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James Tower (1919-88) is widely regarded as one of the most distinctive figures in post-war British ceramics. Since his death over 20 years ago, his work has been often cited for its dramatic visual qualities, its subtle exploration of the boundaries of art and craft, and its lyrical integration of references to nature and the cosmos into an essentially abstract language of form and surface decoration. This is the first single publication to be devoted to his work and will reveal to a new audience the extraordinary range and quality of his achievement. Tower's career was unusual in inhabiting the worlds of fine art and ceramics which, in the 1950s and 1960s, still had only a low level of inter-penetration. Teaching at Corsham brought him into contact with some of the pioneering painters of post-war abstraction, including William Scott, Peter Lanyon and Howard Hodgkin, and as a potter Tower showed his work alongside Bernard Leach and Lucie Rie, contributing to a re-definition of modern craft. During the 1960s and 1970s he worked in white terra cotta and bronze, representing a diversity of sculptural practice during a period in which sculptors such as Anthony Caro and Phillip King were experimenting with new materials. From the late 1970s until his death, Tower concentrated again on glazed ceramic forms and was a highly original contributor to the 'New Ceramics'. This book provides a comprehensive visual document of Tower's work, incorporating a complete illustrated catalogue. It includes a detailed and authoritative biography, setting Tower in the social and artistic context in which he lived and worked. This eBook features the unabridged text of 'Transatlantic Sketches' from the bestselling edition of 'The Complete Works of Henry James'. Having established their name as the leading publisher of classic literature and art, Delphi Classics produce publications that are individually crafted with superior formatting, while introducing many rare texts for the first time in digital print. The Delphi Classics edition of James includes original annotations and illustrations relating to the life and works of the author, as well as individual tables of contents, allowing you to navigate eBooks quickly and easily. eBook features: * The complete unabridged text of 'Transatlantic Sketches' * Beautifully illustrated with images related to James's works * Individual contents table, allowing easy navigation around the eBook * Excellent formatting of the text Please visit www.delphiclassics.com to learn more about our wide range of titles Almost all of us would agree that the experience of art is deeply rewarding. Why this is the case remains a puzzle; nor does it explain why many of us find works of art much more important than other sources of pleasure. Art and Knowledge argues that the experience of art is so rewarding because it can be an important source of knowledge about ourselves and our relation to each other and to the world. The view that art is a source of knowledge can be traced as far back as Aristotle and Horace. Artists as various as Tasso, Sidney, Henry James and Mendelssohn have believed that art contributes to knowledge. As attractive as this view may be, it has never been satisfactorily defended, either by artists or philosophers. Art and Knowledge reflects on the essence of art and argues that it ought to provide insight as well as pleasure. It argues that all the arts, including music, are importantly representational. This kind of representation is fundamentally different from that found in the sciences, but it can provide insights as important and profound as available from the sciences. Once we recognise that works of art can contribute to knowledge we can avoid thorough relativism about aesthetic value and we can be in a position to evaluate the avant-garde art of the past 100 years. Art and Knowledge is an exceptionally clear and interesting, as well as controversial, exploration of what art is and why it is valuable. It will be of interest to all philosophers of art, artists and art critics. The product of a combined mid-life crisis, James Tan and his wife decided to mark their 40th birthdays by quitting their jobs and traveling around the world for six months. They bought one-way tickets and began their travels in Asia before continuing on to Europe, only planning two countries ahead at any given time. A professional artist, James packed his bags full of sketchbooks to document their trip through candid, on-the-spot sketches of people and places. Illustrated in a direct, gestural style and complemented by the subtle use of watercolors, the scenes are largely captioned and present a charming portrait of their incredible voyage. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Features access to video tutorials! Designed to help architects, planners, and landscape architects use freehand sketching to quickly and creatively generate design concepts, Freehand Drawing and Discovery uses an array of cross-disciplinary examples to help readers develop their drawing skills. Taking a "both/and" approach, this book provides step-by-step guidance on drawing tools and techniques and offers practical suggestions on how to use these skills in conjunction with digital tools on real-world projects. Illustrated with nearly 300 full color drawings, the book includes a series of video demonstrations that reinforces the sketching techniques. Eisner and Harvey award-winner James Jean showcases his emblematic body of work on cover images from Batgirl, Green Arrow, Batman and his Sandman Overture variant cover. His art defies genres and categories but a fine artist like James Jean strives for excellence in everything he creates and this DC portfolio collection perfectly captures that. Poster portfolio of 20 James Jean cover images from his artistic contributions to Batgirl, Green Arrow, Batman and Sandman Overture. In this intimate history, James Elkins demonstrates that there is - and can never be - only one story of art. He opens up the questions that traditional art history usually avoids. Henry James criticized the impressionism movement, yet time and again used the word 'impressio' to represent his characters's consciousness, as well as the work of the literary artist. This book explores this anomaly, placing James's work within the wider cultural history of impressionism. This definitive retrospective on Christensen, who was at the forefront of the resurgence of fantasy-as-fine-art, conveys his contagious enthusiasm

for art history and his understanding of the evolution of the human spirit through art. Includes more than 300 paintings. A perfect gift for kids to inspire and unleash their creativity! This drawing pad is perfect for kids of all ages. It has lots of room for sketching at 8.5 x 11 and 100 page inches and contains a high-quality paper with a thick softback cover, it has all the room any child will need for journaling, sketching, scribbling, doodling, or whatever their creative heart desires! let your kid spent his time to do something useful ; We certainly don't need them writing or drawing on your walls! And it's obviously helpful to not be staring at a screen ALL the time. This is a marvelous way for their young minds to spend a little time. Explore the creative evolution of James Cameron through this exclusive journey into his personal art archives, showcasing a range of rare and never-before-seen works from the acclaimed director's private collection. James Cameron has blazed a trail through the cinematic landscape with a series of groundbreaking films that have each become deeply embedded in the popular imagination. But while Cameron has created and employed advanced filmmaking technologies to realize his unique vision, his process of creative ideation began with pen, pencil, and paints long before he picked up a camera. Cameron displayed remarkable ability at an early age, filling sketchbooks with illustrations of alien creatures, faraway worlds, and technological wonders. As he grew older, his art became increasingly sophisticated, exploring major themes that would imbue his later work—from the threat of nuclear catastrophe to the dangers inherent in the development of artificial intelligence. Working in the film industry in his twenties, Cameron supported himself by illustrating theatrical posters and concept art for low-budget films before creating the visionary concept pieces that would help greenlight his first feature, *The Terminator*. For the first time, *Tech Noir* brings together a dazzling and diverse array of personal and commercial art from Cameron's own collection, showcasing the trajectory of ideas that led to such modern classics as *The Terminator*, *Aliens*, *Titanic*, and *Avatar*. Including everything from his earliest sketches through to unrealized projects and his acclaimed later work, this book features the filmmaker's personal commentary on his creative and artistic evolution throughout the years. A unique journey into the mind of a creative powerhouse, *Tech Noir* is the ultimate exploration of one of cinema's most imaginative innovators. William Pressly reveals the degree to which Barry's view of his role shaped the character of his art and examines how his works, though rooted in traditional sources, creatively depart in both form and content from conventional academic practice. He also assesses the artist as a portrait painter, including his use of portraiture within the context of historical subjects, and as one of the few late eighteenth-century British painters to work as an original printmaker. *Pen & Ink* is packed with page after page of bite-sized creative sketching tips and accessible advice, and offers aspiring artists the freedom to dip in and out for practical information or flick through for fresh inspiration and ideas. Exploring around 200 pieces of artwork by young contemporary artists, *Pen & Ink* highlights and examines the different techniques, qualities, and effects relating to each piece. Organized into chapters according to the technique exemplified (e.g. water soluble, mixed media) artwork is featured large and luscious, accompanied by extended captions, insightful tips, and practical advice. A detailed index at the front of the book also groups the paintings according to three main categories: Principles (e.g. composition), Media, Type of sketch (e.g. abstract), and Subject (e.g. nature). Listing each page where similar examples may be found, this category index enables the reader to easily identify and cross reference subjects that have been painted in similar styles. Throughout the book, useful information and practical tips are provided on a wide range of topics such as tone, perspective, color, and much more besides. Readers are encouraged to discover the various ways in which similar subjects and styles are executed by different artists, while also being inspired to use the tips in the book as a way of building on their existing skills. Offering a bold, refreshing change from other run-of-the-mill art books, *Pen & Ink* adopts the unique approach of accessing practical information via the images, focusing on the way subjects can be treated using a whole range of different drawing techniques, rather than looking at how to master one single style. This gives the reader a much wider skill set—allowing them to capture or create the essence of any image in a variety of different ways. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. The understanding and enjoyment of a work of art depends as much on the story it depicts as on the artist's execution of it. But what were once biblical or classical commonplaces are not so readily recognizable today. This book relates in a succinct and readable way the themes, sacred and secular, on which the repertoire of Western art is based. Combined here in a single volume are religious, classical, and historical themes, figures of moral allegory, and characters from romantic poetry that appeared throughout paintings and sculpture in Western art before and after the Renaissance. More than just a dictionary, this text places these subjects in their narrative, historical, or mythological context and uses extensive cross-referencing to enhance and clarify the meanings of these themes for the reader. The definitive work by which others are compared, this volume has become an indispensable handbook for students and general appreciators alike. This wholly redesigned second edition includes a new insert of images chosen by the author, as well as a new preface and index to highlight the ideas, beliefs, and social and religious customs that form the background of much of this subject matter. Almost a decade into his astounding career, James Jean has emerged as one of contemporary art's most important voices. From sell-out gallery shows in New York City and crowded signings at Comic-Con to kudos from the fashion world for his work for Prada, Jean's richly detailed art has struck a chord with fans across the globe. *Rift* showcases a brand-new collection of art in an elegant accordion-book format. Inside, two haunting landscapes span the connected pages folded in a variety of ways, the pages reveal myriad images hidden within the larger paintings. A collection of "the most important" of Henry James' Prefaces; "his studies of Hawthorne, George Eliot, Balzac, Zola, de Maupassant, Turgenev, Sainte-Beuve, and Arnold; and his essays on the function of criticism and the future of the novel."--P. [4] of cover. Drawing on a personal "diary" of sketches used by the artist to record his life, a fascinating look inside the contradictory life of renowned painter J. M. W. Turner combines biographical details with incisive art historical analysis as it examines a man whose exquisite paintings are set against a personality that was manipulative, cunning, taciturn, and ill-mannered. Reprint. Combining a winning formula of practical instruction and creative inspiration, *Sketch your World* examines a range of techniques for capturing great sketches on the go, covering topics

such as how to improve observation skills, sketch moving subjects and c This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. This is the story of Bernard, whose parents are too busy to understand that there is a monster in the garden... and one that wants to eat him!

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