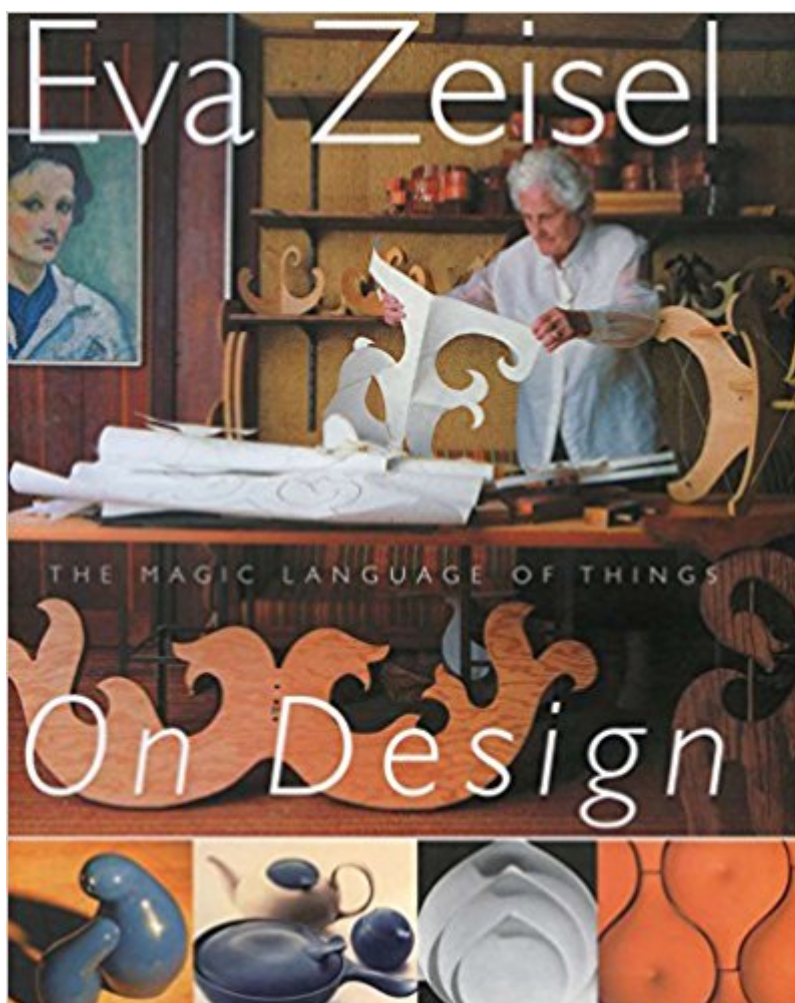


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Eva Zeisel On Design: The Magic Language Of Things



Synopsis

With a trailblazing career that spans more than seventy-five years and continues to this day, with recent creations that include a Martini glass featured in Bombay Sapphire ads and vases for Klein-Reid, Eva Zeisel stands at the forefront of modern designers. Her works are a reflection of a profoundly independent vision and are featured in the permanent collections of museums throughout the world, including the Metropolitan Museum of Art and the Museum of Modern Art. In this lavishly illustrated, full-color book, the designer for the first time communicates the ideas that have guided and inspired her. Each aspect of the design process is analyzed—variety, spontaneity, line, contour, shading, and texture, among others—to show how the best works are the result of a dialogue between creator and object, the result of which is an environment that is pleasurable, comfortable, and elegant. The language in which this dialogue is conducted, “the language of things,” is one in which Zeisel’s fluency is unparalleled, and her thoughts, read alongside the photos of her stunning creations and those that have inspired her, make this book indispensable to every enthusiast of art, ceramics, and design.

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Customer Reviews

Despite having lived through both modernism’s advent and its “post-ification,” 97-year-old designer Zeisel advocates a pre-modernist concept of “magic design language” in this lavishly illustrated tribute to her inspirations, accomplishments and beliefs. The Hungarian-born Zeisel spent the early years of her career in the U.S.S.R., until she was accused of plotting to

murder Stalin. After 16 months of arrest, she was inexplicably freed, and arrived in New York via Austria and England in 1938. Within 10 years, she was at the forefront of America ceramic design. Her work now resides in the collections of major museums. Throughout this volume, Zeisel compares the objects that she has designed with works from ancient and contemporary cultures. Her smooth, evocative forks, glasses, cups, irons, tea pots are juxtaposed with long-limbed cacti, the arches of a medieval cloister, the "ragged contour" of an Iranian village wall and an Etruscan "spiky pitcher." The photos unfold organically, loosely grouped around various design precepts. Alone, a tall teapot skewed on its axis "makes us feel ill-at-ease

Born in Budapest in 1906, Eva Zeisel emigrated to the United States in 1938, after having designed glass and pottery for factories in Berlin, Hamburg, and Russia. Among her many awards and honors, she has received a senior award from the National Endowment for the Arts, and was the subject of a touring exhibition sponsored by the Smithsonian Institution Traveling Exhibition Service and the Musee des Arts Decoratifs. --This text refers to an out of print or unavailable edition of this title.

Design book that is accessibly written and nice to read.

I saw a [www,TED.com](http://www.TED.com) interview with this delightful lady and got the book for use as a text book for my art studies. She is deceased now but was a women who made beautiful vessels

Eva was one of a Kind! Super seller. Thanks

Good information on the artist and good picture resume of her work. I recommend this book if you are interested in Eva Zeisel.

Eva does not subscribe to the theory "newer is better." The artist/designer's observations "On Design," refined from years of experience in the world of art and product design, exhibit a warm attitude toward design along with a distaste for the modern movement she has seen develop since her birth in 1906. Zeisel believes the modern movement focused too much on removing and simplifying. She discusses why the philosophy of 'simplify, simplify,' and the expectation of modern designers to create a visual appearance entirely unique for each new product, has simultaneously increased novelty. "Our inherent belief in evolution has led to our appreciation of novelty. ...

[Designers] often forget to tone down [a product's] over-interesting features, its novelty, because we ... want to show our skill." Creating products void of character, personality, and warmth is something Zeisel wants future designers to avoid. Zeisel's reflection on evolution leading to appreciation of novelty is as applicable to 24 hour news channels as to the design of objects. Eva hopes the 21st century will bring beauty, harmony, loveliness, and elegance to design, qualities she believes were not aims of the 20th century's modern movement. The book itself is well done. The 169 full-color and 75 black-and-white photos, the focus of the book, are printed cleanly and driven by a nicely flowing narration. There is no shortage of photos depicting Eva's creations, but there are even more pictures of objects that are Eva's inspirations or examples of ideas. One particularly jarring photo shows what the Chrysler Building may have looked like without the proper attention given to its structure. Other photos bring in many diverse inspirations to Zeisel, including Roman aqueducts, Japanese courtyards, 15th century toys, and modern sculpture. Eva wants designers to take their job seriously but still carry whimsy. "The control and articulation of line and surface doesn't give a sensuous physical pleasure like molding clay, but it requires disciplined articulation" between maker and object. She entreats her fellow designers to "not overvalue the lines we first sketch when developing our ideas. Play with them to articulate what we want to say, clearly and beautifully." Eva's "On Design" contains wonderful insight into design along with many beautiful photos. The variety of design topics will make a good, quick casual read for anyone who appreciates thoughtful art and design, especially from one of the most time-tested designers in the world.

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