, to achieve decorative effects.

Polishing

After firing, some earthenware made from fine clays can be burnished or polished, as exemplified in the works by early Turkish and Inca ceramicists.

Glazing

Like a varnish, a glaze is often applied to a fired item for decorative effect, although in many cases its primary function is to make the item impermeable.

Maiolica

One particular style of tin-glazed earthenware is known as maiolica. After its first firing, the clay body is dipped into a bath of fast drying liquid glaze and then hand-painted before being refired. The glaze interacts with the metal oxides of the paint to produce beautifully rich translucent colours. Originally invented by Islamic potters, tin-glazed maiolica reached its highpoint during the High Renaissance in Italy.

Painting

There are two basic painting methods used in ceramics: overglaze painting, a technique applied to a fired clay body already coated with a fired glaze; underglaze painting, which is used on a fired but unglazed body, including those coated with as-yet-unfired glazes.

Gilding

An advanced decorative technique utilizes metallic mixtures of (eg) powdered gold, silver, copper or platinum to achieve a range of colours and effects. When applied to a fired body, gold produces a purplish hue, silver a straw colour, copper anything from lemon yellow to gold or brown, and platinum a silver tone.

Printing

This decorative method includes the use of transfer printing, as well as modern lithographic methods.

Vocabulary notes:

1. Undecomposed - неразложившийся,
2. Mica – слюда,
3. Iron-oxides – окислы железа,
4. Coarse – необработанный.
5. clay body – глиняный пласт,
6. Mold – жирная глина, слепок.
7. Former – формер. формирователь,
8. Impressing – печатание, тиснение,
9. Terra sigillata - самосская керамика (тонкотекстурированная керамика красного цвета с блестящей поверхностью),
10. Repoussé – рельефный, выпуклый,
11. Sgraffito- сграффито; сграффито (в монументальной стенной живописи и производстве керамики – техника двух или трехцветной обработки поверхности),
12. Incision – вырез, надрез,
13. Indentation – вырез, зубчатый орнамент,
14. Slip – обтекание,
15. Gilding – золочение.

Prepare a short summary of the pottery production process.

Module 3

Stained Glass

The Splendid History of an Ancient Art form that still dazzles today

Have you ever seen stained glass? Where did you see it? Were you impressed by its beauty?

Read the text about stained glass and its history.

For thousands of years, artisans have found inspiration in glistening glass. In any form, glass can produce exquisite works of art. However, when colored, the medium climbs to kaleidoscopic new heights.

Though often associated with windows and places of worship, **stained glass** has been adopted and adapted for all kinds of art, from ancient cups to contemporary installations. Before we trace the age-old history of stained glass, however, it is important to understand the medium's key characteristics.

What is Stained Glass?



“Stained glass” refers to glass that has been colored by metallic oxides during the manufacturing process. Different additives produce different hues, allowing artisans to strategically produce glass of specific colors. For example, adding copper oxides to molten glass will culminate in green and blue tones.

Once the glass has cooled, it can be pieced together to produce works of decorative art. These fragments can be held in place by various materials, including lead, stone, and copper foil.

Vocabulary notes:

1. Artisan – ремесленник, мастер,
2. Dazzle – ослеплять, поражать.
3. Glistening – блестящий,
4. Exquisite – изысканный, потрясающий,
5. Stained glass - витражное стекло,
6. Oxide – окислитель,
7. Molten – расплавленный,

8. Foil – фольга.

History

Ancient wares



Evidence of stained glass dates back to the Ancient Roman Empire, when craftsman began using colored glass to produce decorative wares. While few fully in-tact stained glass pieces from this period exist, the **Lycurgus Cup** indicates that this practice emerged as early as the 4th century.

The Lycurgus Cup is an ornamental drinking glass made out of dichroic glass—a medium that changes color depending on the direction of the light. When lit from the inside, the cup produces a red glow; when illuminated from the outside, it has an opaque green appearance.

How did early Roman artisans craft such a cup? Today, the process used to create this piece is shrouded in mystery. Though historians are certain gold and silver droplets in the glass are responsible for its color-changing qualities, they believe that it may have been produced by accident, as no other work of dichroic glass from this time features such a drastic color contrast.

“The Lycurgus Cup demonstrates a short-lived technology developed in the fourth century CE by Roman glass-workers,” a team of art historians explain in *The Lycurgus Cup – A Roman Nanotechnology*. “We now understand that these effects are due to the development of nanoparticles in the glass. However, the inability to control the colourant process meant that relatively few glasses of this type were produced, and even fewer survive.”

Still, the Lycurgus Cup is celebrated as one of the most important ancient glassworks, with art historian Donald Harden going so far as to call it “the most spectacular glass of the period, fittingly decorated, which we know to have existed.”

Answer the following questions:

1. What is stained glass?
2. What materials can be used to hold the fragments of glass?
3. When and where did stained glass first appear?
4. What is the Lycurgus Cup?
5. What happens to it if you change the direction of light?
6. What technology was used in the production process of the Lycurgus Cup?
7. Why is the Lycurgus Cup celebrated as one of the most important ancient glassworks?

Vocabulary notes:

1. Ware – произведения искусства, товары,
2. Lycurgus Cup - Кубок Ликурга — единственная сохранившаяся со времён античности диатрета с фигурным узором. Представляет собой стеклянный сосуд 165 мм в высоту и 132 мм в диаметре, предположительно александрийской работы IV века н. э. Экспонируется в Британском музее,
3. Dichroic – двухцветный,
4. Colourant – краситель.

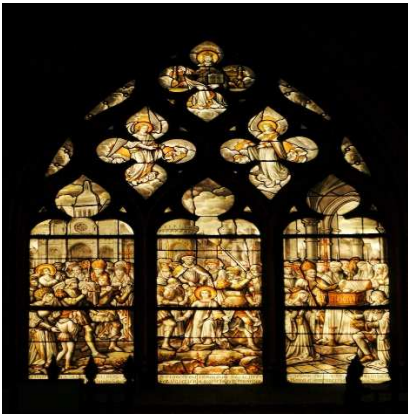
Medieval monasteries

By the 7th century, glassmakers began shifting their attention from wares to windows. As expected, these stained glass windows were used to adorn abbeys, convents, and other religious buildings, with **St. Paul's Monastery** in Jarrow, England as the earliest known example.

Created when the monastic building was founded in 686 CE, fragments of these centuries-old windows were excavated by archaeologist Rosemary Cramp in 1973. While the original composition of the blue, green, gold, and yellow pieces is unknown, the monastery compiled them into collages in order to offer viewers an idea of how beautiful these windows would have been.

“When we picked it up, it was like picking up jewels,” Professor Rosemary Cramp explains in an audio guide for the site, “and it still gives an idea of how precious it must have been.”

Gothic cathedrals



By the Middle Ages, stained glass windows could be found in countless Catholic churches across Europe. Until the 12th century, however, these windows were relatively simple, small in scale, and outlined by thick iron frames. This is because Romanesque architecture—a style characterized by thick walls and rounded forms—dominated architectural tastes.

In the 12th century, however, the Romanesque style was replaced by **Gothic architecture**. Unlike Romanesque buildings, churches and cathedrals built in this style illustrate an interest in height and light. This focus is evident in all aspects of Gothic design, including sky-high spires, delicate, thin walls, and, of course, large stained glass windows.

Gothic windows typically come in two forms: tall and arched lancet windows or round rose windows. In both cases, they're often monumental in scale and rendered in

meticulous detail—an achievement made possible through the use of tracery, a decorative yet durable form of stone support. Because of both their size and intricacy, Gothic stained glass windows were able to let in more dazzling light than ever before.

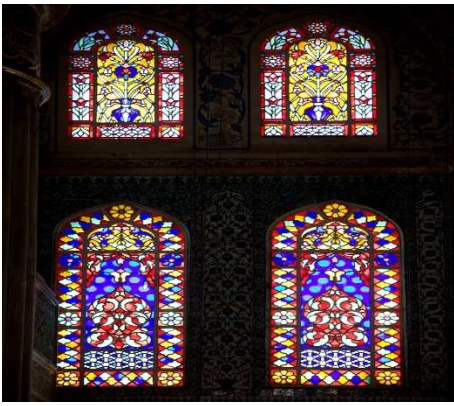
Read the texts again and say if the following statements are true or false.

1. By the 7th century, glassmakers began shifting their attention from wares to windows.
2. These stained glass windows were used to adorn abbeys, convents, and other religious buildings.
3. Fragments of these centuries-old windows were excavated by archaeologist Rosemary Cramp in 1953.
4. By the Middle Ages, stained glass windows could be found in countless Catholic churches across Europe.
5. In the 12th century, however, the Romanesque style was replaced by Romanesque architecture.
6. Gothic windows typically come in two forms: tall and arched lancet windows or round rose windows.

Vocabulary notes:

1. Adorn – служить украшением.
2. Convent – монастырь.
3. Precious – драгоценный,
4. Arched – арочный, сводчатый,
5. Lancet – ланцетный,
6. Meticulous – тщательный, скрупулёзный,
7. Tracery – узор, рисунок,
8. Intricacy – многосложность, запутанность.

Islamic architecture



By the 8th century, stained glass had made its way to the Middle East. The magic behind the medium is discussed at length in *Kitab al-Durra al-Maknuna* (“The Book of the Hidden Pearl”), a colored glass cookbook written by Persian chemist **Jābir ibn Ḥayyān**.

In this manuscript, Jābir ibn Ḥayyān offers dozens of “recipes” for colored glass and artificial gemstones. To the author, experimentation was key to creating high-quality glass. “The first essential in chemistry is that you should perform practical work and conduct experiments, for he who performs not practical work nor makes experiments will never attain to the least degree of mastery,” he wrote. “Scientists delight not in abundance of material; they rejoice only in the excellence of their experimental methods.”

At this time, glass industries were thriving in Iraq, Syria, Egypt, and Iran. Here, artisans adopted and adapted the ancient Roman medium, using it to adorn mosques, palaces, and other staples of Islamic architecture with windows rich in color and complex in pattern. These pieces became increasingly ornate over time.

Historians believe that Jābir ibn Ḥayyān's creative approach illustrates the Islamic approach to the stained glass practice. “Muslim and non-Muslim glassmakers working in the Islamic areas . . . were extraordinarily creative,” historian Josef W. Meri writes in *Medieval Islamic Civilization: An Encyclopedia*, “and in tune with the general evolution of Islamic art, brought this craft to a new technical, technological, and artistic heights.”

American arts and crafts

In the 19th century, American artisans transformed the ancient art of stained glass into a modern art form. This approach is particularly evident in the work of **Frank Lloyd Wright**, the pioneer of the Prairie School movement, a style of architecture and interior design that emphasizes craftsmanship and a connection to nature.

Clear windows with pops of stained glass became an intrinsic part of Wright's Prairie School interiors. These accents materialized as “ribbons of uninterrupted glass” featuring “geometric abstractions unique to each building for which they were created,” making each window a one-of-a-kind work of art.

At the same time that Wright was producing his windows, another American glassmaker successfully reinterpreted the ancient art form. In 1885, **Louis Comfort Tiffany** established the Tiffany Glass and Decorating Company, a New York City-based studio that produced spectacular stained glass lamps.

While these once-popular lamps fell out of fashion in the middle of the 20th century, they recently saw a revival and, today, remain coveted collector's items.

Stained glass today

Today, contemporary stained glass artists keep the age-old art form alive. Like their 20th-century predecessors, these artists continue to come up with creative new ways to reinterpret the ancient craft.

Whether they're using sparkling glass to spruce up the New York City skyline, enhance an enchanting cabin, or make a botanical garden bloom in new ways, these artists prove that stained glass is anything but outdated.



Read the texts again and answer the following questions:

1. When did stained glass made its way to the Middle East?
2. What is “The Book of the Hidden Pearl «about?
3. How did Islamic artisans adopt and adapt the ancient Roman medium?
4. When did American artisans transform the ancient art of stained glass into a modern art form.?
5. Who was Frank Lloyd Wright?
6. What does “ribbons of uninterrupted glass” mean?
7. When did Louis Comfort Tiffany establish the Tiffany Glass and Decorating Company?
8. What did it produce?
9. Why do you think contemporary stained glass artists keep the age-old art form alive?

Vocabulary notes:

1. Intrinsic – подлинный, истинный,
2. Ribbons of uninterrupted glass – ленты непрерывного стекла,
3. Covet – охотиться,
4. Predecessor – предшественник,
5. Spruce up – приукрашивать.
6. Enchanting – очаровательный, прелестный.

Choose one of the periods of stained glass production and prepare a power point presentation.

Module 4

Hardstone carving



Can you give some examples of hardstone? Have you ever tried hardstone carving?

Read the text and be ready to answer the questions.

Hardstone carving is a general term in art history and archaeology for the artistic carving of predominantly semi-precious stones (but also of gemstones), such as jade, rock crystal (clear quartz), agate, onyx, jasper, serpentine, or carnelian, and for an object made in this way. Hardstone carving pieces are usually small, and the category overlaps with both jewellery and sculpture.

Hardstone carving falls under the general category of glyptic art, which covers small carvings and sculpture in all categories of stone. By traditional Chinese definition, hardstones are divided into two categories: jade, which is the mineral nephrite, and all other precious and semi-precious stones. The definition in this context of “hardstone” is unscientific and not very rigid, but excludes “soft” stones such as soapstone (steatite) and minerals such as alabaster, both widely used for carving, as well as typical stones for building and monumental sculpture, such as marble and other types of limestone, and sandstone. These are typically not capable of a fine finish in very small carvings, and would wear in prolonged use. In other contexts, such as architecture, “hard stone” and “soft stone” have different meanings, referring to actual measured hardness using the Mohs scale of mineral hardness and other measures. Some rocks used in architecture and monumental sculpture, such as granite, are at least as hard as the gemstones, and others such as malachite are relatively soft but counted as hardstones because of their rarity and fine colour.

Essentially, any stone that is often used in jewellery is likely to count as a hardstone. Hard organic minerals such as amber and jet are included, as well as the mineraloid obsidian. Hardstones normally have to be drilled rather than worked with edged tools to achieve a fine finish. Geologically speaking, most of the gemstones traditionally carved in the West are varieties of quartz, including: chalcedony, agate, amethyst, sard, onyx, carnelian, heliotrope, jasper, and quartz in its uncoloured and transparent form, known as rock crystal. The various materials called jade have been dominant in East Asian and Mesoamerican carving. Stones typically used for buildings and large sculpture are not often used for small objects such as vessels, although this does occur.

Hardstone carvings were highly appreciated in many cultures, from the Neolithic period until about the 19th century such objects were among the most highly prized in a wide variety of cultures, often attributed special powers or religious significance, but today coverage in non-specialist art history tends to be relegated to a catch-all decorative arts or “minor arts” category. The types of objects carved have included those with ritual or religious purposes, engraved gems as signet rings and other kinds of seal, handles, belt hooks and similar items, vessels and purely decorative objects.

Answer the following questions:

1. How can hardstone carving be defined?
2. What category does it fall under?
3. By traditional Chinese definition, how are hardstones divided?
4. Do “hard stone” and “soft stone” have different or similar meanings?
5. Can you name the varieties of quartz carved in the West?
6. How long were Hardstone carvings highly appreciated in many cultures?
7. How has the situation with hardstone changed today?

Vocabulary notes:

1. Gemstone – драгоценный камень,
2. Jade – нефрит,
3. Jasper – яшма,
4. Carnelian – красноватый халцедон, корналин,
5. Glyptic – глиптический, резьба по камню,
6. Soapstone – тальковая. мягкая порода,
7. Sandstone – песчаник,
8. Mohs scale - шкала Моса (для определения твёрдости минералов),
9. Amber – янтарь,
10. Jet – агат,
11. Sard – сердолик,
12. Obsidian – вулканическое стекло,
13. Catch-all – всеобъемлющий,
14. Minor arts – второстепенный виды искусства,
15. Signet ring – кольцо с печаткой,
16. Seal – брелок,
17. Handles – ручки сумки,
18. Vessel – сосуд для жидкости.

Read the text about history of hardstone carving and be ready to answer the questions.

History:

Asia and the Islamic world:

The art is very ancient, going back to the Indus Valley Civilization and beyond, and major traditions include cylinder seals and other small carvings in the Ancient Near East, which were also made in softer stones. Inlays of semi-precious stones were often used for decoration or highlights in sculptures of other materials, for example statues often had eyes inlaid with white shell and blue lapis lazuli or another stone.

Chinese jade carving begins with the carving of ritual objects, including blades for dagger-axes clearly never intended for use, and the “Six Ritual Jades”, which according to much later literature represented heaven and earth respectively. These are found from the Neolithic Liangzhu culture (3400-2250 BCE) onwards, and blades from the 2nd millennium BCE Shang Dynasty on. Traditional Chinese culture attaches strong powers to jade; the jade burial suits in which aristocrats of the Han Dynasty (206 BCE–220 CE) were buried were intended to preserve the body from decay.

The Chinese and other cultures often attributed specific properties for detecting and neutralizing poison to gemstones, a belief still alive in the European Renaissance, as shown by the works of Georgius Agricola, the “father of mineralogy”. The English word “jade” derives (via the Spanish *piedra de ijada*) from the Aztec belief that the mineral cured ailments of the kidneys and sides. The Han period also saw the beginning of the tradition of fine decorative jade carving which has lasted until modern times, though the fine carving of other hardstones did not develop until the 17th century, and then appears to have been produced in different workshops and styles from those for jade. In general, whiteish nephrite jade was the most highly regarded in China until about 1800, when the deeper and brighter green of the best jadeite became more highly favoured. There are related Asian traditions of Korean jade carving, in Southeast Asia and, to a much lesser extent, Japan.

Smallish Sassanian carvings are known, mostly for seals or jewellery; the central medallion of the “Cup of Chosroes” (gallery) is one of the largest. Egyptian carving of rock crystal into vessels appears in the late 10th century, and virtually disappears after about 1040. In 1062 the Cairo palace of the Fatimid Caliphate was looted by his mercenaries, and the examples found in European treasuries, like the one illustrated, may have been acquired as the booty was dispersed. The rock crystal used in Egypt was apparently traded from East Africa.

Until recently it was thought that jade carving was introduced to the central Asian Islamic world in the Timurid period, but it is becoming clearer that archers’ thumb

rings, knife hilts, and various other objects had been carved for centuries, even millennia before, though in limited numbers. Islamic jades and other carvings reached a particular peak in the Mughal Empire, where apart from portable carvings inlaid panels of carved stones were included in buildings such as the Taj Mahal. The great wealth of the Mughal court allowed precious stones like rubies and emeralds to be inset freely in objects. The court workshops of the Ottoman Empire also produced lavish and elaborate objects, in similar styles but without reaching the artistic peaks of Mughal carving.

Read the texts again and say if the following statements are true or false.

1. The major traditions include cylinder seals and other small carvings in the Ancient Near East, which were also made in softer stones.
2. Inlays of semi-precious stones were often used for decoration or highlights in sculptures of other materials.
3. Chinese jade carving begins with the carving of household objects.
4. Traditional Chinese culture attaches strong powers to pearl.
5. The English word “jade” derives (via the Spanish *piedra de ijada*) from the Aztec belief that the mineral cured ailments of the kidneys and sides.
6. Whiteish nephrite jade was the most highly regarded in Japan until about 1800.
7. Egyptian carving of rock crystal into vessels appears in the late 10th century, and virtually disappears after about 1040.
8. Jade carving was introduced to the central Asian Islamic world in the Timurid period.

Vocabulary notes:

1. Lapis lazuli – лазурит,
2. Dagger-axe – кинжал-топор,
3. Ailment – недуг, болезнь.

4. Mercenaries – наемные войска,
5. Loot – разгромить, захватывать добычу,
6. Booty – трофеи, награбленное добро,
7. Disperse – разбирать,
8. Archer – стрелок из лука.

Western traditions:

From the early civilizations of the near East descended the carving of vessels and small statues in Ancient Greece, Ancient Rome and subsequent Western art, and also Sassanian Persia; however, it is not very significant in the art of ancient Egypt, outside jewellery, as alabaster was a more common material. The jade signet ring of Tutankhamun has been called a “unique specimen” of Egyptian jade. Hardstone carving more often refers to vessels and figures than smaller engraved gems for seal rings or made as objets d’art, which were the main artistic expression of hardstone carving in the Greek classical and Hellenistic periods, and are regarded separately. From the Hellenistic period elaborate vessels in semi-precious stone begin to appear, mostly carved, some in cameo. The Cup of the Ptolemies and Farnese Cup both appear to have been made in Alexandria in Ptolemaic Egypt, as does a simpler fluted sardonyx cup in Washington which, like the Cup of the Ptolemies, was adapted to be a Christian chalice, and given elaborate gold and jewelled mounts by Abbot Suger for his Abbey of St Denis about 1140.

From the Late Antique plainer shapes for vessels appear, concentrating on showing the natural patterns of figured stones – survivals of these are hard to date, and mostly have survived in church treasuries with medieval mounts in goldsmith work. The best collection of Byzantine liturgical vessels is in the Treasury of San Marco, Venice, some of them booty from the Fourth Crusade. Byzantine artists maintained a tradition throughout the Middle Ages, often working in clear rock crystal. There are a few large pieces from Carolingian art, including the Lothair Crystal, and then a continuing tradition of rock crystal work, often used undecorated in reliquaries and other pieces in the same way as modern glass, for which they are often mistaken by

modern viewers. By the end of the Middle Ages a wider variety of stones and objects are seen, used for both religious objects and secular ones.

The Opificio delle pietre dure (“Hardstone workshop”) founded by the Medici in Florence in 1588 soon became the leading workshop in Europe, and developed the pietra dura style of multi-coloured inlays, which use coloured marbles as well as gemstones. They also produced vessels and small sculptures from a single piece of stone, often mounted with gold, which was also a speciality of Milanese workshops. Other rulers followed their example, including Peter the Great, whose Peterhof Lapidary Works, founded in 1721, began the passion among Russian royalty and aristocrats for hardstones. Engraved gem production had already revived, centred on Venice but with artists in many countries, and gems of very high quality continued to be produced until the mid-19th century. The Mannerist court taste of the 16th century delighted in extravagant vessels for serving fruit or sweetmeats, or display as table centrepieces or on sideboards, with hardstones augmented with mounts and bases in precious metal, enamel and jewels. One collection that has remained mostly together is the “Dauphin’s Treasure” of Louis, Dauphin of France (1661–1711), which passed to his son Philip V of Spain; over 120 objects are now displayed together in the Museo del Prado, many of which were already over a century old in the Dauphin’s lifetime.

In contrast to the vast malachite vases that rather typify Russian carving, the last notable modern producer was Fabergé in pre-Revolutionary Russia. Before he produced the famous Imperial Easter Eggs he made his reputation with small hardstone figures of animals and people, typically only 25–75mm long or wide, and small vases with a few flowers—the vase and “water” in rock crystal and the flowers in various hardstones and enamel.

Read the text about the western traditions again and answer the questions:

1. What was a more common material in ancient Egypt?
2. What does hardstone carving more often refer to?

3. When did elaborate vessels in semi-precious stone begin to appear?
4. Where can we find the best collection of Byzantine liturgical vessels?
5. Where was the tradition of rock crystal work used?
6. Why did the Opificio delle pietre dure (“Hardstone workshop”) founded by the Medici in Florence in 1588 become the leading workshop in Europe?
7. How did Peter the Great follow this example?
8. Why was Fabergé considered the last notable modern producer in pre-Revolutionary Russia?

Vocabulary notes:

1. Cameo - камея (драгоценный или полудрагоценный камень с выпуклым изображением,
2. The Cup of the Ptolemies - Чаша Птолемеев (французский: Coupe des Ptolémées), также известный как Кубок Сен-Дени, является камео ониксдвуручная чашка, или кантарос,
3. Farnese Cup - Кубок Фарнезе или Тазза Фарнезе - это камео камео 2 века до нашей эры резьба по камню чаша или чаша, изготовленная в эллинистическом Египте в четырехслойном сардоникс агат, сейчас находится в Национальном археологическом музее Неаполя,
4. Chalice - евхаристическая чаша,
5. Late Antique - поздняя античность,
6. Carolingian art - Каролингское искусство пришло из Франкской Империи в период примерно 120 лет, с 780 по 900 - во время правления Карла Великого и его непосредственных наследников, широко известного как Каролингское Возрождение,

7. Lothair Crystal - Кристалл Лотара (также известный как Кристалл Лотара или Кристалл Сусанны) - это выгравированный драгоценный камень из Лотарингии на северо-западе Европы, показывая сцены из библейской истории Сусанны, датируемой 855–869,

8. Reliquary - рака (для мощей); гробница; ковчег,

9. Pietra dura style - в переводе с итальянского языка - "поделочный камень" или флорентийская мозаика.

Read the text about Pre-Columbian hardstone carving and be ready to discuss it.

Pre-Columbian and other traditions:

Beyond the Old World, hardstone carving was important in various Pre-Columbian cultures, including jade in Mesoamerica and obsidian in Mesoamerica. Because its colour had associations with water and vegetation, jade was also a symbol of life to many cultures; the Maya placed jade beads in the mouths of the dead. Lacking iron, jade was the hardest material the Pre-Columbians were able to work with, apart from emery.

A particular type of object running through the long history of Mesoamerican cultures from the Olmec to the Maya and Aztec is the face “mask” in semi-precious stone (they do not seem to have been for actually wearing), either carved from a single piece or of pieces inlaid on a backing of another material. Curators refer to “Olmec-style” face masks as despite being Olmec in style, to date no example has been recovered in a controlled archaeological Olmec context. However, they have been recovered from sites of other cultures, including one deliberately deposited in the ceremonial precinct of Tenochtitlan (Mexico City), which would presumably have been about 2,000 years old when the Aztecs buried it, suggesting these were valued and collected as Roman antiquities were in Europe. The Aztecs’ own masks are more typically of turquoise inlay, the Mayans’ of jade inlay.

Another supposed type of Pre-Columbian hardstone carving is the rock crystal skull; however, experts are now satisfied that all known large (life-size) examples are 19th-century forgeries, though some miniature ones may be genuinely Pre-Columbian.

There is a well-developed tradition of carving Pounamu (jade) for weapons, tools and ornaments by the Māori people of New Zealand.

Imitations:

As a highly prestigious art form using expensive materials, many different techniques for imitating hardstone carvings have been developed, some of which have themselves created significant artistic traditions. Celadon ware, with a jade coloured glaze, was important in China and Korea, and in early periods used for shapes typical of jade objects. Roman cameo glass was invented to imitate cameo gems, with the advantage that consistent layers were possible even in objects in the round. In the Italian Renaissance agate glass was perfected to imitate agate vessels with multicoloured figuration. Ceramics have often been decorated to imitate gemstones, and wood, plaster and other materials painted to imitate stones. Scagliola developed in Italy to imitate pietra dura inlays on plaster; less elaborate forms are called marbleizing. Medieval illuminated manuscripts often imitated both inlaid stone and engraved gems, and after printing took over paper marbling continued as a manual craft for decorating end-papers and covers.

Read the text again and answer the questions:

1. Why was hardstone carving important in various Pre-Columbian cultures, including jade in Mesoamerica and obsidian in Mesoamerica?
2. Why was jade the hardest material?
3. What is a particular type of object running through the long history of Mesoamerican cultures?
4. How old is the mask deliberately deposited in the ceremonial precinct of Tenochtitlan?

5. Where is there a well-developed tradition of carving Pounamu (jade) for weapons?
6. What are the different techniques for imitating hardstone carvings have been developed?

Vocabulary notes:

1. Mesoamerica - Центральная Америка,
2. Obsidian - обсидиан; вулканическое стекло,
3. The Olmec - Ольмэки — древняя мезоамериканская цивилизация,
4. Antiquities – предметы древности,
5. Turquoise - бирюза,
6. Skull – череп,
7. Forgeries – подделка,
8. Celadon ware - Селадон - термин для обозначения керамики, обозначающий как изделия, глазированные нефритово-зеленым цветом селадона, также известные как "зеленая посуда" или "зеленая посуда" (термин, который сейчас склонны использовать специалисты) так и тип прозрачной глазури, часто с небольшими трещинами, который сначала использовался на зеленой посуде, но позже использовался на других фарфорах,
9. Scagliola - скальол (искусственный мрамор, изготовленный из цемента или штукатурки с добавлением мраморной крошки; употребляется со времен Древнего Рима),
10. Pietra dura - камни твёрдые и обработанные, используемые для инкрустации,
11. Marbleizing – мраморирование.

Choose one of the different traditions of hardstone carving and prepare a power point presentation.

Module 5

Ivory Carving



Do you know what ivory is? Do you have any items made from ivory?

Read the definition of ivory and check if you were right.

Introduction: What is Ivory?

Ivory is a type of dentine - a hard, dense bony tissue which forms most of the teeth and tusks of animals - which has been used for millennia as a material for carving sculpture (mostly small-scale relief sculpture or various types of small statue) and other items of decorative art (such as carved ivory covers for illuminated manuscripts, religious objects, and boxes for costly objects), as well as a range of functional items (piano keys, billiard balls). Ivory was valued by both artists and patrons for its rarity, exceptional durability, and was especially prized among sculptors for its creamy colour, smooth texture and soft sheen. The art of ivory carving (including scrimshaw engraving) has been part of the cultures of many different civilizations including those of Egypt, Ancient Greece, Rome, Russia, Japan, China, and India. In addition, it was an integral element in the plastic art of Islam, the Medieval Carolingian and Ottonian eras, as well as the Byzantine, Gothic and Renaissance periods. It also features in American Indian art, notably of the Inuit and northwest USA. Although less common than bronze or marble sculpture, ivory carving has produced some of the greatest sculptures in the history of art. The fact that ivory - unlike other precious materials - cannot be melted down or re-used was a major factor in its endurance as one of the most specialized of traditional crafts.

Vocabulary notes:

1. Sheen - сияние; блеск; лоск; глянец,
2. Scrimshaw engraving - резьба на слоновой кости,
3. Carolingian - каролингский; относящийся к эпохе Каролингов,
4. Ottonian period - Оттонское искусство - это стиль в дороманском Немецкое искусство, охватывающее также некоторые произведения из Нидерландов, северной Италии и восточной Франции,
5. Inuit - эскимос (самоназвание североамериканских эскимосов).

Read the text about different periods of history traditions of ivory carving and be ready to answer the questions.

History/Traditions of Ivory Carving

Stone Age Ivories

Although wood carving was the main type of prehistoric sculpture, little evidence of it survives, due to its perishable nature. But Stone Age art does feature a wide range of works carved from tusks and bone, as exemplified by the Ivory Carvings of the Swabian Jura (c.33,000-30,000 BCE) - a variety of human and animal figures found in a number of different Paleolithic rock shelters, including the famous Lion Man of Hohlenstein-Stadel (c.38,000 BCE). Other well-known examples of this type of Paleolithic art include several of the mysterious Venus figurines, such as the Venus of Hohle Fels (35,000 BCE), the Venus of Brassempouy (23,000 BCE), the Venus of Kostenky (22,000 BCE), the Avdeevo Venuses (20,000 BCE), the Zaraysk Venuses (c.20,000 BCE) and the Mal'ta Venuses (20,000 BCE). For a later Russian ivory carving, see: Venus of Eliseevichi (14,000 BCE).

Vocabulary notes:

1. Perishable – непрочный,
2. Swabian Jura - Швабская Юра (Schwäbische Alb, реже: Schwäbischer Jura), иногда также называемый Швабские Альпы

на английском языке, представляет собой горный хребет в Баден-Вюртемберге, Германия, протяженностью 220 км (140 миль) с юго-запада на северо-восток и от 40 до 70 км (от 25 до 43 миль) в ширину. Он назван в честь области Швабии.

3. Lion Man of Hohlenstein-Stadel - Человеколев (нем. Löwenmensch) — статуя существа с человеческим телом и львиной головой, найденная археологами в Германии. Сделанная из бивня мамонта, статуя считается одной из древнейших известных скульптур в мире и самой древней зооморфной скульптурой. Учёные полагают, что фигура, возможно, представляет собой изображение божества и являлась предметом религиозного поклонения,
4. Venus of Hohle Fels - «Венера из Холе-Фельс» («Венера Шельклингенская», «Венера Швабская», нем. Venus vom Hohlen Fels, Venus vom Hohle Fels, Venus von Schelklingen) — древнейшая из известной науки палеолитических венер, обнаруженная в 2008 году в пещере Холе-Фельс, в Швабских Альпах, близ немецкого города Шельклингена,
5. Venus of Brassempouy - Венера Брасемпуи (французское: la Dame de Brassempouy, что означает «леди Брасемпуи» или «Дама à la Capuche», Дама с капюшоном») представляет собой фрагментарную фигурку из слоновой кости из верхнего палеолита, очевидно, отколовшуюся от более крупной фигуры в неизвестное время. Он был обнаружен в пещере в Брасемпуи, Франция в 1892 году. Ему около 25000 лет, это одно из самых ранних известных реалистических изображений человеческого лица,

6. Venus of Kostenky - Венера Kostienki доисторический статуэтка найти на сайте полуоседлого лагеря, расположенного примерно в тридцати километрах от Воронежа, в России. Эта верхнепалеолитическая статуэтка принадлежит граветской культуре.

Choose one of the stone age ivories, find some additional information and prepare a small presentation.

Read about other historical periods of ivory and be ready to answer the questions.

Ancient Egypt (c.5500-700 BCE)

Carvings from elephant ivory and hippopotamus teeth appeared at a very early stage in Egyptian sculpture (c.5500 BCE onwards), especially during the Naquada I Period (4000-3500 BCE) of Neolithic art. Noted works have included: statuettes of King Khufu, relief sculptures engraved on ivory slabs, decorative items like casket inlays, amulets, and a range of utensils. Ivories were also carved in Mesopotamian sculpture (3000-500) - see Carved Ivory Lid of a Syrian Cosmetics box (1250, Louvre Museum, Paris). The Egyptian traditions of ivory carving in relief and ivory inlays/overlays were developed further by Phoenician artists (see for instance Lioness Devouring a Boy, c.800 BCE, British Museum, London), by Syrian artists (see for instance the Cosmetics Box Lid, c.1250 BCE, Louvre Museum, Paris), and by Minoan and Mycenaean sculptors, during the period (c.1700-700 BCE). Note: In China, during this period, jade carving was the most prestigious form of carving.

1. When (what period) did carvings from elephant ivory and hippopotamus teeth appear?
2. What noted works are mentioned in the text?
3. Who developed the Egyptian traditions of ivory carving in relief and ivory inlays?

Ancient Greece (c.500-100 BCE)

Ivory carving was a regular feature of Greek sculpture, although few ivories of any significance have survived. However, known masterpieces include the large-scale Chryselephantine sculpture (made from ivory, for the flesh parts and whites of the eyes, and gold for clothes) made by Phidias (c.488-431 BCE), the foremost Greek sculptor of the period. These included the statue of a seated Zeus in the temple at Olympia, and the figure of the Greek goddess Athena in the Parthenon at Athens.

Rome (c.100 BCE - 300 CE)

Roman sculpture was designed to encapsulate the glory and grandeur of Ancient Rome, and thus focused on large scale historical reliefs, imperial statues and busts. As a result, Roman sculptors added little to the tradition of ivory carving, except for the production of a number of personal ivory plaques, or hinged panels (in diptych style) - a sort of ancient business card issued by the Consuls. (A typical example is, for example, the Plaque from the Diptych of Consul Areobindus, 506 CE, National Museum of Middle Ages, Paris.) During the era of early Christian art (c.150-550), these engraved ivory panels were adapted by Christian sculptors, for use as devotional items.

1. What is Phidias (c.488-431 BCE), the foremost Greek sculptor famous for?
2. What was Roman sculpture focused on?
3. Why is it considered that Roman sculptors added little to the tradition of ivory carving?

Vocabulary notes:

1. Chryselephantine - покрытый золотом и слоновой костью,
2. Encapsulate – воплощать,
3. Grandeur – великолепие, грандиозность,
4. Plaque - декоративная настенная фарфоровая тарелка,
5. Hinged panel - поворотная панель,
6. Persecution – преследование,

Early Christian Ivories (c.300-450)

Persecution of the early Christians compelled early Christian sculpture to be small-scale and portable, a form to which ivory was ideally suited. Moreover, the Old and New Testaments of the Bible provided carvers with a rich source of iconographic imagery, as exemplified by the Brescia Casket (c.300-400 CE). Indeed, from hereon, small-scale religious images dominated ivory carving up to the Renaissance era.

Byzantine Ivory Carving (c.450-1100)

The sack of Rome left the Eastern Roman capital of Byzantium (Constantinople) as the centre of Christianity and Christian art. This Eastern Orthodox world of Byzantine art continued to disapprove of large-scale religious sculpture and therefore embraced smaller-scale ivory carving. See, for example, the figurative masterpiece *Ariadne and Her Cortege* (510 CE, National Museum of Middle Ages, Paris) and the *Barberini Diptych* (c.500-550, Louvre Museum, Paris). A major work of religious art, from this period, made in Constantinople and shipped to Ravenna, is the *Throne of Maximianus*, bishop of Ravenna (546-556). No important Byzantine ivory carving has survived from the period (c.600-800), although there are a number of magnificent surviving reliefs from the 10th and 11th centuries, as well as several outstanding triptychs. These include the *Harbaville Triptych* (c.900-1000) and the *Borradaile Triptych*.

1. What compelled early Christian sculpture to be small-scale and portable?
2. What were carvers provided with?
3. What was specific about the Eastern Orthodox world of Byzantine art?
4. Name the major work of religious art, from this period?

Vocabulary notes:

1. Brescia Casket - Ларец Брешии или Липсанотека атируемый концом 4-го века, который сейчас находится в музее Санта-Джулия в Сан-Сальваторе в Брешии, Италия.

- Это практически уникальный пережиток полной раннехристианской коробки из слоновой кости.
2. The sack of Rome - разграбление Рима 6 мая 1527 года,
 3. Triptych - триптих (произведение живописи, состоящее из трёх самостоятельных частей на общую тему); складная икона с тремя створками,
 4. Harbaville Triptych - Триптих Арбавиля — триптих из слоновой кости, создан в Византии в конце X века (ряд исследователей датируют его создание серединой XI века). Триптих является одним из лучших сохранившихся образцов резьбы по слоновой кости этого периода. Своё название получил по фамилии последнего владельца — Луи-Франсуа Арбавиля, хранится в Лувре?
 5. Borradaile Triptych - Триптих Боррадейла представляет собой слоновую кость Византийский триптих, вырезанный в Константинополе между 900–1000 гг. Нашей эры. Он был завещан Чарльзом Боррадейлом Британскому музею в 1923 году и является одним из «Романовской группы» слоновой кости, тесно связанной с Императорским двором, наряду с Харбавильским триптихом и Триптих Вернера.

Anglo-Saxon Ivory Carving (c.700-900)

If Constantinople continued to disapprove of large-scale religious sculpture, things were different in the West. Beginning with the culture of King Charlemagne at Aachen, ivory carving lost its dominance while monumental sculpture gradually became more important. Even so, small-scale sculpture in metalwork, bone and ivory was still popular among Anglo Saxon artists, who created works using imported walrus and whale ivory, as exemplified by the Franks Casket (c.700-800). This work

contains an extraordinary mixture of pagan, historical and Christian imagery, with inscriptions in Old English and Latin. Another Anglo-Saxon masterpiece, which illustrates the trend away from small scale reliefs and the like, is the set of walrus ivory Lewis Chess Pieces (c.1175, British Museum, London).

Carolingian (750-900): Ottonian (900-1050)

Walrus tusks remained a popular feature in Carolingian art. Carvers turned them into religious objects such as crucifixes, reliquaries and other containers for holy relics, as well as cover panels for illuminated manuscripts and prayer books. These traditions were maintained and developed during the era of Ottonian art. Examples include the Carolingian ivory plaques David and St Gerome (c.790, Louvre Museum, Paris) and St Gregory with His Scribes (c.865, Kunsthistorisches Museum, Vienna), and the Ottonian ivory relief sculptures Otto I Presenting a Model of His Church to the Enthroned Christ (c.965, Metropolitan Museum of Art, New York) and Coronation of Emperor Otto II and Theophanu (c.982, National Museum of Middle Ages, Paris).

Romanesque and Gothic (1000-1400)

Fine art changed direction during the period of Romanesque art and the subsequent era of Gothic art. The emphasis on decoration of religious and ecclesiastical objects was supplanted by a focus on architectural decoration, triggered by the new and widespread building of cathedrals and monastic churches. Stone sculpture, monumental painting and stained glass art now took centre stage, while ivory sculpture was seen as a minor art, albeit a highly specialized one. It was during this period that Paris became the leading centre for ivory carving, exporting works throughout Europe and the Mediterranean, including gaming pieces, small boxes, devotional diptychs, crucifixes, plaques, and other utilitarian objects. (A typical Romanesque religious plaque is the Journey to Emmaus and the Noli Me Tangere, 1120, Metropolitan Museum of Art, New York.) Other centres of medieval ivory engraving were Dieppe (France) and Erbach (Germany).

Decline in the West (1400-present)

As you might expect, Renaissance sculptors (1400-1600) took ivory carving to a new level of sophistication, although demand remained stagnant. This was partly because of the greater availability and lower cost of wood which became the leading medium for small sculpture, especially north of the Alps, under master carvers such as Veit Stoss (1445-1533), Tilman Riemenschneider (1460-1531) and Gregor Erhart (c.1470-1540). A brief revival in ivory carving occurred in Germany and Flanders during the period of Baroque sculpture, during the 17th century, but it slumped once more during the 18th and 19th centuries, and has not recovered since, despite the growing demand for functional items. As a semi-illicit technical craft it continues to flourish in certain areas of the world, though its aesthetic worth is minimal.

1. How things were different in the West?
2. What materials did Anglo Saxon artists use in their work?
3. What did carvers in Carolingian art turn walrus tusks into?
4. How long were these traditions maintained?
5. How did Fine art change direction during the period of Romanesque art?
6. What city became the leading centre for ivory carving, exporting works throughout Europe and the Mediterranean?
7. Why did wood become the leading medium for small sculpture?
8. Where did a brief revival in ivory carving occur?

Vocabulary notes:

1. Pagan – язычник,
2. Inscription – надпись,
3. Lewis Chess Pieces - Шахматы острова Льюис — набор из 78 шахматных фигур, изготовленных в Средние века. Материалом для большинства из них послужил моржовый клык, а остальные выполнены из китового зуба. Фигуры

вместе с 14 шашками для игры типа нард и пряжкой для ремня были обнаружены в 1831 году на шотландском острове Льюис,

4. Crucifix – распятие,
5. Reliquary - усыпальница; реликварий,
6. Ecclesiastical - духовный; церковный,
7. Supplant - вытеснять,
8. Trigger - вдохновить,
9. Albeit - пусть даже и,
10. Devotional - религиозный; благочестивый; набожный; праведный,
11. Diptychs - двустворчатый складень.

Choose one of the periods from the history of ivory carving, find some additional information and prepare a power-point presentation.

Module 6

Goldsmithing & Goldsmithery (c.3000 BCE on)
Techniques, History, Famous Goldsmiths

Do you know what Goldsmithing is? Can you give examples? What are the unique properties of gold?

Read the texts and be ready to answer the questions.

What is Goldsmithing?

Goldsmithing is the applied art of metalworking in gold. A goldsmith is essentially a metalworker whose specialty is working with precious metals like gold, silver, electrum, platinum, alloys like bronze and copper, as well as gemstones. Ever since

the earliest civilization, goldsmiths have cast and hand-crafted gold artifacts, personal jewellery, platters, goblets, weaponry, equestrian items, as well as precious objects for ceremonial and religious purposes. Goldsmithing proved especially useful during medieval times, when goldsmiths were commissioned to adorn illuminated manuscripts with gold leaf, create gold reliquaries for holy relics and fashion numerous ecclesiastical objects out of precious metals. In addition, most countries have experienced their own "golden age" of precious metalwork, as exemplified by the wonderful Fabergé Easter Eggs made by the Russian master goldsmiths Gustav Fabergé (1814-1893) and Peter Carl Fabergé (1846-1920), during the 19th century. Other types of metalwork involve silversmiths or brightsmiths (who specialize in working with silver), coppersmiths (copper), blacksmiths (iron) and whitesmiths (so-called white metals like pewter and tin).

1. What is Goldsmithing?
2. What does a goldsmith do?
3. When was Goldsmithing especially useful? Why?
4. When was "golden age" in Russia?

What are the unique properties of gold?

Gold is an extremely rare, valuable and lustrous metal. Compared to other metals it does not corrode or tarnish, it is easily melted, fused and shaped, and is highly ductile: a single ounce (28 grams) of gold can be beaten into a thin sheet measuring some 300 square feet. It is also easy to pressure-weld. Because of its value and malleability, gold was one of the first materials to attract attention. Egyptian art, in particular, as well as Aegean art were noted for their gold artifacts. Ever since Antiquity, gold items have been used as both decorative art and a source of wealth. In India, for example, gold is used universally both to decorate the body and express one's status. The skill of its goldsmiths is legendary, as exemplified by the Khudabadi Sindhi Swarankar goldsmithing community, whose outstanding artworks were showcased in London at The Great Exhibition of 1851.

1. Why is gold an extremely rare, valuable and lustrous metal?
2. Why was gold one of the first materials to attract attention?
3. How have gold items been used since Antiquity?
4. What was the Great Exhibition of 1851 famous for?

What were the main techniques used by Goldsmiths?

A master goldsmith is trained in numerous types of metalworking, including the sawing, cutting, forging, melting, casting, beating, soldering, filing, engraving, embossing, enamelling and polishing of precious metals and gemstones. Traditionally, most goldsmiths either learned the craft in their father's workshop, or acquired the skills as an apprentice to a master craftsman. Many also fashioned jewellery, while a number practiced engraving as printmakers. Many of the best engravers of the 15th century, for instance, were either goldsmiths, or the sons of goldsmiths, such as Albrecht Durer and Martin Schongauer. During the late-19th century, due to the Arts and Crafts movement in England, Art Nouveau around the world and the Deutscher Werkbund in Germany, the art of jewellery-making underwent a significant revival. Today, many of the best art schools offer courses in goldsmithing, silversmithing and metalwork as a part of their fine art program.

In addition to the basic goldsmithery techniques of smelting and forging, goldsmiths learned a range of advanced techniques including niello, embossing, repoussé work, enamelling (including cloisonné, champlevé, basse taille, plique-à-jour), engraving and filagree decoration.

1. What are numerous types of metalworking?
2. Where did goldsmiths learn the craft?
3. Why did the art of jewellery-making undergo a significant revival during the late-19th century?

Vocabulary notes:

1. Goldsmithing – ювелирное дело,
2. Electrum – сплав золота и серебра,
3. Goblet – бокал, кубок,
4. Platter – тарелка, блюдо,
5. Tarnish – окислять, тускнеть,
6. Ductile – пластичный,
7. Malleability – пластичность,
8. Forge – ковать,
9. Cast – заливать форму,
10. Beat – отбивать,
11. Solder – спаивать,
12. Emboss – рифлить,
13. Smelt- расплавлять,
14. Niello - чернь (на металле); изделие с чернью; чернение,
15. Teroussé work - барельеф на металле; репуссе (техника чеканки и выколотки по металлу с использованием деревянной формы),
16. Cloisonné - клуазонне; перегородчатая эмаль,
17. Champlevé - выемчатая эмаль,
18. Basse taille - барельеф (декор эмалированных изделий),
19. Plique-à-jour - сканая эмаль; перегородчатая эмаль,
20. Filagree – филигранная работа.

Read the text about the history of goldsmithing.

What is the history of goldsmithing?

As stated above, goldwork was practiced by the earliest Middle Eastern and Mediterranean cultures that gave rise to Mesopotamian art and Mesopotamian sculpture, as well as Egyptian and later Minoan art. Even less sophisticated styles of Hittite art and Assyrian art had a tradition of gold-working. Gold mines in Egypt, Nubia and Saudi Arabia were major suppliers of the precious metal. Once established in ancient Greece and around the Black Sea, goldsmithery was spread westwards into central and western Europe by migrating tribes of Celts, whose blacksmiths were renowned for their mobile forges and metalworking skills. At the same time, Etruscan art in Italy was becoming famous for the gold artifacts of its tombs. The Romans were also active in goldsmithing, not least because of their innovations in metallurgy: new techniques for large scale gold extraction were developed by introducing hydraulic mining methods, notably in Spain and the Balkans.

The rise of Christianity significantly boosted demand for gold items - for devotional and ecclesiastical needs - and during the Dark Ages, monasteries in Ireland, Iona and Northern England were repeatedly raided by marauding Vikings in search of gold and precious objects, used in the making of illuminated manuscripts by artist-monks. In Constantinople, centre of the Eastern Roman empire and its own style of early Christian art, goldsmiths and mosaicists became renowned for their shimmering masterpieces of gold and multi-coloured mosaic art. See, for instance, the decorative gold and copper work on the celebrated Garima Gospels (390-660) from Ethiopia - the world's most ancient illuminated gospel text. As western European culture regained its strength during the eras of Carolingian art (c.750-900) and its successor Ottonian art (c.900-1050), more goldsmiths were hired to keep up with demand. Another influential school was the Mosan school which grew up in the area around Liege and the Benedictine monastery of Stavelot. Leading members of this school included Godefroid de Claire (1100-1173) and Nicholas of Verdun (c.1156–1232).

The use of gold for religious and secular objects duly became a worldwide phenomenon, and goldsmiths were constantly in demand both in times of affluence (when they were commissioned to produce an ever-widening array of precious

items), and during times of extreme hardship (when gold items were melted down into coin).

The Renaissance: Growing affluence and trade

The cultural revolution known as Renaissance art was underpinned by an equally important revolution in commerce and finance, stimulated by greatly increased trade in silk, spices and ceramics, that would shortly transform many palaces, churches and homes of Christian Europe. The impact was also felt on the arts and culture of the quattrocento. For example, when ordering new oil paintings, patrons began to specify the exact amounts of gold, silver, lapis lazuli and other expensive raw materials from the east to be used in the work, in order to increase its opulence and grandeur. And goldsmithery was a central and influential craft in the whole process.

The prospect of acquiring more gold to fuel their appetite for ostentatious grandeur had a direct impact on European exploration. Portuguese colonialists headed south to Morocco, in the early 15th century, in an attempt to control the gold supply emanating from the rich gold mines of Mali. A century before, in 1324, the Mali ruler Mansa Musa (1312–1337) undertook his famous hajj pilgrimage to Mecca, during which he gave away so much gold that its market price in North Africa collapsed for a period of several years. The European colonialization of South America was also prompted by reports of the widespread use of gold ornaments, particularly in Central America, Peru, Ecuador and Colombia.

After the Renaissance, goldsmithery in France was twice stimulated as part of the upsurge in French decorative arts, which resulted from the building of the palaces of Fontainebleau and Versailles. The first revival - associated with the Fontainebleau School - began in the 16th century (c.1528-1610) under the patronage of Francis I (1494-1547). The second revival began in the 17th century under the patronage of King Louis XIII (reigned 1610-43).

Since then, gold, and the production of gold items, has become closely linked to international trade as well as the liquidity and movement of personal assets, notably in India and the Far East.

Read the text again and say if the following statements are true or false:

1. Goldwork was practiced by the earliest Middle Eastern and Mediterranean cultures that gave rise to Mesopotamian art and Mesopotamian sculpture, as well as Egyptian and later Minoan art.
2. Gold mines in Nigeria, Kenya and Saudi Arabia were major suppliers of the precious metal.
3. The Romans were also active in goldsmithing, because of their innovations in metallurgy.
4. The rise of Christianity significantly decreased demand for gold items.
5. In Constantinople, centre of the Eastern Roman empire and its own style of early Christian art, goldsmiths and mosaicists became renowned for their shimmering masterpieces of gold and multi-coloured mosaic art.
6. The use of gold for religious and secular objects duly became a worldwide phenomenon, and goldsmiths were in demand only in times of affluence.
7. The cultural revolution known as Renaissance art was underpinned by an equally important revolution in commerce and finance.
8. The prospect of acquiring more gold to fuel their appetite for ostentatious grandeur did not influence European exploration.
9. In 1324, the Mali ruler Mansa Musa (1312–1337) undertook his famous hajj pilgrimage to Mecca.
10. After the Renaissance, goldsmithery in France was in decline.

Vocabulary notes:

1. Etruscan - относящийся к Этрурии; относящийся к этрускам,
2. Garima Gospels - ванагелий Гаримы - два древних Эфиопские Евангелие,
3. the Mosan school - искусство Мосана - это региональный стиль искусства из долины Мааса в современной Бельгии, Нидерланды и Германия,
4. affluence - изобилие; обилие; богатство,
5. lapis lazuli - ляпис-лазурь; лазурит,
6. opulence - богатство; роскошь; изобилие; состоятельность; обилие; великолепиие,
7. grandeur - великолепиие; пышность; грандиозность.

Choose one of periods from the history of goldsmithing, find some additional information and prepare a presentation about this period.

Module 7

Textile art

Do you know what textile art is? Where did it come from? Why is it important?

Read the text and check your answers.

Textile art is a type of art that uses animal, plant, or synthetic fibers to create practical or decorative objects. Textiles are made through sewing, weaving, crocheting, knitting, and embroidery. Textile art could be a wall hanging, a rug, a clothing item, or even a sculpture created with fabric.

You don't have to use a pencil and paint to create art. Some artists use silk, wool, and other textile materials. This article explores what textile art is and some examples of creative work on textiles.

What is Textile art?

One can define textile art as the process of making something using natural fibers. Typically, textile art is more focused on shapes and patterns. The primary sources of textile art are:

Animal: silk, wool

Plant: flax, cotton bamboo, jut

Mineral: fiberglass, asbestos

Synthetic: rayon, nylon, acrylic, polyester

Essential Note: Plants, animals, and minerals are natural sources, making them a sustainable option for textile art.

The Basics of Textile Art

Textile fragments have been found dating all the way to prehistoric times (anthropologists estimate that this ranges from 100,000 to 500,000 years ago). Today, artists have continued to reinvent the medium, bringing new applications, materials, and aesthetics to the textile tradition.

It's believed that people developed textiles to keep warm, protect surfaces, and insulate dwellings during the cold winters. People also used textile arts to make objects that commemorated important events or signaled status, including military uniforms, flags, or ceremonial banners.

Where Did Textile Art Come from?

Textile art is an ancient type of art that has been carried on through different generations. It has a long history dating to ancient Egyptians. Moreover, examples of clothing have been found dating back thousands of years in China.

Historically, most artists who specialized in textiles are not well-known today since their work tended to be used in day-to-day life, for instance, coverlets and quilts. We can see what they created, but we don't always know their names.

Why Is Textile Art Important?

Textile art has been the backbone of human life from as early as the beginning of civilization. It has been used to make tapestries, clothes, and much more. For instance, all clothes are technically considered textile art since the materials used come from animals or synthetic sources.

Moreover, the tradition of textile art is intertwined with the story of international trade. For instance, Tyrian purple dye was a vital trade commodity in the ancient Mediterranean, while the Silk Road carried Chinese silk to Africa, India, and Europe.

The industrial revolution was shaped by innovations in textile art technology- from the spinning jenny and cotton gin to the power loom which became the key to mechanized production.

Read the text again and answer the following questions:

1. What is textile art?
2. What are textiles made through?
3. What are the primary sources of textile art?
4. When were textile fragments found?
5. Why did people develop textiles?
6. Where Did Textile Art Come from?
7. Why are most artists who specialized in textiles not well-known today?
8. Why Is Textile Art Important?
9. How is the tradition of textile art intertwined with the story of international trade?

Vocabulary notes:

1. Weaving – ткачество,
2. Crocheting – вязание,
3. Flax – лён,

4. Jut – проекция,
5. Rayon - искусственный шёлк; вискоза.
6. Coverlet – покрывало,
7. Quilt – стеганое одеяло,
8. Tapestries - ковровые изделия; стенные гобеленовые ткани,
9. Spinning jenny - прядильная машина "дженни",
10. Cotton gin - хлопкоочистительная машина,
11. Power loom - механический ткацкий станок.

Read the text about the examples of textile art

Examples of Textile Art

Most cultures globally have their own distinct methods of textile art. However, many modern textile artists are using various techniques to create new and exciting contemporary textile art. Here are some examples of textile art:

Knitted Art

Knitting entails twisting thread into different stitches to create larger patterns.

You don't need a loom, but yarn and large needles. The approach is prevalent in sweaters and blankets. Knitting is usually done by hand, but nowadays there are knitting machines used for large-scale production.

Some artists today are making more creative textile art by co-opting it as a means of expression (yarn bombing). Yarn bombing is a fun contemporary art style where the textile artist, covers items like bicycles, cars, statues, fire hydrants, trees, etc. with knitted decoration.

Watch the following video and prepare a presentation of what knitted art is.

<https://youtu.be/NFDmsNCGcvc>

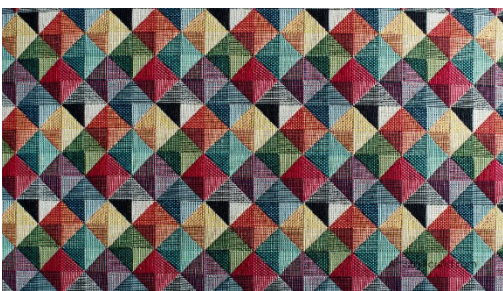
Crocheted Art

Crocheting is a patterned fabric made of looping material with a hooked needle.

One of the most common materials used to crochet is yarn. You can interlock the loops using a crochet hook. The word crochet is from the French word *crochet* meaning small hook.

Find some examples of crocheted art and give a small presentation.

Embroidery



In embroidery, an artist uses thread to stitch the decorative textile design onto a fabric such as paper, woven fabric, or leather. Sometimes, other materials are combined, like sequins and beads. The images and patterns often remain within the confines of the frame. An example of ancient embroidery is the Chamba Rumal that dates to the 18th century.

However, in contemporary embroidery, it's not unusual to see thread and fabric spill from the hoop. Teresa Barboza's art is an example of modern embroidery, which creates landscapes that extend well beyond the hoop and flow towards the floor.

Find some examples of embroidery and prepare a presentation.

Quilting and Quilt Art

This technique uses two layers of fabric, often with a soft material placed between the layers before stitching them together. Typically, some quilts are hung as visual art or decoration, while others are used for practical reasons such as keeping warm. An example of quilt art is the 1938 Patchwork quilt (National Gallery of Art Museum).

Find some examples of Quilting and Quilt Art and prepare a presentation.

Woven Art

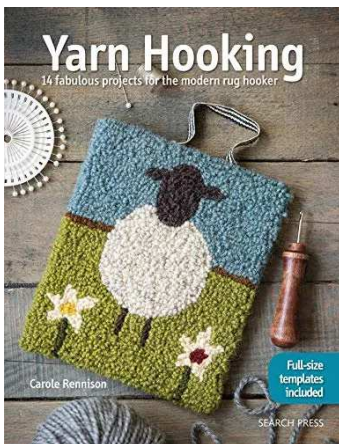
Weaving entails interlacing two sets of threads. These are called the weft that runs horizontally and the warp that runs vertically. The threads are laced together on a loom at intersecting angles to create a cloth. The warp threads are held tight while the weft is fed through them.

While it's commonly seen in garments, you can also use weaving to create display artwork. They're often displayed as wall hangings (textile wall art), with some artists experimenting with stitch length and yarn weight to create highly textured arts.

The types of weave structures you can produce include twill, plain, velvet, and satin.

Find some examples of Woven Art and prepare a presentation.

Hooked Rugs



The technique involves making a rug by pulling fabric or loops through a woven base. It's done using a crochet-type hooking tool that pulls the fabric through the base material. One of the oldest known hooked rugs is said to be the 19th-century floor mats created in Yorkshire, England.

Find some examples of Hooked Rugs and prepare a presentation.

Laces

This is the art of making lacing; a delicate fabric often made up of yarn and thread. While it's unknown about the origin, the 16th century saw an increase in the appeal of lace, and hence the technique grew. The triangular Brussels point de Gaze needle lace shawl is an example of lace that dates to 1850.

A common technique of lace-making is tatting. The method is achieved by wrapping threads around two shuttles into patterns, creating rings of designs. Tatting dates to the 17th century and can be used to make hats, purses, and jewelry.

Find some examples of Laces and prepare a presentation.

Ropes

Creating rope entails combining different strands of material to create one strong cord. Then, you can connect the strands by twisting or braiding the material together. Ancient Egyptians are said to be the oldest civilization to use ropes.

Find some examples of Ropes and prepare a presentation.

Canvas Work

The technique includes stitching counted-thread embroidery onto canvas or another type of sturdy material. The most common examples of canvas work are needlepoint, bargello, and petit point.

Textile has long served a practical use and has not generally been considered to be an actual art form. Bayeux Tapestry, made between 1077 and 1092, is probably the earliest surviving example of textile art. While it's called a tapestry, the artwork is an elaborate embroidery 20 inches high and 23 inches long.

The wool yarn is sewn into figurative scenes telling the story of the Norman Conquest of England and William the conqueror. You can see knights and horses charging forth, men on ships crossing the ocean, and heroic battles in detail.

Interestingly, the artwork's creator remains a mystery, though most researchers believe a female likely made it as embroidery was categorized as women's work during those days.

Find some examples of canvas work: needlepoint, bargello, or petit poin, choose one of the techniques and prepare a presentation.

Why Isn't Textile Art Considered a Fine Art?

Textile art on its own isn't generally deemed fine art because it has typically been used for more practical purposes. For example, textile art is often used to make lovely items such as blankets and others that help daily, while fine art is made for viewing and entertainment purposes only.

However, it's vital to note that sometimes you can make textile art without a practical purpose. For example, tapestries were used historically to insulate the walls of a castle. Today, they are used for decoration.

Having said that, many of today's contemporary fine artists are using textiles more and more in their work. These textile-based modern art pieces should unquestionably be characterized as fine art.

1. Why isn't Textile Art considered a Fine Art?
2. What is textile art often used for?
3. Can you give examples of textile art without a practical purpose?

Vocabulary notes:

10. Yarn - пряжа,

11. Crochet hook - вязальный крючок,

12. Thread – нить,

13. Sequin – страза, блестка,

14. Chamba Rumal - платок Чамба Румал или Носовой платок Чамба
- вышитое изделие ручной работы, которое когда-то распространялось под покровительством бывших правителей

- королевства Чамба. Это обычный подарок во время брака с детальным рисунком в ярких и приятных цветовых схемах,
15. Teresa Barboza's art - Ана Тереза Барбоза (род. 1981) - перуанский художник по текстилю. Барбоза родилась и выросла в Лиме, Перу. Ее работы представляют собой «трехмерное текстильное искусство, изображающее природные формы, такие как растительность и пейзажи». Она «известна» своими трудоемкими работами в смешанной технике, в которых используется лоскутное шитье, вязание или вышивка. «Ее работа 2018 года, Torser, «сделана из тканого материала, шерсти и альпаки, вышитой на цифровой фотографии. »,
 16. Weft - уток; уточная пряжа; уточина; левая крутка; уточновязаное изделие,
 17. Warp - основа (ткани или основовязаного полотна)?
 18. Twill - переплетение по диагонали; саржа (ткань),
 19. Plain - неармированное асбестовое изделие; полотняного переплетения,
 20. Tatting - ручная вязка кружева с помощью челнока; сорт плетёного кружева,
 21. Shuttle – челнок,
 22. Needlepoint - вышивка гарусом по канве; остриё иглы; вышивать по канве,
 23. petit point - вышивка крестом; пти-пуан (вид миниатюрной вышивки гладью).

Module 8

Carving Art

Do you know what wood carving is? Have you ever tried any wood carving techniques?

Read the texts and be ready to answer the questions.

Stunning Wood Carving Art

Wood carving art is a unique form of art that is done by professional artisans who invest their larger amount of time engraving designs and patterns with wood cutting tools. The technique involves removing wood pieces from a wooden stake or frame, to give them decorative engraved designs.

Elements of Wood Carving

The art of artisan wood carving exists for many thousands of years and has evolved ever since. Subsequently, this work is famous for its craftsmen's distinctive features and aesthetic patterns which they carve by using their compassionate skills of wood engraving.

Mostly used woodworks are in the form of furniture, pottery, wood cuttings, wall hangings, interior decorations, and other household items. Wood carving is an intricate process that requires the proper use of elements for its manufacture. There are three essential key elements that every artisan keeps in mind before starting the process because they are interconnected with each other. Following are the elements discussed;

Wood Carving Art Design & Material

A design involves the type of pattern used for the engravement in wood. Before starting any cutting and timber shaving, the artisan should select a particular design for his decoration, so that he could decide the techniques of the wood accordingly.

Every design has its own aesthetic and artistic benchmark motifs which makes it more appealing for people to admire.

Another critical element of wood carving is the material of the wood used for the manufacture of the product.



It is necessary for every artisan to select the materials appropriate for the products like furniture, engraved decorations, wood cuttings, etc. moreover, there are a number of materials and types used for wood carvings, and each style has its distinctive artistic features attached to it.

Woodcarving is the brilliance of the techniques used in it it's carving. However, practices in this field are dependent on the designs and materials selection of artisans.

Each method used requires skilled workers and provides an outlook of different designs.

There are a number of techniques that vary from region to region and culture to culture.

Wood Carving Techniques

Wood carving art is an ancient art of woodcutting to form different designs and patterns for adornment. The art is since the start of the origin of wood, which was from the beginning of life on earth.



Wood is used as a necessity for necessary home furniture products to high-class accessories of wood sculptures and carvings.

Artisans have been advancing since the start of this world and have passed their learnings and skills to the next generations.

These people are professionally skilled and pour all their energy and time into maintaining the quality of the accessories and furniture for the people to use.

Consequently, people throughout the world are filled with admiration and love for wood sculptures, carvings, furniture, and interior decorations of the home.

Although wood carving art is the best-preserved form of art that is alive from ancient history, there are some drawbacks of wood carvings, as they could not last for thousands of years if not cared for with special waxes, polishes, and natural oils. Nevertheless, there are some hardwoods that last for a more extended period of time.

Wood carving is a unique art that requires special tools that include a carving knife (used for cutting the wood), a curved cutting-edged gauge (used in making curves and hollows), a u-shaped edged gauge, a straight-edged chisel (used for lines), mallets and hammers.

What is the difference between a chisel and a gouge?

A chisel is a tool that has a sharp edge that is used for cutting into wood. A gouge is a tool that has a curved blade that is used for scooping out pieces of wood.

What is the best wood for carving?

The best wood for carving is basswood. It is a softwood that is easy to carve and doesn't splinter easily. It is also light in color, so it can be stained or painted to match any decor.

What are some popular woods for carving?

Some popular woods for carving include basswood, butternut, cherry, maple, oak, pine, walnut, and mahogany. Each type of wood has its own unique grain pattern and

texture, so it is important to choose the right type of wood for the project you are working on.

Firstly, the artisan chooses the block of wood accordingly to his selected pattern.

Secondly, by using a variety of gauges, he cuts the wood into the appropriate size for design.

Thirdly, using the required tools, the craftsman details the body and primary structure of the pattern.

Then he rubs the sheets of sandpaper for smooth surfaces. Finally, for the preservation of the wood, he applies natural oils of walnut or linseed.

He polishes the whole framework of sculpture, furniture, or other wood cuttings with wax and varnish.

Moreover, with the passage of time, this art has also evolved, and there several processes through which it could be practiced.

In this vast world, there are complete processes to practice wood carving by artisans; however, the primary three methods are as follows.

Wood Carving

Wood carving is the primary technique used by the artisan to carve wood sculptures, frames, and furniture by using hand tools or carving stone. This is the simplest of styles from all the methods and is further having a number of processes. For instance, it includes flat-plane, caricature, carpentry, whittling, relief, chip carving, etc. for carving wood into different aesthetic patterns and designs.

Wood Turning

This is an intricate process of woodcutting where a tool for rotating wood is used at high speed, and then the artisans engrave patterns on that piece by using a sharp cutting tool. Subsequently, this process is operated by a variety of artisans to form

intricate designs on the rotting wood, especially pieces like bowls and other round forms of wood cuttings.

Woodworking

Woodworking is the most intricate technique used, which also involves the above two processes before further fixing the wood sculpture using nails, screws, and other fixtures.

This process is of making wooden sculptures using different intricate, artistic, and aesthetic patterns.

Mainly, this form of art is used for the reconstruction of ancient art sculptures found; however, other new wooden frames and sculptures of wood cuttings are also formed.

Read the texts again and answer the questions:

1. What is wood carving?
2. What is wood carving famous for?
3. What are woodworks used for?
4. How many key elements are there? What are they?
5. What does Wood Carving Art Design involve?
6. What makes it more appealing for people to admire?
7. Why is it necessary for every artisan to select the appropriate materials for the products?
8. How long has the art of woodcarving existed?
9. Where is wood used?
10. What are the benefits of wood carving art?
11. Are there any drawbacks? What are they?
12. What special tools does woodcarving require?
13. Can you describe the process of woodcarving work?
14. How many primary methods are there? What are they? Describe each of them.

Vocabulary notes:

1. Cutting-edged gauge – калибр с режущей кромкой,
2. Chisel – стамеска,
3. Mallet – деревянный молоток,
4. Rub – натирать, начищать,
5. Sandpaper – наждачная бумага,
6. Whittle – снимать стружку, стругать,
7. Chip carving – мелкая резьба, геометрическая резьба,
8. Wood Turning – точение по дереву,
9. Butternut – серый орех,
10. Basswood - липа,
11. Maple – клен.

Read more information about types of woodcarving in Appendix 6.

Read the text about Uses of Wood Carving and be ready to answer the questions.

The significance of wood carving has become a necessity for human beings in many ways; however, the following are some necessary uses;

Source of Cultural Heritage

Wood carving is the most significant source of cultural identity, as this craft has been in traditions for thousands of years and has been passed to the following generations. Mostly, people living in rural areas pursue this craft with a sense of love and pride; these people enjoy engraving designs with their hands.

Value Among People

Due to the distinctive features and valuable hard work of artisans, people value this form of art more than the technology-based machine-made wood products because the designs and patterns carved by these artisans are intricate and delicate, which attracts the aesthetic lens and sense of people.

Used as Furniture

The most fundamental importance that these artisan wood carvings carry is the use of carved furniture. Furniture is the basic necessity of human beings, which everyone buys without any second thought; however, artisan furniture provides an aesthetic appeal to these objects and further enhances their beauty of it.

Used for Decoration Purpose

Another important wood carving is for the decoration of the house or any other place with wall hangings, sculptures, furniture, art pieces, and other household decorative items.

The essential purpose of any craftsmen is to recognize their skills by the artistic features of their designs.

Used in Businesses

The immense use of wood carvings is for setting up a business of these products which are sold according to the work and quality maintained by the craftsmen.

Throughout the world, the scope of this field is very high, as the prices of furniture and wood carvings are touching the sky.

However, these products are also exported to other countries and are acknowledged worldwide.

Answer the following questions:

1. Why is wood carving the most significant source of cultural identity?
2. Why do people value this form of art more than the technology-based machine-made wood products?
3. Why do people prefer to buy carved furniture?
4. How can wood carving be used for decorative purposes?
5. Why is the use of wood carvings for setting up a business very high?

Module 9

Wall paper

Read the text about wall paper and its history and be ready to answer the questions.

The history of wallpaper is not simply a history of ornamental patterns and designs. It is also a fascinating record of technological ingenuity and changes in patterns of consumption and domestic taste.

Originating in the 16th century, the earliest wallpapers were used to decorate the insides of cupboards and smaller rooms in merchants' houses rather than the grand houses of the aristocracy. But by the beginning of the 20th century, it was being used everywhere, in hallways, kitchens, bathrooms, and bedrooms as well as reception rooms, and was popular in both the wealthiest and poorest homes. Yet, it was this very popularity that led to wallpaper being regarded as the poor relation of the decorative arts.

How was wallpaper made?

Many early wallpapers featured stylised floral motifs and simple pictorial scenes copied from contemporary embroideries and other textiles. They were printed in monochrome, in black ink on small sheets of paper that measured approximately 40 cm high by 50 cm wide. It was not until the mid-17th century that the single sheets were joined together to form long rolls, a development that also encouraged the production of larger repeats and the introduction of block-printing, which continued to be used in the manufacture of more expensive wallpapers until the mid-20th century. In this process, the design was engraved onto the surface of a rectangular wooden block. Then the block was inked with paint and placed face down on the paper for printing. Polychrome patterns required the use of several blocks – one for every colour. Each colour was printed separately along the length of the roll, which

was then hung up to dry before the next colour could be applied. 'Pitch' pins on the corners of the blocks helped the printer to line up the design. The process was laborious and required considerable skill. In a process that can take up to 4 weeks, using 30 different blocks and 15 separate colours, this video recreates the painstaking process in block-printing a William Morris wallpaper design from 1874.

Watch the video and be ready to answer the questions.

Answer the questions:

1. Where were the earliest wallpapers used in the 16th century?
2. How did the situation change by the beginning of the 20th century?
3. How did many early wallpapers look like?
4. How did they change in the mid-17th century?
5. Could you describe the process of wall paper making in the 20th century?

Taxing times

Technical improvements in the block-printing process meant that by the middle of the 18th century patterns could be printed in many colours and styles and the wallpaper industry in Britain flourished. As a result, it attracted the attention of the Excise Office who saw in wallpaper a potentially rich new source of revenue. A tax of 1d (0.75p) per yard was levied in 1712, rising to 1.5d (1p) in 1714 and 1.75d (1.25p) in 1777. These taxes inevitably led to increased prices and encouraged manufacturers to focus on more expensive wallpapers. Despite this, demand remained high and elegantly coloured patterns were sold by fashionable upholsterers like Thomas Chippendale.

The period was also particularly rich and inventive in terms of design. Floral patterns containing finely-coloured roses and carnations were most popular but architectural and landscape scenes were also admired. A paper from Doddington Hall contains

framed figures and landscapes interspersed with flowers and insects, and the bright blues and pinks remind us that 18th-century interiors were often decorated in vivid colours. The idea of a wallpaper incorporating pictures within frames was inspired by the fashion for rooms decorated with prints cut out and pasted directly on to the wall, known as Print Rooms, that were pioneered by collectors such as Horace Walpole.

1. What did technical improvements in the block-printing process mean by the middle of the 18th century?
2. Why did it attract the attention of the Excise Office?
3. How did the design of wall paper change in this period?

Flocks

Most flock patterns were copied from textiles and imitated the appearance of cut velvets and silk damasks. Flock wallpapers were made with powdered wool, a waste product of the woollen industry, which was shaken over a fabric prepared with a design printed in varnish or size (a substance similar to glue). The powdered wool formed a rich pile that stuck to those areas covered by the design. At first, flock was applied to canvas or linen, but in 1634 Jerome Lanier, a Huguenot refugee working in London, patented a method by which the coloured wools could be applied to painted paper, and by the end of the 17th century flock wallpapers, as we know them, had appeared. They quickly became extremely fashionable. Their ability to accurately imitate textiles, at a time when it was customary to cover walls with fabric, was greatly admired, as was their cheaper price. A particularly magnificent example, featuring a large damask design of crimson flock on a deep pink background, was hung in the Privy Council offices, Whitehall, around 1735, and in the Queen's Drawing Room in Hampton Court Palace. By the third quarter of the 18th century there was hardly a country house in England that did not have at least one room decorated in a similar fashion.

1. What were flock wallpapers made with?
2. What was flock applied to at first?
3. What method was introduced by Jerome Lanier in 1634?
4. Why did flock wallpapers quickly become extremely fashionable in the 17th century?

Chinese wallpapers

An even more expensive decoration were the wallpapers made in China that first appeared in London in the late 17th century as part of a larger trade in Chinese lacquer, porcelain and silks. They rapidly came to dominate the market for luxury wall coverings for the next hundred years. Unlike European wallpapers, Chinese papers were painted, not printed, and featured large-scale, non-repeating pictorial scenes. Every set of papers was individually composed but the designs tended to fall into two groups. The first depicted the occupations and activities of Chinese life, while the second represented an assortment of exotic plants and birds, elegantly balanced in a landscape of shrubs and trees, that covered the walls of an entire room. Ironically, the Chinese did not use wallpapers themselves and their products were made exclusively for export. The accuracy and sophistication of their colours, and the naturalism and detail of their designs set new standards of excellence in wallpaper manufacture and established it as a luxury decoration much sought after. However, such was their reputation that before long European manufacturers were producing printed and hand-coloured imitations.

1. When did the wallpapers made in China first appear in London?
2. Why did they rapidly come to dominate the market for luxury wall coverings?
3. What two groups did the designs of the wall papers tend to fall into?
4. Did the Chinese use wallpapers themselves?
5. What set new standards of excellence in wallpaper manufacture and established it as a luxury decoration much sought after? Why?

Mass-production

Up until 1840 all wallpapers were produced by hand using the block-printing process that, as we have seen, was labour-intensive and slow. Not surprisingly, manufacturers were keen to find ways of speeding up production and in 1839 the first wallpaper printing machine was patented by Potters & Ross, a cotton printing firm based in Darwen, Lancashire. Adapting the methods used in the printing of calico (a plain-woven textile made from cotton), the paper passed over the surface of a large cylindrical drum and received an impression of the pattern from a number of rollers arranged around its base. These were simultaneously inked with colours held in troughs beneath each one. The first machine-printed papers appeared thin and colourless beside the richer and more complex effects of block-printing and most had simple floral and geometric designs with small repeats. But no-one could deny the speed and economy with which wallpaper could now be made. Production in Britain rose from around one million rolls in 1834 to nearly nine million rolls in 1860, while prices dropped to as little as a farthing a yard (0.25p). In the space of just one generation wallpaper had become a commodity available to all but the poorest.

1. Why were manufacturers keen to find ways of speeding up production?
2. When and who was the first wallpaper printing machine patented by?
3. What was special about the first machine-printed papers?
4. How much did the production in Britain rise?
5. Why did wallpaper become a commodity available to all but the poorest?

William Morris

The writer, designer, conservationist and socialist, William Morris is possibly best-known for his wallpaper designs. He was responsible for more than 50 patterns and his influence upon the industry was long-lasting and profound. His work represents something of a compromise between the conflicting styles of the 1850s and 1860s. It

has neither the full-blown, three-dimensionality of the mid-century cabbage rose, nor the geometrical severity of reformers' designs. Whereas Pugin and others abstracted nature according to a formulaic set of rules derived from historical example, Morris' abstraction of natural forms stemmed from direct observation of their organic shapes and curves. Also, in place of the exotic blooms, favoured by commercial manufacturers, most of Morris' patterns used commonplace plants that grew wild in meadows and the countryside. One of his most popular designs, Trellis (1864), was inspired by the rose trellises at Red House, his first home, and Willow Bough (1885) was based on drawings of willow branches that he made at his country home, Kelmscott Manor. The enduring impact of Morris' work can be seen not only in the many Arts and Crafts' imitations of his stylised natural forms, but also in the way that he transformed attitudes to decoration, encouraging a generation of middle-class consumers to want art and beauty in their homes.

1. Who is William Morris?
2. What is he famous for?
3. What was one of his most popular designs, Trellis (1864), inspired by?
4. Where can the enduring impact of Morris' work be seen?

A proliferation of pattern

The frieze-filling-dado wallpaper scheme highlights the popularity of wallpaper in Victorian homes. It was first recommended in 1868 as a way of breaking up the monotony of a single pattern on the wall, and by 1880 it was a standard feature in many fashionable interiors. The dado paper covered the lower part of the wall, between the skirting board and chair rail; above this hung the filling, and above this the frieze. And as if three different wallpapers were not enough decoration for any room, the scheme was often combined with ceiling papers to complete the densely-patterned effects. Ideally, the frieze should be light and lively, the filling, a retiring, all-over pattern, and the dado should be darker to withstand dirt and wear and tear. Coordinating papers, printed in muted 'art' greens, reds, yellows and golds, could be

extremely attractive but the frieze-filling-dado-ceiling combination often led to visual overload. The treatment was best suited to hallways and stairs. But by 1900 ceiling papers had disappeared and, in artistic interiors, wide friezes, like the Peacock pattern produced by Shand Kydd, were hung above plain or simple panelled walls.

1. What highlights the popularity of wallpaper in Victorian homes?
2. How was it first recommended in 1868?
3. What is the frieze-filling-dado wallpaper scheme?
4. What was the drawback of the frieze-filling-dado-ceiling combination?

Nursery wallpapers

As the market for wallpaper expanded, increasingly specialised products were designed for ever-more specific functions and rooms. Victorian children were thought to be uniquely sensitive to their surroundings and by the last quarter of the 19th century many manufacturers were producing nursery papers aimed at improving impressionable young minds. The artist and illustrator Walter Crane, who was a prolific designer of wallpapers, was a master of this genre and his *Sleeping Beauty* (1879) paper exemplified the qualities of beauty and moral instruction that were required. The delicately drawn, slumbering figures entangled in a rose were clearly artistic, while the subject was well suited to encouraging children to sleep. Also, the wallpaper was especially practical. The oil-based pigments meant that it could be washed – or at least sponged – without damaging the colours. And even more importantly, it was arsenic-free. Arsenic had been widely used in the production of paints, fabrics and wallpapers since the 1800s and by the 1870s it was thought that the vapour given off by damp wallpapers could cause illness and even death. Children and the sick were particularly vulnerable. Growing public anxiety about the dangers of these wallpapers led manufacturers to develop products that were free of poisonous substances. *Sleeping Beauty* was included in a range produced by Jeffrey

& Co. in the mid-1880s, entitled Patent Hygienic Wallpapers, that were advertised as washable and arsenic-free.

1. Why were specialised products designed for ever-more specific functions and rooms?
2. Why were many manufacturers producing nursery papers aimed at improving impressionable young minds by the last quarter of the 19th century?
3. Who was Walter Crane and what of his works exemplified the qualities of beauty and moral instruction?
4. Why was the wallpaper especially practical?
5. Why was it so important not to use arsenic?

From jazz to pop

The 1920s and 1930s were boom years for the wallpaper industry in Britain and production rose from 50 million rolls in 1900 to nearly 100 million rolls in 1939, with most of the activity concentrated at the cheaper end of the market. While traditional stylised leaf and flower patterns continued to be widespread, patterns influenced by modern art and popular culture also appeared. Brightly-coloured, zig-zag, jazz designs vied with Cubist-style motifs in more design-conscious homes while Oriental subjects proved popular with customers seeking novelty. Arabian themes were inspired by the success of films like *The Sheik* (1922); Chinese patterns were indebted to books like Sax Rohmer's *Fu Manchu* series; and the discovery of Tutankhamen's tomb in 1922 led to a brief craze for Egyptian motifs. Cut-out borders and decorative panels, featuring geometric or floral patterns were combined with lightly embossed, plain or semi-plain backgrounds. The 'Good Design' movement of the 1950s favoured less fussy effects. It encouraged the use of flat, linear patterns and abstract geometric motifs, only to see them replaced by an explosion of bright colour and hallucinogenic Op and Pop designs in the 1960s. New products and new processes coincided with the growth of do-it-yourself (DIY) and in 1961 the first pre-

trimmed and ready-pasted papers appeared, quickly followed by laminated papers, metallic finishes, and then tough, scrubbable vinyl wallpapers.

1. Why were the 1920s and 1930s boom years for the wallpaper industry in Britain?
2. What did the wall papers look like?
3. What were the Arabian themes were inspired by?
4. What discovery led to a brief craze for Egyptian motifs?
5. What did the 'Good Design' movement of the 1950s encourage?
6. What was do-it-yourself (DIY) and when did it appear?

Wallpaper now

The 1960s and 1970s represented a high point for many wallpaper manufacturers when sales were strong and designs were bold and modern. But the oil crisis of 1973 led to a significant reduction in the size of the industry world-wide, with many firms going out of business or being taken over by large international corporations. Increasing competition from the paint industry and the popularity of finishes like stippling (creating shapes and images by making many small dots) and rag-rolling (using a roughly folded cloth to create a marbled effect) in the 1980s also led to reductions in sales and the only areas of growth were in the cheaper, mass-produced goods sold in DIY superstores. More recently, however, wallpaper has undergone a revival in its fortunes. The fashion for feature walls has encouraged a taste for larger, more assertive patterns while the development of digital printing and the revival of screen-printing has enabled artists and freelance designers to get involved. Deborah Bowness and Tracy Kendall make bespoke and limited edition papers that are more like installations than wallpapers. Firms like the Glasgow-based Timorous Beasties transform traditional pastoral scenes into dark, edgy images of contemporary life, and the involvement of big names from the world of fashion, such as Vivienne Westwood and Ralph Lauren, has helped to make wallpaper the essential background for a bold 21st-century lifestyle.

1. What did the 1960s and 1970s represent?
2. What happened in 1973?
3. What were the 1980s famous for?
4. What revival has wallpaper undergone in its fortunes recently?
5. What companies helped to make wallpaper the essential background for a bold 21st-century lifestyle?

Vocabulary notes:

1. Monochrome - монохромия; одноцветное изображение; монохромное изображение,
2. Ingenuity - изобретательность; искусство; мастерство,
3. Polychrome - полихроматический; многоцветный; разноцветный; многокрасочный,
4. Pitch - pin - зацепляющий палец; сдвигающий палец,
5. Excise Office - акцизное управление,
6. Upholsterer - обойщик; драпировщик; обивщик,
7. Intersperse - вкрапливать; разбрасывать (среди, между),
8. Calico – ситец,
9. Encompass - выполнить; осуществить,
10. Cabbage rose - столитная махровая роза,
11. Proliferation – распространение, резкое нарастание,
12. Frieze – бордюры,
13. Dado - цоколь (стены); стеновая панель,
14. Arsenic – мышьяк,
15. Stippling - нанесение пунктира,
16. Rag-rolling - это техника украшения, в которой краска наносится грубо сложенной тканью, чтобы создать мраморный эффект.

Choose one of the periods of wall paper production and prepare a presentation about it.

Appendix 1

Read the text about famous modern ceramicists, choose one of them to prepare a power point presentation.

Famous Modern Ceramicists

Bernard Howell Leach CBE CH (1887-1979)

Seen as the 'Father' of British studio pottery, Leach studied etching at the London School of Art before moving to Japan where he trained as a potter under the great master ceramicist Shigekichi Urano (Kenzan VI). Returning to England in 1923 with fellow ceramicist Shoji Hamada, he founded the Leach Pottery Studio at St. Ives, Cornwall, where he built a traditional Japanese wood burning kiln. Leach viewed pottery as a combination of art, philosophy and design although he was also a strong advocate of utilitarian rather than fine art work. In 1977, the Victoria and Albert Museum in London staged a major exhibition of his art, and his work is represented in several museum collections including the Tate St Ives.

Shoji Hamada (1894–1978)

A notable influence on 20th century studio pottery, he trained in ceramic art at Tokyo Institute of Technology under Kawai Kanijiro. Shortly afterwards, he met Bernard Leach with whom he travelled to St Ives in England. After three years in St Ives he returned to Japan where he founded a world-famous pottery studio in the town of Mashiko. In 1955 Hamada was designated a "Living National Treasure" by the Japanese authorities.

Camille Le Tallec (1908-91)

Noted for his Vincennes and Sèvres style Limoges porcelain, produced in his world famous studio, the Atelier Le Tallec.

Peter Voulkos (1924–2002)

Born Panagiotis Voulkos, he was a Greek-American artist noted for his Abstract Expressionist ceramic sculpture.

Eva Zeisel (b.1906)

Born Eva Amalia Stricker, the Hungarian abstract ceramicist is renowned for her abstract works, which are represented in museums around the world. She continues to design a range of glass and ceramic items.

Robert Archambeau (b.1933)

Influenced by Japanese pottery and artists like Akio Takamori, the US-born Archambeau is Professor Emeritus of Art at the University of Manitoba. In 2003 he received the Governor General's Award in Visual and Media Arts, Canada's highest artistic honour.

Bennett Bean (b.1941)

A sculptor and painter in the medium of clay, Bean is best known for his pit-fired white earthenware vessels, notably his non-functional bowls and teapots. His work is represented in the permanent collections of museums such as the the Whitney Museum of American Art in New York, the Boston Museum of Fine Arts in Massachusetts, the Philadelphia Museum of Art in Pennsylvania, and the Smithsonian Institution in Washington, D.C.

Jun Kaneko (b.1942)

Based in Omaha, Nebraska, the prolific Japanese-born ceramic artist Jun Kaneko is noted (inter alia) for his series of large-scale sculptures, as well as his large-scale Dango (closed) series of vase-like works. A member of the erstwhile 'contemporary ceramics movement', his work appears in many museums including the Smithsonian

American Art Museum and the Honolulu Academy of Arts. He is the recipient of numerous awards including an honorary doctorate from the Royal College of Art in London.

Hideaki Miyamura (b.1955)

Japanese-born Miyamura is renowned for his unique iridescent glazes, which change colour when viewed from different angles. His studio pottery appears in several US museums, including the Art Institute of Chicago, the Minneapolis Institute of Arts, the Arthur M. Sackler Gallery and the Smithsonian Institute.

Other famous ceramic artists include: Piero Fornasetti (1913-1988), the Danish studio ceramicist Jane Reumert (b.1942), as well as American ceramicists Charles F. Binns, Anne Currier, Val Cushing, Ruth Duckworth, Ken Ferguson, John Gill, Wayne Higby, Karen Karnes, Howard Kottler, Harrison MacIntosh, Theodore Randall, Daniel Rhodes, Mary Roettger, David Shaner, Ellen Shankin, Robert Turner, Bruce Winn, Beatrice Wood, and Betty Woodman.

Contemporary Irish Ceramicists

As far as Irish sculpture is concerned, Ireland has a number of outstanding modern pottery artists, including:

Cormac Boydell, Bozena Chandogova, Jennifer Comber, Stefanie Dinkelbach, Isobel Egan, Clare Greene, Niamh Harte, Jane Jermyn, Christy Keeney, Sonja Landweer, Ayelet Lalor, Nanette Ledwith, Andrew Livingstone, Dorothy Lordan, Caomhán Mac Con Iomaire, Jane McCormick, Deirdre McLoughlin, Anne McNulty, Peter Meanley, Michael Moore, Kathleen Moroney, Terry O'Farrell, Siobhan O'Malley, Henry Pim, Noreen Ramsay, Robert Rasmussen, Neil Read, Elaine Riordan, Beatrice Scott Stewart, Alex Scott, Peter Scroope, Brigitte Seck, Kathleen Standen, Jim Turner, Katherine West, Adrian Wistreich, and Lisa Young, to name but a few.

Watch out for details of their lives and works in our forthcoming series on Irish ceramicists.

Museums Containing Fine Art Pottery

In addition to the display of ancient ceramics in collections of the Louvre in Paris, the Pinakothek in Munich and the Hermitage in St Petersburg, fine art pottery and sculptures are displayed regularly in galleries and museums around the world, such as: the Stedelijk Museum in Amsterdam, Brohan Museum (Germany), the Kyoto National Museum of Modern Art, the Victoria and Albert Museum (London), the National Gallery (Melbourne), the Musee des Arts Decoratifs de Montreal; as well as the the Museum of Fine Arts Boston, the Cleveland Museum of Art, the American Museum of Ceramic Art (Los Angeles), the JB Speed Art Museum (Louisville), The Museum of Modern Art New York, the Whitney Museum of American Art (New York), Museum of Contemporary Crafts (New York), Metropolitan Museum of Art New York, Nancy Margolis Gallery (NYC), the Schein-Joseph International Museum of Ceramic Art (New York), the Philadelphia Museum of Art, the Mingei International Museum (San Diego), and the Smithsonian Institution (Washington DC). See also: Kinsale Pottery & Arts Centre.

Appendix 2

Read the text about Hardstone carving Techniques and then give a summary of it.

Most hardstones, including jade and quartz varieties, have a crystalline structure that does not allow detailed carving by edged tools without great wastage and a poor finish. Working them has always been very time-consuming, which together with the cost of rare materials often traded from very far away, has accounted for the great expense of these objects. After sawing and perhaps chiselling to reach the approximate shape, stones were mostly cut by using abrasive powder from harder stones in conjunction with a hand-drill, probably often set in a lathe, and by grinding-wheels. Emery has been mined for abrasive powder on Naxos since antiquity, and was known in Pre-Columbian Mesoamerica. Some early types of seal were cut by hand, rather than a drill, which does not allow fine detail. There is no evidence that

magnifying lenses were used by cutters in antiquity. The Chinese sometimes tipped their straight drills with less-valued diamonds.

A medieval guide to gem-carving techniques survives from Theophilus Presbyter. Byzantine cutters used a flat-edged wheel on a drill for intaglio work, while Carolingian ones used round-tipped drills; it is unclear how they learned this technique. Mughal carvers also used drills. Inlay sections could be sawed by bow saws. In intaglio gems at least, the recessed cut surface is usually very well preserved, and microscopic examination is revealing of the technique used. The colour of several gemstones can be enhanced by a number of artificial methods, using heat, sugar and dyes. Many of these can be shown to have been used since antiquity – since the 7th millennium BC in the case of heating.

Roughing out

Carving hard stone using flat blade chisels or carbide-tipped tools instead of tooth chisels when, since steel chisels will require frequent grinding and re-tempering when used on hard stone. Consider using a “Dallett” or Type D pneumatic tool if you do much of your work in hard stone. It has more impact than the Type B tool and will save time, particularly when roughing out.

Intaglio

Intaglio technique is widely being performed on almost every stone whereas, in ancient time gem engraving used to practice on some specific stones like Agate, Jasper, Amethyst and Onyx. In other words, engraving means carving in the intaglio that prints the cut or design in which a stone has to be transferred.

The Intaglio technique offers the background image of the stone which can be used by a gem cutter to refer for gem carving activity. Other technique which is known as cameo captures the head or top image of the stone. It is also majorly being used for gemstone engraving technique. The cameo technique to engrave gemstone was widely being practiced at the time of Greek. The signet ring was craved using cameo procedure. The cameo offers light color image over a dark background. Glyptic art:

The glyptic art is an inscription technique which is majorly being used to carve small gemstone or for archaeological inscriptions. Along with stone, this technique was practiced upon cylindrical seals. Technique of gem carving: To carve a gemstone or seal the abrasive powder and hand drill machines are used.

The person who cuts the gem is known as gem cutter who must have at least three year of experience in this field. However, in earlier days due to lack of technical advancement, therefore they used to carve a seal with their hands; unfortunately, it was hard to get the better details from this technique. Besides this, in ancient times there is no such evidence that entails that they were using magnetic glasses to perform this activity. Nowadays, due to major advancement in the technique, the job of intaglio or carving has become easy. To perform intaglio over a seal, the gem cutter uses a flat wheel edged wheel on a drill for intaglio work. Furthermore, to increase the color and shine of the stone today heat and color treatments such as dyes are widely being performed over the stones.

Appendix 3

Read the texts about Ivory Carving in the East, choose one of the three topics and prepare a presentation.

Islam

From the time of Muhammad onwards, if not before, ivory was an idea material for the intricate abstract patterns favoured by Islamic art, and was used extensively in the Middle East, North Africa and Islamic Spain. The relative prosperity of the Islamic world coupled with its easier geographical access to both African and Indian ivories allowed its carvers to produce larger pieces, frequently incised with geometric, floral and zoomorphic arabesques.

India

Although ivory carving has been practiced in India for more than 4,000 years, few carved pieces have survived to illustrate this tradition. Those that have, however (see

for instance, the mythological figure of the Hindu god Ganesha, c.1400, Metropolitan Museum of Art, New York), display imaginative designs, exquisite craftsmanship and a profligate use of precious materials! The main centres for ivory carving in India included Murshidabad, Mysore, Orissa, Tamil Nadu, Uttar Pradesh and Rajasthan.

China

Although ivory is not considered quite as prestigious as other materials, such as jade or rhinoceros horn, ivory carvers have been active in China since before the era of Shang dynasty art (18th-12th century BCE) - see for instance the Shang ivory and turquoise goblets in the Chinese Academy of Social Sciences, Beijing. Elephants roamed the forests around the Yellow River for millennia until they became extinct during the Sung dynasty, so artists had easy access to a regular supply of tusks. During the Han Dynasty (206-220 CE) ivory tablets became a regular feature of formal dress, and even grew in size during the T'ang (618-907) and Sung (960-1279) dynasties. During the era of Ming dynasty art (1368-1644), ivory was used to create small statuettes of the gods and other figures. See also Chinese Buddhist Sculpture (c.100-present). During the era of Qing dynasty art (1644-1911), when Beijing and Guangzhou established themselves as the leading centres of Chinese ivory carving, the craft became more intricate and widespread. Objects carved included decorative handles, brush-holders, table screens, cylindrical brush boxes, as well as a wide range of delicately carved figurines, often coloured with stains and lacquers. Later, Chinese carvers produced snuff bottles, stands for porcelains, perfume boxes, accessories for opium smokers, as well as Mah-Jong sets and seals.

Collections

Examples of Ivory Carving can be seen in some of the best art museums and sculpture gardens around the world, notably the Louvre Museum, Paris, and the Metropolitan Museum of Art, New York.

Appendix 4

Read texts about the advanced techniques of goldsmithery, choose one of the techniques, find some additional information and prepare a small presentation.

Niello

First used by the Egyptians, this decorative technique involves the application of Niello - a black-coloured powder, made by fusing together copper, silver, lead and sulphur - onto designs engraved on small-scale metal objects, usually made of silver. Once the engraved metal surface is coated with the Niello, heat is applied which causes the Niello to melt and run into the engraved channels. Kievan Rus craftsmen were noted for their nielli during the 10th to 13th century, some of which is preserved in the Ukrainian Museum of Historic Treasures, in Kiev. See also: Christian Art (Byzantine Era) (c.400-1200) and Russian Medieval Painting (c.950-1100). Another great exponent of Niello was the Florentine goldsmith Maso Finiguerra (1426-64). Other noteworthy nielli include Anglo-Saxon gold belt buckles and other items from the Sutton Hoo hoards; and the Minden Crucifix (1070-1120, Minden cathedral, Germany).

Embossing

This traditional metalworking technique is employed to create a raised or sunken design in a sheet of gold or other metal. A popular form of embossing is known as Repoussé - which involves the hammering of the reverse side of a metal sheet to create a design in low relief. Another method of embossing is known as Chasing. This works in the opposite way to repoussé: instead of hammering on the reverse side of the metal sheet to create a raised pattern on the front, chasing involves working on the front surface of the sheet to create a sunken design in the metal. Two exquisite examples of repoussé work are the Iron Age Petrie Crown (National Museum of Ireland), and the silver masterpiece known as the Gundestrup Cauldron (1st or 2nd century BCE, National Museum of Denmark, Copenhagen).

Enamel

During the process of enamelling, a glass-like glaze is applied to a metal surface (or object) and then subjected to intense heat, which fuses the glaze, turning it into a beautifully coloured decorative coating. The glassy coating (known as vitreous enamel) can be made partly or wholly transparent, or completely opaque; furthermore, its colour can be controlled by mixing the smelted glass with various metal oxides such as cobalt, iron, praseodymium and others. (See also: Stained Glass Art: Materials & Methods.) Enamelling has affinities with mosaics and painting, and attained its first peak in early Byzantine culture. It also flourished during medieval times, notably in Limoges (c.1200) during the era of Gothic art, and during the Italian Renaissance.

Cloisonné and plique-à-jour

The technique of cloisonné enamelling (from the French word for compartments) involves the soldering of flattened strips of metal (or gold/silver wires) onto a metal object, so as to create a number of raised compartments (cloisons) which are then filled with enamel and kiln-fired. A more advanced (and difficult) form of cloisonné is known as Plique-à-jour, in which the "compartments" are built with walls that are not firmly fixed to the metal base. The latter is then removed with a few taps, leaving a network of enamel-filled compartments, which allow much more light to shine through. Cloisonné was mastered during the early era of Byzantine art, and during the Romanesque/Gothic period. It also spread to China - Chinese cloisonné is now regarded as one of the most outstanding examples of the craft - see, for instance, the collection of 150 Chinese items at the G.W. Vincent Smith Art Museum, Springfield, Mass. Nineteenth century Japanese goldsmiths also produced large amounts of this type of enamelwork, which reached a peak during the turn of the century in Russia, thanks to the House of Khlebnikov and, of course, Fabergé. Other famous examples of cloisonné enamelling in Christian art include the Irish Ardagh Chalice (8th/9th century, National Museum of Ireland); the Holy Crown of Hungary (Crown of Saint Stephen, 11th century, Hungarian Parliament building, Budapest); the Khakhuli

Triptych (8th-12th century, Art Museum of Georgia in Tbilisi), a gold altarpiece, reportedly the largest enamelled work of art in the world.

Basse-Taille

This goldsmith's technique is like cloisonné, except that a low-relief pattern is created (by engraving or chasing) on the floors of the "compartments", which are then filled with translucent or transparent enamel, allowing the design to shine through it. An outstanding example of basse-taille is the French Royal Gold Cup (aka The Saint Agnes Cup) (14th century, British Museum), created by goldsmiths during the era of International Gothic art. A solid gold cup richly decorated with enamel and pearls, it is generally regarded as the foremost example of late medieval French plate.

Champlevé

A specific type of enamelwork - the word is French for "raised field" - champlevé enamelling involves the creation of sunken troughs in the surface of a metal object, which are then filled with vitreous enamel and fired in a kiln or oven. The technique was not fully developed until the era of Romanesque art (1000-1150). Famous examples of champlevé include: the Stavelot Triptych (c.1158), a masterpiece of Mosan art - a style of Romanesque goldsmithery made around Liege, Belgium - now in the Morgan Library & Museum, New York; and the Becket Casket (1180-1190) made of gilt-copper in Limoges, France (now in the Victoria and Albert Museum, London).

Filagree/Filigree (Granulation)

This delicate technique basically involves the creation of gold and silver metalwork, using patterns of tiny gold beads or globules of gold (granulation), soldered to the surface of an object in patterns suggestive of lace. It was widely used by Italian and French goldsmiths from the mid-17th century to the late 19th century. Filagree reached an early apogee in Etruscan and Greek art (c.550-250 BCE), and - judging by the collection of Scythian jewellery in the Hermitage Museum, St Petersburg - in Steppes art around the Black Sea. In Ireland, examples of filagree goldsmithery

include the Tara brooch (c.700 CE, National Museum of Ireland), a masterpiece of Celtic Jewellery art, and the Derrynaflan Chalice (NMI) - both decorated in the La Tene style of art. (See also: Celtic Metalwork art.) Other important examples of filagree gold work are in the collections of the British Museum and the V & A, in London, and the Louvre in Paris.

Chryselephantine

The term Chryselephantine art - derived from the Greek words chrysos (gold) and elefantinos (ivory) - refers to sculptures made from a combination of ivory carving and gold. Typically, a chryselephantine sculpture was built around a wooden frame, using thinly carved ivory for the flesh, and gold leaf for the armour, clothes, hair, and other details. Precious and semi-precious gemstones were used for details like eyes, jewellery, and weapons. The design of chryselephantine works was often modular to enable the gold to be removed and melted for coins in times of financial necessity. The figure of Nike clasped in the right hand of Phidias' famous statue of Athena Parthenos (c.430 BCE, Parthenon) was made out of pure gold for this very reason. The two most famous examples of chryselephantine Greek sculpture - both made from plated ivory and gold panels during the era of Classical Greek sculpture - were sculpted by Phidias (488-431 BCE). The first was the 42-foot high statue of Athena Parthenos (c.430 BCE) in the Parthenon at Athens; the other was the 36-foot high statue of Zeus (430-422 BCE) in the temple at Olympia, which was regarded as one of the Seven Wonders of the Ancient World.

Appendix 5

Read about famous Goldsmiths, choose one of them and prepare a presentation.

Famous Goldsmiths

Goldsmithing has been a springboard for many different types of art: the history of painting and sculpture, for instance, is full of examples of famous artists who first trained as goldsmiths or silversmiths. They include such Renaissance luminaries as Lorenzo Ghiberti (1380-1455), the Renaissance sculptor; Luca Della Robbia (1399-

1482), noted for his terracotta sculpture; Vecchietta (1410-80), the Sienese painter and architect; Antonio del Pollaiuolo (1429-98), the quattrocento sculptor; Andrea del Verrocchio (1435-88), the Medici sculptor who taught Leonardo; the devout Florentine Sandro Botticelli (1445-1510); the fresco painter Domenico Ghirlandaio (1449-94); the engraver Cristofano Robetta (1462–1535); the Paduan sculptor Andrea Riccio (1470-1532); the High Renaissance artist Andrea del Sarto (1486–1530), the Mannerist painter Agnolo Bronzino (1503-1572), the Florentine sculptor Benvenuto Cellini (1500-71); the German engraver and printer Johannes Gutenberg (1395-1468), the artist Albrecht Durer the Elder (1427-1502), father of the Northern Renaissance painter Albrecht Durer; the French Renaissance engraver Jean Duvet (1485-1562), the Swiss Renaissance painter and printmaker Urs Graf (1485-1528), and the leading English miniaturist Nicholas Hilliard (1547-1619), to name but a few.

Special mention should be made of the great Russian master goldsmiths from the 19th century, such as Andrey Grigoriev, Ivan Gubkin, Sakerdon Skripitsyn, and Ivan Zuyev. In addition, note the "artist-jewellers" Gustav Fabergé (1814–1893) and Peter Carl Fabergé (1846–1920), creators of the exquisite "Fabergé Easter Eggs" for the Romanov Tsars. Among the many Fabergé craftsmen involved in the various goldsmithery processes - in addition to the jewellers Michael Perchin (1860-1903) and Henrik Wigstrom (1862-1923) - were Erik August Kollin (1836-1901), Feodor Ruckert (1840-1917), August Frederik Hollming (1854-1915), Johannes Zehngraf (1857-1908), Johan Victor Aarne (1863-1934), Feodor Alexeievich Afanasiev (1870-1937), Karl Gustaf Hjalmar Armfeldt (1873-1959), Oskar Woldemar Pihl (1860-97), Vassily Zuiev (1878-1941). See also: Russian Art (30,000 BCE - 1920).

Famous Gold Objects, Statues, Artifacts and Hoards

In addition to those items cited above, here is a short list of famous objects made from gold and other precious metals.

- Ram in a Thicket (c.2500 BCE) British Museum, London

Sculpture in gold-leaf, copper, lapis lazuli, red limestone, from Ur. Regarded as a masterpiece of Sumerian art of the Third Millennium BCE.

- Maikop Gold Bull (c.2500 BCE) Hermitage, St Petersburg

Gold Sculpture (Maikop Sculpture) from North Caucasus

- Vapheio Cups (c.1475 BCE) National Archeological Museum, Athens

Early Mycenaean drinking cups by Minoan goldsmiths, using repoussé technique

- Mask of Tutankhamun (c.1327 BCE) Egyptian Museum, Cairo

Mummy mask in gold, glass, lapis lazuli, obsidian, carnelian, quartz, faience

- Prince of Marlik (c.1200 BCE) National Museum of Iran, Tehran

Gold bust made by Persian goldsmiths using repoussé technique

- Oxus Gold Chariot (c.400 BCE) British Museum, London

Part of the Oxus Treasure created by Tadjikistan goldsmiths

- Kul Oba Scythian Vessel (c.375 BCE) Hermitage, St Petersburg

Electrum vessel from Kerch tomb, made by Scythian goldsmiths

- Broighter Hoard (Gold Torc, Boat) (c.100 BCE) National Museum of Ireland

Finest example of Celtic La Tene goldwork

- Bactrian Gold Hoard (1st Century BCE)

20,600 gold ornaments from six burial mounds in Afghanistan

- Bimaran Reliquary (c.50 CE) British Museum

Afghanistan gold container, decorated with rare images of Buddha

- The Staffordshire Hoard (c.750) Birmingham Museum and Art Gallery

3,500-item collection of Anglo-Saxon gold and silver metalwork

- Reliquary of St Faith (975) Church of Sainte Foy Monastery, Conques

Made from gold, silver, copper, pearls, cloisonné enamel

- Golden Virgin (990) Essen Cathedral, Germany

Earliest surviving statue of the Madonna, made from gold leaf, cloisonné enamel

- Basel Cathedral Altar Front (c.1027) Musée National du Moyen Age

Made by Ottonian goldsmiths from gold, precious stones, pearls

- Shrine of the Three Kings (1180-1225) Treasury of Cologne Cathedral

Created by Mosan goldsmith Nicholas of Verdun.

- The Cellini Salt Cellar (1543) Kunsthistorisches Museum, Vienna

Enameled gold sculpture by Renaissance goldsmith/sculptor Benvenuto Cellini

- The Golden Buddha (c.1760) Temple of Wat Traimit, Bangkok

World's largest solid gold statue worth approx \$250 million

Collections of Gold Objects

Many of the world's best art museums have collections of antiquities made by goldsmiths from all over the world: see, for instance, the gold ornament rooms of the Louvre in Paris, the Hermitage Museum in St Petersburg, as well as the British Museum and the Victoria and Albert Museum in London. Note also that the British Royal family has over 250 Fabergé items in the Royal Art Collection. In America, the most extensive collections of gold artifacts are held by the Metropolitan Museum of Art, New York, the Museum of Fine Arts in Boston, the Art Institute of Chicago, the Detroit Institute of Arts, and the G.W. Vincent Smith Art Museum, Springfield, Massachusetts. Other collections of "objets d'art" are on display in specialist museums including the History Museum in Samokov, Bulgaria; the Art Museum of Georgia in Tbilisi; the Ukrainian Museum of Historic Treasures in Kiev; National Archeological Museum, Athens; the Egyptian Museum, Cairo; and the Musée National du Moyen Age, Paris, to name but a few.

Appendix 6

Types of Woodcarving

Woodcarving is a more durable form of carving for sculptures as it's easy for artisans to use wood instead of stones, metals, and other hard materials.

Subsequently, the wood is skillfully cut by using unique cutting tools and is transformed into adornment products like sculptures, wood-engraved hangings, and different furniture types. People from all over the world recognize the value of this art and are using these artisan products in their daily routines.

Moreover, there are two main categories of wood types, commonly known as hardwood and softwood. However, both of these types are having distinctive, individualistic features. Usually, hardwood is considered more valuable than softwood; however, softwood is easy to shape and cut while hardwood is very intricate to cut and shape with special professional artisan skills.

Nevertheless, hardwood has a better and more long-lasting quality in contrast to softwood. Some of the primary examples of woods used are walnut, ebony, mahogany, impressive oak, limewood, teak, elm, chestnut, cypress, olive, pine, cedar, and boxwood.

Furthermore, there is a variety of carving styles used by artisans for their wood carving techniques.

For example, these types are chip carving, relief carving, Scandinavian flat-plane, Dievdirbys, Lovespoon, Treen, Whittling, carving, and many others. Following are some of these types elaborated;

Chip Carving

This is the style of wood carving that involves the use of a chisel or knife to cut chips of wood from a wooden piece. The artisans remove pieces of wood from a flat wooden surface to enhance new patterns for beautification and decoration purposes. However, with the passage of time, the process has become limited to metals only.

Relief Carving

This is a process of wood carving that involves carving pictures on flat wood with the use of knives, chisels, gouges, and a mallet.

The process is of removing the wood in a way that the figure made is projected slightly; however, based on the projection, the style is further classified in high and medium relief.

Before starting this process, a master plan of picture or design is made or selected on paper, so that the material and techniques are chosen accordingly.

Scandinavian Flat-plane Carving

The process involves the removal of wood pieces by a flat plane using simple carving knives without having edges. Subsequently, figures are carved using a flat plane wood, and the marks are left behind on the wood. For illustration, we could see the Dalecarlian horse, which is inscribed in the manner of Scandinavian carving.

Dievdirbys

This form of carving is used to carve statues and other figures of religious and holy objects. Wood sculptures are being carved with essential tools using linden wood or oak, which are further painted. These figures and statues are used in churches and holy places as divine and precious for the people of a particular religion.

Lovespoon

This is a traditional piece of wood carving that dates back to its origin in the 17th century.

Subsequently, it was used as a symbol of love which is carved by a lover and is gifted.

Although before it was used as a spoon, advancements took place and substituted its use as a decoration piece of wall hanging.

Treen

These are the wood-carved household products that used aesthetics commonly.

Even though this category is distinct from furniture like beds, cupboards, chairs, etc., however, small pieces of wooden engraved boxes, spoons, bowls, small tables, shoe boxes, etc. are included in this form.

Nowadays, its demand is increasing as its distinctive designs, and artistic patterns provide an aesthetic and admirable appeal towards it.

Whittling

This is the art of carving wood by using a knife for making artistic patterns on a block of wood or wooden object.

Although the process is similar to carving, which involves gauges and other tools as well for engraving; however, it is distinctive because the technique uses a knife for scratching the wood.

Whittling is usually considered a hobby and not a profession, yet there are exceptions.

Appendix 7

Preparing presentations

Introduction

Good afternoon, everyone! My name is/Our names are ...

Expressing the aim

I'm/We're here today to present/to say/to tell you...

My/Our purpose/aim/objective today is to...

Schedule

This talk is divided into three/four/five ... main parts.

Firstly, I'll/we'll be speaking about...

Secondly, I'd/we'd like to look at...

Thirdly, I'll/we'll be talking about ...

My/Our fourth point will be about...

Finally, I'll/we'll be looking at...

My/Our presentation/talk/ will last/take about 15 minutes.

If you have any questions I'll/we'll be happy to answer them at the end of my/our presentation.

Delivering the presentation

Let me/us start with...

Let's now move on to/turn to

I/We now want to go on to...

I'd/We'd like to move on to/turn to

Giving examples

Let me give you an example...

such as...

for instance/for example...

Summarising

What I'm/we're trying to say is...

Let me /Let's just try and sum that up before we move on to...

Making comparisons

It's like

It's as if...

Painting word pictures

Imagine...

Suppose...

Using visual aids

Let me/Let us show you...

As you can see..

Let's have a look at..

This slide/picture/image shows...

Making conclusions

To sum up, I'd/we'd like to say that...

In conclusion, I'd/we'd like to say that...

Closing

Thank you for your attention/time.//Thank you for listening.//Thank you very much.

If you have any questions, I'm/we're pleased to answer them now.

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