

The Grammar of Ornament



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Shepard Mary Ryan
Faurey Judge McGinness

January 18–March 17, 2018
Joy Pratt Markham Gallery

Cynthia Nourse Thompson
CURATOR

David Charles Chioffi
CO-CURATOR

Shepard Fairey

Lotus Target Black

Three-color relief on handmade paper

35.0 x 25.50 inches

Edition 35 of 35

2012

©SHEPARD FAIREY. IMAGE COURTESY OF
THE ARTIST AND PACE PRINTS.



1962

[Handwritten signature]

Ryan McGinness

Untitled [BH24IN.1]

Silkscreen on wood panel

24.0 inches in diameter; 1.50 inches deep

Edition 5 of 7

2007

©RYAN MCGINNESS. IMAGE COURTESY OF
THE ARTIST AND PACE PRINTS.





¶ The interactions of art and design are
and narrative; and audience and arena. This diverse uni
a foundation to [*re*]consider the manner to which orna
The architect Owen Jones [1809–1874] in his 1854 tom
FIVE: THAT WHICH IS BEAUTIFUL IS TRUE; THAT WHICH IS
12-words, there could be no greater declaration of intent
McGinness embrace and equally expand Jones’ propos
color. Such impressions, as if being viewed through the
topical questioning of intent and the truthfulness of p
and pigment, the various plates of the Wm. H. Page Wo
of pattern and contextual language of 1874 in their 10
Etc.— as presented for the discernment of the color
and perfect.” ❁ As a design theorist, Owen Jones soli
sion now collectively imparted and confirmed: “Tha
taken place from one style to another have been cause
which set thought free for a time, till the new idea, li
turn to fresh inventions.” ❁

Cynthia Nourse Thompson
CURATOR

are ever expanding: technology and formation; artifact
union of physical expression and semiotic theory forms
ornament, in all of its iterations, creates visual languages.
Some *The Grammar of Ornament* states in PROPOSITION
WHAT IS TRUE IS BEAUTIFUL. In these simply, yet resounding
sentences. ✨ The artists Shepard Fairey, Mary Judge and Ryan
positions in their contemporary interplay of form and
the rotating lens of a vibrant and fluid kaleidoscope, seek
of pattern as an armature. ✨ As artifacts of metal, wood
Wood Type Co., illustrate the dimensional multiplicity
100-page *Specimens of Chromatic Wood Type, Borders,*
for printer which “has taken years of time to prepare
solidified in his monograph’s preface a shared conclu-
sion that the modifications and developments which have
been used by a sudden throwing off of some fixed trammel,
like the old, became again fixed, to give birth in its

David Charles Chioffi

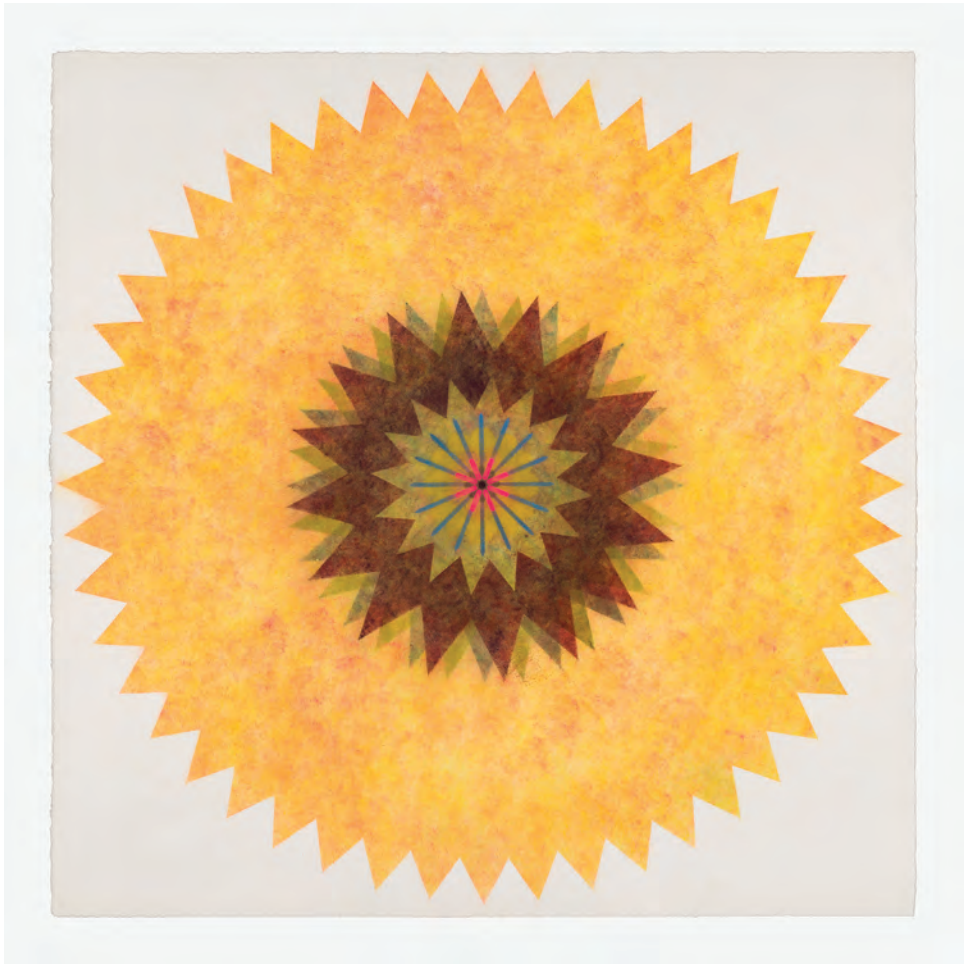
CO-CURATOR

Mary Judge

Pop Flower 48

Powdered pigment on paper
34.25 x 34.25 inches [framed]
2017

IMAGE COURTESY OF THE ARTIST
AND KENISE BARNES FINE ART.



Wm. H. Page & Co. Greenville, Ct.: The Co.

To Color Printers

A facsimile plate from *Specimens of Chromatic Wood Type, Borders, Etc., Wm. H. Page & Co. Greenville, Ct.: The Co.*

1874

Pigment print on smooth lithographic paper
with archival inks.
18.0 x 24.0 inches

An original copy is held in the Rochester Institute of
Technology's Cary Graphic Arts Collection, Rochester,
New York, from which a digital scan was produced by
Griffin Kettler.

IMAGE COURTESY OF THE CARY GRAPHIC
ARTS COLLECTION.

The presentation of these plates are in association with
AIGA Northwest Arkansas.

To Printers

We have the pleasure of laying before you a Specimen Book of Chromatic Wood Type, and would say it is now eighteen years since we began Type making. Progress in the Art can be seen by comparing the present volume, with Specimens of that date. There were at that time five or six other manufacturers in the country. Now we manufacture seven-eighths of all the Wood Type made, and are now able to show by itself a Book of Chromatic Type and Borders that is not excelled in the world. It has taken years of time to prepare and perfect it. The designs with two or three exceptions are entirely original with us. The demand for Chromatic Type is quite limited, therefore we cannot supply this book free, only to our agents.

Most Respectfully Yours,

Wm. H. Day & Co.

Wm. H. Day

Samuel May

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\$1.00 per doz.

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Walton Arts Center