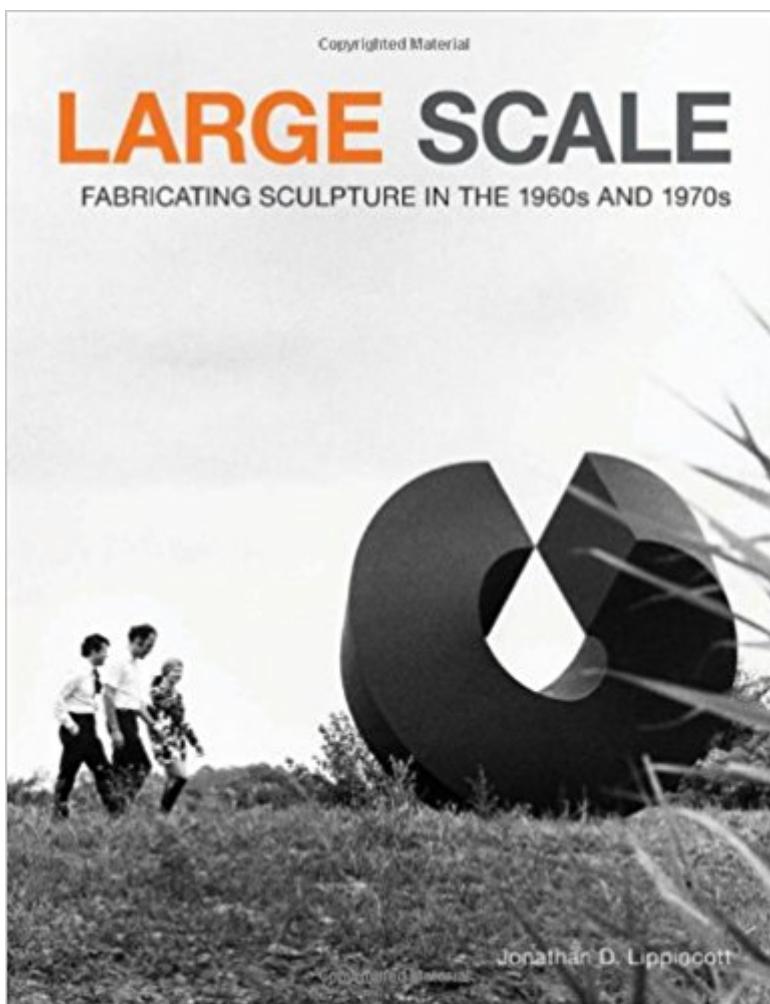


The book was found

Large Scale: Fabricating Sculpture In The 1960s And 1970s



Synopsis

Prior to 1966, if artists wanted to create works larger than their studios or metalworking abilities allowed, they had to turn to industrial manufacturers, usually steel fabricators or boat builders, who, not surprisingly, were often unable to accommodate the creative process of making art. The opening that spring of Lippincott, Inc. changed that and the direction of American art in the process. Functioning as an extension of the artists' studios, Lippincott, Inc. was also a new kind of all-in-one sculpture production center that put the tools of industrial fabrication in the hands of artists, allowing them to produce at a scale they had previously only dreamt of on paper. Over the years of the shop's operation from 1966 to 1994, Lippincott, Inc. has produced sculptures by nearly one hundred artists. Fortunately, the shop's founders, Donald Lippincott and Roxanne Everett, meticulously documented the working processes of some of the most important American artists of the twentieth century such as Claes Oldenburg, Louise Nevelson, Ellsworth Kelly, Robert Indiana, and Barnett Newman. Drawing on the vast collection of the images in the Lippincott archive, *Large Scale* presents over three hundred photographs of these artists and their iconic large scale works including Newman's Broken Obelisk, Indiana's Love, Oldenburg's Mouse, and Rosenthal's Alamo, many of which have been previously unseen. These rare, behind-the-scenes images offer fresh insight on an important chapter of art history and compel us all to see these enduring works with fresh eyes. An introduction by curator Patterson Sims places the evolution of Lippincott, Inc. in the context of the history of American art.

Book Information

Hardcover: 256 pages

Publisher: Princeton Architectural Press (September 22, 2010)

Language: English

ISBN-10: 1568989342

ISBN-13: 978-1568989341

Product Dimensions: 9 x 1 x 11.2 inches

Shipping Weight: 2.8 pounds (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 stars 4 customer reviews

Best Sellers Rank: #683,018 in Books (See Top 100 in Books) #301 in Books > Arts & Photography > Sculpture > Appreciation #5702 in Books > Arts & Photography > History & Criticism > History #5956 in Books > Arts & Photography > Graphic Design

Customer Reviews

Ever wonder how the enormous outdoor sculptures that populate the urban landscape came into being? Large Scale tells the story... A lively history by Patterson Sims and extensive photographic documentation re-create that remarkable period. --The Wall Street Journal, December 17, 2010 Large Scale: Fabricating Sculpture in the 1960s and 1970s (Princeton Architectural Press, \$45) by Jonathan D. Lippincott, takes a close look at how 30 postwar artists were able to realize their grandest ambitions. --Travel + Leisure, November 2010 "A gold mine of behind-the-scenes photos showing artists making larger-than-life sculptures-- a feat possible for the first time in 1966 when Lippincott, Inc. made industrial-scale fabrication accessible to the art world." -- Ralph Lauren's rugby.com, January 13, 2011

"What is priceless about this book are its photographs, in which workers are diminished in scale by the gigantesque sculptures they are busy fabricating in the dusky light of the Lippincott atelier. They dramatize an aspect of artistic production rarely discussed as such, which gives the book its art historical value." --Arthur C. Danto, philosopher and art critic "This book is both an essential historical document and an enchanting souvenir album that takes us back to the quintessentially 1960s moment when America's most interesting sculptors went audaciously large-scale. Much of their work was created at a little-known former factory in North Haven, Connecticut, that became a major fabricator thanks to Don Lippincott--this is his story."--Deborah Solomon, "Questions For" columnist, New York Times Magazine

Being at the right place at the right time is why lippincott's was so important to the art and non-art community today. Though I would of enjoyed more detail on all the artist that created at lippincott's this book documents this period in time clearly

A great documentary of the early days of modern public art. This book shows the process of making many of the iconic big sculptures in American cities, and it is fascinating to see the artists and welders at work. Also nice photos of installing these sculptures in museums and galleries, and some public shows in New York and elsewhere.

Where's the varnish? I love the scenes this book catches, but the production values are too low. The publisher skimped on what could have been a much better book.

I work full time as a metal sculptor, and found this book by accident by hiding from the rain in a

bookshop.I have found it inspiring to see photos of not only the finished pieces of work but also the processes and people involved in making these monumental works.It has made me step back and take a fresh look at my work, I am already working on larger designs inspired by the writer.The reviewer complaining about the quality of the images has obviously never been in a workshop. To me they are real life shots of real people doing real things. Reccomended.To see my sculptures have a look at [...]

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