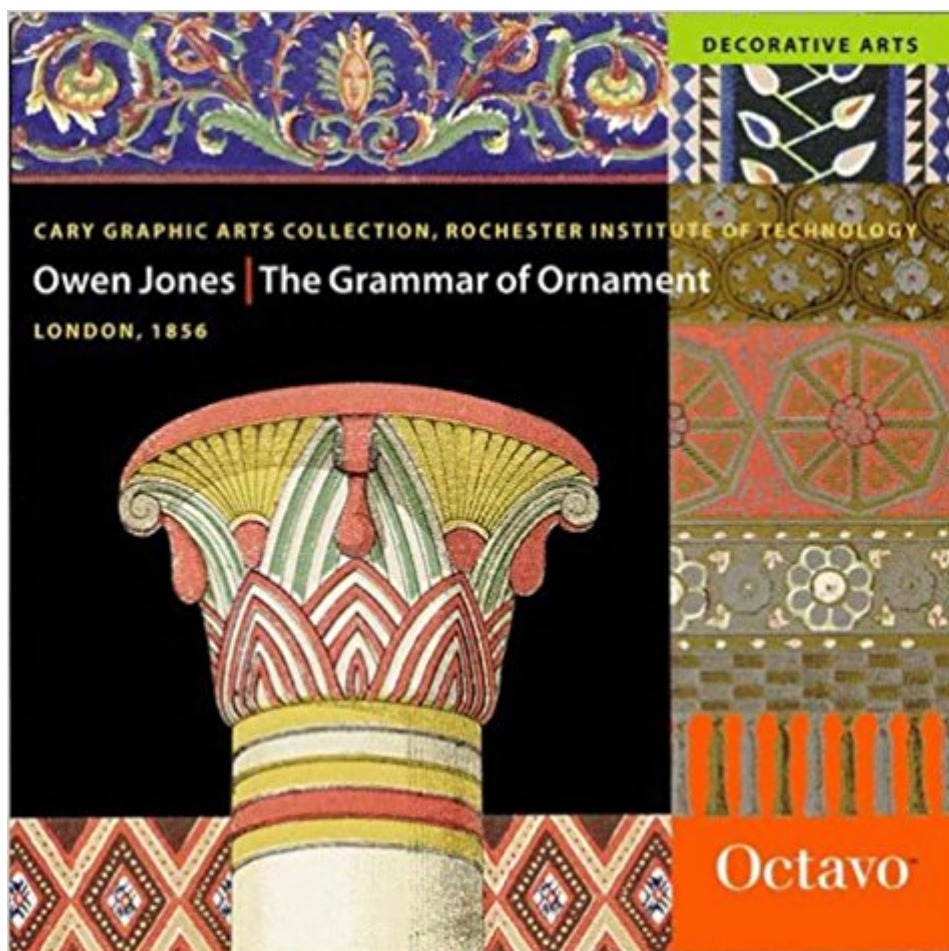


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# The Grammar Of Ornament



## Synopsis

The Grammar of Ornament is by any standards a remarkable book. When it was first published in 1856, it was the first time that so many illustrations of ornament, of many periods and from many countries, had ever been shown in color in one work. It was the concept of Owen Jones (1808&#x96;74), a young Welsh architect, who at the age of twenty-three went on his grand tour to visit Turkey, Egypt, Sicily, and Spain. In Granada he became fascinated by the Alhambra Palace, in which at that time visitors could actually choose their own suites of room and take up residence. Jones made detailed drawings of the Palace, and in August 1834, he returned to England carrying not only his drawings, but also an enormous number of casts: "To ensure perfect accuracy, an impression of every ornament throughout the palace was taken, either in plaster or with unsized paper, the low relief of the ornaments of the Alhambra rendering them peculiarly susceptible of this process." Jones&#x92; aim was not to produce general artistic views, but to provide scientific accuracy in making an exact and detailed record of ornaments and colored decorations consisting largely of flat bright colors in geometric patterns. He could not find any printer in London able to meet his requirements; with the help of lithographic printers Day and Haghe he set up his own lithographic press and trained his own workmen at his own expense, having to sell part of the Welsh estate left him by his father to pay the costs of printing. Jones&#x92; first book, Plans, Details, and Sections of the Alhambra, was the first of many projects leading toward his magnum opus, The Grammar of Ornament. Commentary by Ruari McLean.

## Book Information

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## Customer Reviews

This disc reproduces the printed *The Grammar of Ornament* by Owen Jones (London, 1856), with supplementary color plates from the 1868 edition. The original printed work was considered a masterpiece of 19th-century color printing, with thousands of examples of ornamental motifs and designs (many from ancient monuments and buildings) from the ancient world through the Renaissance, including both Eastern and Western design motifs. The complete work is represented here, viewable (as with other Octavo discs) in a variety of resolutions, searchable, printable, and supplemented with a critical introduction. This disc continues Octavo's pattern of creating digital reproductions of rare books that are themselves works of art. However, paper reprints of the original are available at a reasonable cost, so it is hard to understand why this title was selected for Octavo's otherwise rare books on disc series. This is the first Octavo disc with which this reviewer experienced performance problems. Response time was consistently slow even on a robust machine, owing (presumably) to the graphics-heavy nature of this title. The Bottom Line: *The Grammar of Ornament* is for libraries developing electronic text collections as well as art and design libraries; not an essential purchase. AEd Tallent, Research Instruction, Harvard Coll. Lib. Copyright 1999 Reed Business Information, Inc.

Octavo editions give readers a firsthand experience of a milestone text: each includes page-by-page views, expert commentaries, and appropriate "marginalia." -- University of Chicago Magazine, October 2004  
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There are no cookie-cutter regimens they follow in their editions. Octavo explores each work and decides how to embellish it. -- Fine Books & Collections, September/October 2004 (cover story)

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Before purchasing I would have wanted to know that: This was an OCR scan copy and that the OCR is full of garbage pages. This doesn't contain any of the COLOUR prints for which this book is so well known. This doesn't contain ANY prints at all - and is consequently utterly devoid of purpose. A

truly comprehensive gutting of an important design work, a visual reference without any visuals, a waste of paper. Congratulations .

The Grammar of Ornament by Owen Jones is a highly regarded design classic, first published in 1856 and just as relevant today. The DK edition is a pleasure to examine (although you may need reading glasses to see the six-point type for some captions). The small format fits well in the hand and has a nice heft (504 pages at 1.3 inches thick). The paper is superb and the colored inks for the thousands of engravings brilliant and crisp. If you need a version that lays flat on your drawing table or a scanner bed, however, this one has some drawbacks. The images are very tight to the inner margins, and the glued binding difficult to keep open without breaking the back. That aside, the DK edition is beautiful and a great buy.

The description of this volume is entirely misleading. Don't buy it. There is neither a disc not color images as they promise.

This is apparently a photographic reproduction of the original. The quality of the reproduction is so poor that the text is often illegible. The figures are not in color and do not reflect the importance of those in the original - which I have read.

If I could have rated this book zero stars I would have. The editorial review boasts of the color prints which are nonexistent in this edition. I bought the book for examples of Egyptian design but this edition doesn't even have monochrome examples. This book is going back to .

I expected more, but I guess it was a great work in its time. Considering it is a reprint of a very old book, the text could have done with enlarging just prior to being printed. I cannot read it without high-powered glasses-seriously! The page size & text size is tiny!! I'll have a better opinion once I've magnified the interesting sections, but I don't have the time or inclination to do that at the moment. I bought it as a bedside book to read in the evenings, to also study a bit, but the text is frankly too tiny to enjoy, even a leisurely glance. The two stars are in anticipation of me enjoying the rest of the content when I get to see it. The minus three is because of the text size. Maybe two-and-a-half each way might have been fairer-but the print is still too small for my middle-aged eyes which normally don't need glasses.

The book was somewhat damaged when I received it and was not what I thought it was. It was described as a used item, so I didn't complain.

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