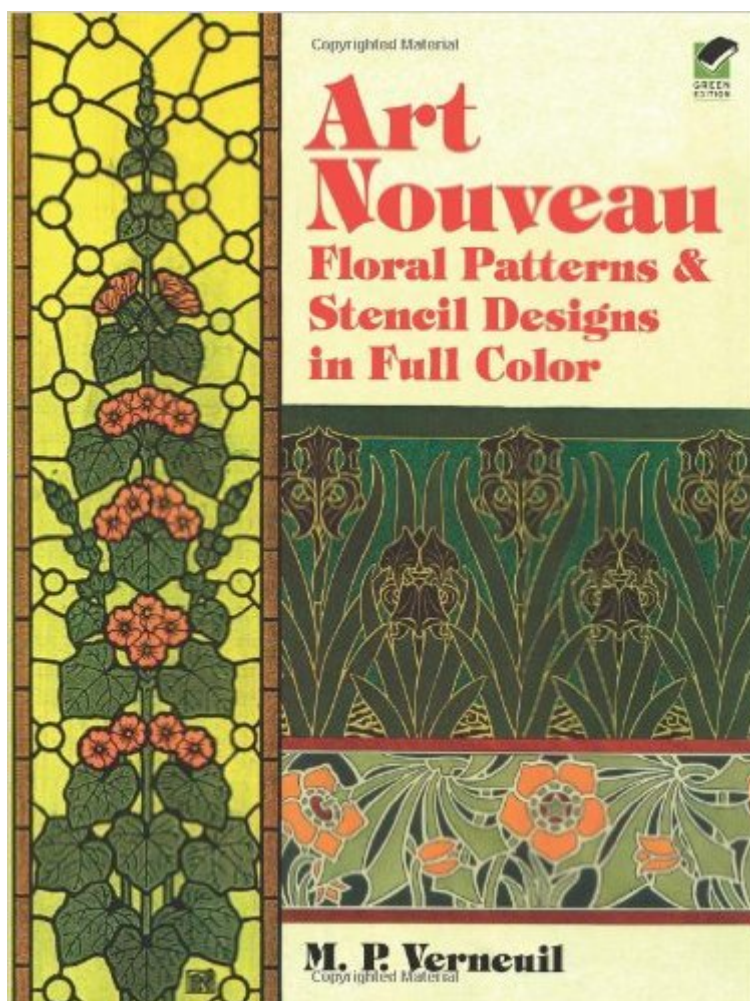


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# Art Nouveau Floral Patterns And Stencil Designs In Full Color (Dover Pictorial Archive)



## Synopsis

This unique collection of beautiful floral patterns and stencil designs showcases the rich, muted colors and distinctive, sinuous lines of the Art Nouveau style. Included are 159 floral and foliate motifs, created in the late 1890s by M. P. Verneuil, one of the Art Nouveau movement's finest artists. All the designs have been meticulously reproduced from original plates in two rare, turn-of-the-century portfolios: *Étude de la Plante* and *L'ornementation par le Pochoir*. Among the graceful images are 120 full-color illustrations of garden flowers — foxglove, hollyhock, columbine, lilies, wisteria, jasmine, and snowdrops, as well as 39 stencil designs (also in color) of blossoming trees, reeds, mushrooms, oak leaves and acorns, peacocks and flowers, wild roses, and more. Finely detailed and subtly shaded, these copyright-free designs are an invaluable resource perfect for adding a note of elegance to fabrics, stained glass, wallpaper, and a host of other art and craft projects. Browsers and devotees of the Art Nouveau style will also welcome this treasury of striking, full-color plates.

## Book Information

Series: Dover Pictorial Archive

Paperback: 80 pages

Publisher: Dover Publications (January 19, 1998)

Language: English

ISBN-10: 048640126X

ISBN-13: 978-0486401263

Product Dimensions: 9.2 x 0.2 x 12.3 inches

Shipping Weight: 12.8 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars — See all reviews (14 customer reviews)

Best Sellers Rank: #594,518 in Books (See Top 100 in Books) #81 in Books > Crafts, Hobbies & Home > Crafts & Hobbies > Papercrafts, Stamping & Stenciling > Stenciling #177 in Books > Arts & Photography > Graphic Design > Clip Art #1605 in Books > Arts & Photography > Decorative Arts & Design > Decorative Arts

## Customer Reviews

Dover Publications is the friend of anyone with nearly any sort of interest (and not much money). If you're interested in the ways and means of New Art, get this one. M. Verneuil clearly would have liked the Dover editors. Like them, he had his wide-ranging interests, in his case in botany, Japanese design, and decorative arts (to judge by his booklist). This book is a feast that shifts back

and forth from stylization and abstraction on one hand to close observation of natural plant forms on the other. One two-page spread (plates 62 & 63) in particular juxtaposes both this reduction into pattern and the accuracy of his eye. These are the crown imperial and the German iris from Verneuil's *Etude de la plante*. Side views of each plant give you the random visual complexity of the original -- almost scruffy leaves, in the crown imperial's case. Both set forth the visually overwhelming detail of the blossoms. But, at the bottom of both plates are plan views of a blossom, simple, regular and compelling as a Japanese mon. If the rest of Verneuil's plant book is this good, I'm hoping Dover reprints the whole thing one day. When Verneuil moves to greater depths (or is it heights?) of abstraction, the results are often stunning. Don't miss plate 27, an overall pattern of maidenhair fern in shades of orange, or plate 28, a tiled pattern of wild iris in rippling water. It's interesting to compare the sunflowers in plate 79, apparently a detail from a running line of tiles, with the one in plate 59 from *Etude de la plante*. The latter captures the petals in wild abandon, the leaves in their rough, almost papery reality.

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