Many instruction books focus on how to duplicate a given set of designs, but this unique work shows how to create your own. The Aon method presents simple, step-by-step directions for incorporating animal forms into Celtic designs. Describes and illustrates the construction principles used by the British and Irish schools of Celtic art. A comprehensive survey of Celtic knot design is based on the collections of nineteenth-century Celtic art revivalist John Romilly Allen, in a volume that interprets each pattern, their uses as ornaments, and the numerous treatments that complemented their creation. Original. This compilation features more than 175 dynamic, royalty-free motifs in a wide range of styles. Derived from the metalwork, woodwork, textiles, carvings, and ceramics of the Viking homelands of Norway, Denmark, and Sweden, they include sinuously intertwined patterns, mythological animals, dragon-slaying heroes on horseback, and many other striking images. Enables the novice to draw intricate Celtic-
style knotwork without months of practice or any artistic training. Intriguing archive of 96 black-and-white designs features the sinuous interlacements, stylized mythical creatures, abstracts, geometrics, and other elements that give Celtic art its unique distinction. Clear, crisp, professionally drawn motifs will lend themselves to a host of art and craft purposes. Included disc contains all designs in book. More wide ranging, both geographically and chronologically, than any previous study, this well-illustrated book offers a new definition of Celtic art. Tempering the much-adopted art-historical approach, D.W. Harding argues for a broader definition of Celtic art and views it within a much wider archaeological context. He re-asserts ancient Celtic identity after a decade of deconstruction in English-language archaeology. Harding argues that there were communities in Iron Age Europe that were identified historically as Celts, regarded themselves as Celtic, or who spoke Celtic languages, and that the art of these communities may reasonably be regarded as Celtic art. This study will be indispensable for those people wanting to take a fresh and innovative perspective on Celtic Art. This unique volume clearly demonstrates simple geometric techniques for making intricate knots, interlacements, spirals, Kellstype initials, human and animal figures in distinctive Celtic style. Features over 500 illustrations. This unique volume clearly demonstrates simple geometric techniques for making intricate knots, interlacements, spirals, Kellstype initials, human and animal figures in distinctive Celtic style. Features over 500 illustrations. Treasury of immediately usable motifs with distinctive Celtic flair: sinuous interlacements, mythical creatures, abstracts, geometrics, more. Ideal for a host of art and craft projects. How do you draw Celtic knotwork? What are the secrets of keys? Are there tricks for drawing Celtic spirals? What do these mysterious patterns actually mean? Who drew them? Where did they come from? In this exquisite pocket book, author and artist Adam Tetlow shows us the practical tricks of the trade and the hidden principles behind the ancient magical science of Celtic artwork. With examples from
both early and later periods, illustrations by the author and rare engravings. WOODEN BOOKS US EDITIONS. Small books, BIG ideas. Tiny but packed with information. "Stunning" NEW YORK TIMES. "Fascinating" FINANCIAL TIMES. "Beautiful" LONDON REVIEW OF BOOKS. "Rich and Artful" THE LANCET. "Genuinely mind-expanding" FORTEAN TIMES. "Excellent" NEW SCIENTIST.Contains 103 copyright-free Celtic designs and motifs for graphic artists."For many, perhaps most, the title Early Celtic Art summons up images of Early Christian stone crosses in Ireland, Scotland, Wales, or Cornwall; of Glendalough, Iona or Tintagel; of the Ardagh Chalice or the Monymusk Reliquary; of the great illuminated gospels of Durrow or Lindisfame. But as Stuart Piggott notes, the consummate works of art produced under the aegis of the early churches in Britain or Ireland, in regions Celtic by tradition or language, have an ancestry behind them only partly Celtic. One strain in an eclectic style was borrowed from the ornament of the northern Germanic world, the classical Mediterranean, and even the Eastern churches. Early Celtic art, originating in the fifth century B.C. in Central Europe, was already seven or eight centuries old when it was last traced in the pagan, prehistoric world, and the transmission of some of its modes and motifs over a further span of centuries into the Christian Middle Ages was an even later phenomenon. This volume presents the art of the prehistoric Celtic peoples, the first great contribution of the barbarians to European arts. It is an art produced in circumstances that the classical world and contemporary societies unhesitatingly recognize as uncivilized. Its appearance, it has been said by N. K. Sandars in Prehistoric Art in Europe: "is perhaps one of the oddest and most unlikely things to have come out of a barbarian continent. Its peculiar refinement, delicacy, and equilibrium are not altogether what one would expect of men who, though courageous and not without honor even in the records of their enemies, were also savage, cruel and often disgusting; for the archaeological refuse, as well as the reports of Classical antiquity, agree in this verdict."This book
comprises the first major exhibition of Early Celtic Art from its origins and beginnings to its aftermath, and was assembled by Stuart Piggott who taught later European prehistory to Honors students in Archaeology."--Provided by publisher. Available at a new low price! Intricate, richly colored, and full of symbolism, Celtic art has inspired painters, woodworkers, needleworkers, and other craftspeople for centuries. These exquisite designs--including 50 superb color plates--will continue the tradition, stimulating creativity among professionals and amateurs alike. Chosen by Courtney Davis, one of the most acclaimed Celtic artists working today, the designs include knotwork borders, key patterns, spirals, zoomorphic figures, crosses, and ornamental initials suitable for calligraphers. Some are classic; others are modern but steeped in Celtic style, including one album cover. In addition, Davis provides background throughout, incorporating legends and prayers, and explaining the symbols' meaning and origins, so that artists will have a greater understanding and appreciation of the glories of Celtic culture."Provides historical overview of Celtic art; step-by-step instructions for creating twists, braids, and knotted lines; over 200 patterns; a guide to using color in your work; and a gallery of the author's art using Celtic knot work."--Rescued from ancient sources, these exceptionally bold motifs include an amazing array of birds, human figures, and mythological creatures, all ingeniously woven into intricate networks of spirals and interlacings. 221 illustrations, 48 of them in color, meticulously adapted from artwork that once graced ancient rune stones, furniture, sword hilts, and other artifacts. 130 beautiful, dramatic designs in a great range of size, shape, complexity. All royalty-free, with subjects ranging from birds and beasts of myth and scripture to elegantly wrought abstract motifs. Starting with an illustrated introduction to the Celts and the development of Celtic design, the author places the book's designs into their historical context. The following chapters examine each of the main Celtic patterns in turn: knots, spirals, key patterns, animals and
beasts, and Celtic lettering. Each chapter opens with a large colour illustration to inspire readers in ways of incorporating the design into their own work. This is followed by a short introduction to the range of patterns that fall into this design category, along with photos of Celtic artefacts. The rest of the chapter consists of 16 design pages, each containing a specially commissioned step-by-step artwork for readers to follow. Beautiful to look at, and exquisitely executed in themselves, each artwork has been carefully constructed so that readers can follow its build up from start to finish with no possibility of error. The chapter on Celtic lettering contains a specially commissioned double-page artwork of the Celtic alphabet for readers to copy, and is followed by instructions on how to embellish each of the letter forms in Celtic styles. "This is the most comprehensive work on this subject. Covers the history of Celtic knot art, complete with illustrations of original stone work. Easy-to-follow layouts are easy to copy for one's own enjoyment. A source of inspiration." -- "The Irish Family Names Society. "Iain Bain has admirably succeeded." -- "The Irish Herald. 136 pages (8 in color), 528 b/w illus., 6 1/2 x 9 1/4. Suitable for artists at all levels, these simple, amply detailed instructions explain not just how to duplicate examples but also how to take the next steps to illustrating unique designs. The Pictish School of Celtic art from pagan symbols to monumental sculptures, thoroughly covered and illustrated. This unique volume clearly demonstrates simple geometric techniques for making intricate knots, interlacements, spirals, Kellstype initials, human and animal figures in distinctive Celtic style. Features over 500 illustrations.

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