

cranbrook center for collections and research

cranbrook center for collections and research stands as a premier institution dedicated to the preservation, study, and interpretation of art, design, and cultural artifacts. Located within the renowned Cranbrook Educational Community, this center plays a vital role in advancing scholarship and public understanding of its extensive collections. The center is known for its commitment to conservation, research, and educational outreach, making it a valuable resource for scholars, students, and visitors alike. This article explores the Cranbrook Center for Collections and Research in detail, covering its history, collections, research initiatives, educational programs, and visitor information. By delving into these aspects, the article aims to provide a comprehensive overview of the center's significance and offerings. Readers will gain insight into how the Cranbrook Center for Collections and Research contributes to the preservation of cultural heritage and promotes innovative academic inquiry.

- History and Mission of the Cranbrook Center for Collections and Research
- Extensive Collections: Art, Design, and Cultural Artifacts
- Research Initiatives and Scholarly Contributions
- Educational Programs and Community Engagement
- Visitor Information and Access

History and Mission of the Cranbrook Center for Collections and Research

The Cranbrook Center for Collections and Research was established to safeguard and promote the vast array of objects and archives associated with the Cranbrook Educational Community. Founded in the early 20th century by George and Ellen Booth, Cranbrook has evolved into an internationally recognized center for art, design, and education. The center's mission focuses on preserving Cranbrook's unique heritage through responsible stewardship and fostering research that advances knowledge in related fields.

Founding Principles and Development

The center's roots trace back to the Booth family's vision of creating a cultural hub that integrates art, education, and community. Over the decades, the center has developed robust conservation practices and expanded its research capabilities to support both internal and external scholars. The institution's commitment to excellence is reflected in its adherence to professional standards in collection management and scholarship.

Core Mission Objectives

The primary objectives of the Cranbrook Center for Collections and Research include:

- Preserving and interpreting the historic and contemporary collections of Cranbrook.
- Facilitating scholarly research through access to archives and artifacts.
- Supporting educational initiatives that engage diverse audiences.
- Promoting public awareness of Cranbrook's cultural and artistic significance.

Extensive Collections: Art, Design, and Cultural Artifacts

The Cranbrook Center for Collections and Research is home to an extensive and diverse collection that encompasses fine art, decorative arts, design objects, and archival materials. These collections reflect Cranbrook's longstanding influence in shaping American art and design education.

Art Collections

The art holdings include paintings, sculptures, and works on paper by notable artists associated with the Cranbrook community and beyond. These pieces represent a range of styles and periods, offering valuable insights into 20th-century art movements and regional artistic developments.

Design and Decorative Arts

Significant emphasis is placed on design and decorative arts, with collections featuring furniture, textiles, ceramics, and metalwork. These objects highlight the innovative craftsmanship and design philosophies that emerged from Cranbrook's schools of art and architecture.

Archival Materials and Ephemera

The center maintains an extensive archive comprising correspondence, photographs, architectural plans, and other documents that chronicle the history of Cranbrook and its affiliates. These materials serve as critical resources for researchers investigating the cultural and educational legacy of the institution.

Highlights of the Collection

- Works by prominent Cranbrook Academy of Art alumni and faculty
- Historic furniture designed by Eliel Saarinen and his contemporaries

- Architectural drawings and blueprints of Cranbrook campus buildings
- Photographic archives documenting Cranbrook's development and events

Research Initiatives and Scholarly Contributions

The Cranbrook Center for Collections and Research supports a wide range of research activities aimed at deepening understanding of its collections and their broader cultural contexts. The center serves as a hub for academic inquiry, fostering collaborations and facilitating access to primary source materials.

Research Facilities and Resources

Researchers at the center benefit from specialized facilities, including climate-controlled storage, digitization equipment, and an extensive reference library. These resources enable comprehensive study and preservation of delicate objects and documents.

Collaborative Research Projects

The center actively engages with universities, museums, and cultural institutions to undertake joint research projects. These partnerships often result in publications, exhibitions, and conference presentations that advance the field of art and design history.

Publications and Scholarly Output

Scholars affiliated with the Cranbrook Center for Collections and Research contribute to a variety of academic journals, catalogs, and monographs. The center also publishes its own research findings, enhancing public and scholarly access to new knowledge generated through its collections.

Educational Programs and Community Engagement

Education and public engagement are central to the mission of the Cranbrook Center for Collections and Research. The center offers a range of programs designed to connect diverse audiences with its collections and promote lifelong learning.

Workshops and Lectures

Regular workshops and lecture series provide opportunities for in-depth exploration of topics related to Cranbrook's collections and the broader fields of art and design. These events feature experts, curators, and visiting scholars.

Internships and Fellowships

The center offers internships and fellowship programs that provide hands-on experience in collection management, conservation, and research. These initiatives support the professional development of emerging scholars and museum professionals.

Community Outreach and Educational Partnerships

Through collaborations with local schools, universities, and cultural organizations, the center extends its educational impact beyond its immediate campus. Programs tailored to various age groups aim to inspire appreciation for art, history, and design.

Educational Program Highlights

- Curator-led tours and gallery talks
- Student research projects and exhibitions
- Public seminars on art conservation and history
- Family-friendly educational activities

Visitor Information and Access

The Cranbrook Center for Collections and Research welcomes visitors who seek to explore its collections and participate in its educational offerings. Accessibility and visitor services are designed to enhance the experience of scholars, students, and the general public.

Visiting Hours and Location

The center is situated within the Cranbrook Educational Community campus, easily accessible by car and public transportation. Visitors are encouraged to check current visiting hours and any special requirements prior to their visit.

Guided Tours and Exhibitions

Guided tours led by knowledgeable staff provide in-depth context and interpretation of the collections. The center also hosts rotating exhibitions that showcase thematic explorations of its holdings.

Access for Researchers

Qualified researchers may arrange access to the center's archives and collections by appointment. The center provides support for scholarly work while ensuring the preservation of its materials.

Visitor Amenities

- On-site parking and wheelchair accessibility
- Visitor information desk and resource materials
- Gift shop featuring publications and reproductions
- Event spaces available for educational programs

Frequently Asked Questions

What is the Cranbrook Center for Collections and Research?

The Cranbrook Center for Collections and Research is a facility dedicated to preserving, studying, and exhibiting the extensive art, design, and natural history collections at Cranbrook Educational Community in Michigan.

Where is the Cranbrook Center for Collections and Research located?

It is located on the Cranbrook Educational Community campus in Bloomfield Hills, Michigan.

What types of collections are housed at the Cranbrook Center for Collections and Research?

The center houses collections related to art, design, architecture, natural history, and decorative arts, including works by notable Cranbrook artists and designers.

Can the public visit the Cranbrook Center for Collections and Research?

Yes, the center offers public tours and exhibitions, although some areas may require appointments or special access arrangements.

Does the Cranbrook Center for Collections and Research support academic research?

Yes, it provides resources and access to its collections for scholars, students, and researchers interested in art, design, and history.

Are there any special programs or events hosted by the Cranbrook Center for Collections and Research?

The center hosts lectures, workshops, exhibitions, and educational programs related to its collections and Cranbrook's legacy in art and design.

How can one access the archives or collections at the Cranbrook Center for Collections and Research?

Researchers can request access by contacting the center directly, often requiring an appointment and adherence to specific handling and usage guidelines.

What is the significance of the Cranbrook Center for Collections and Research in the art and design community?

It plays a crucial role in preserving and promoting the legacy of Cranbrook's influential contributions to American art, design, and architecture, serving as a resource for education and inspiration.

Does the Cranbrook Center for Collections and Research collaborate with other institutions?

Yes, it often collaborates with museums, universities, and cultural organizations to support exhibitions, research projects, and educational initiatives.

Additional Resources

1. Cranbrook Center for Collections and Research: A Legacy of Art and Design

This book explores the rich history and impact of the Cranbrook Center for Collections and Research, highlighting its role in preserving 20th-century American art and design. It features detailed accounts of the center's founding, key figures, and its extensive archives. The volume also includes high-quality images of notable pieces from the collection.

2. Architectural Marvels of Cranbrook: The Center for Collections and Research

Focusing on the unique architecture of the Cranbrook campus, this book delves into the design philosophy behind the buildings housing the collections. It examines the work of Eliel Saarinen and other architects who shaped Cranbrook, situating the center within the broader context of American modernism. The text is complemented by architectural drawings and photographs.

3. Preserving Mid-Century Modernism: The Cranbrook Collections

This volume discusses the center's efforts in preserving and studying mid-century modern art and design. It provides insights into conservation techniques and curatorial practices that ensure the longevity of furniture, ceramics, textiles, and more. Interviews with curators and conservators offer a behind-the-scenes look at the challenges faced in maintaining the collection.

4. The Cranbrook Influence: Education, Art, and Innovation

Highlighting the educational mission of Cranbrook, this book examines how the center has fostered creativity and innovation through its collections and research programs. It details collaborations with artists, designers, and scholars, emphasizing the center's role as a dynamic hub for learning. The book also profiles notable alumni and their contributions to the arts.

5. *Graphic Arts and Printmaking at Cranbrook*

This publication focuses on the graphic arts and printmaking collections housed at the center, showcasing works from prominent artists and students. It discusses the evolution of printmaking techniques and Cranbrook's influence on the craft. The book includes essays by experts and vibrant reproductions of prints and posters.

6. *Textiles and Craftsmanship: The Cranbrook Collection Revealed*

Dedicated to the textile arts within the Cranbrook collections, this book explores the artistry and techniques behind fabric design, weaving, and embroidery. It highlights the contributions of key designers and educators associated with Cranbrook's renowned Craft and Art programs. Detailed photographs and technical analyses provide readers with a comprehensive understanding of the medium.

7. *Cranbrook Ceramics: Tradition and Innovation*

This book traces the development of ceramic arts at Cranbrook, from traditional pottery to experimental forms. It showcases significant works by artists affiliated with the center and discusses the influence of Cranbrook's ceramic studio on American craft. The volume also explores the intersection of function and aesthetics in ceramic pieces.

8. *Photography and Visual Documentation at Cranbrook*

Focusing on the photographic archives of the center, this book presents a visual history of Cranbrook through images captured by staff, students, and visiting artists. It examines the role of photography in documenting the evolution of the institution and its collections. The book includes essays on photographic techniques and the importance of visual records in art research.

9. *Cataloging Creativity: Archival Practices at Cranbrook Center for Collections and Research*

This book offers an in-depth look at the archival and cataloging methodologies used to organize and preserve Cranbrook's diverse collections. It discusses the challenges of maintaining extensive records across various media and the technology employed to enhance accessibility. Insights from archivists and researchers highlight the importance of systematic collection management in supporting scholarship.

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cranbrook center for collections and research: Cranbrook Architecture Gretchen Wilkins, 2023-05-08 Guest-edited by Gretchen Wilkins The renowned Cranbrook Academy of Art near Detroit, Michigan, has been described as the epicentre of American Modernism. When it opened in 1932 it combined a stunning Eliel Saarinen-designed campus with a radically open educational philosophy to attract and produce some of the most influential artists, designers and architects in US history, including Charles and Ray Eames, Fumihiko Maki, Florence Knoll and Edmund Bacon. Often compared to other experimental schools such as the Bauhaus, Black Mountain College and Taliesin,

Cranbrook's sustained purpose has been advancing a wide, interdisciplinary latitude and self-directed design research to expand and diversify its approaches to architectural practice. There is a deep and persistent idea that open and experimental acts of making should define pedagogy, and by extension that education should shape practice, not the other way around. Cranbrook's rigorous defiance of dogma and loose grip on the disciplines enables an educational model that combines the practices of art, design, making and urbanism. In this issue, alumni, faculty and scholars reflect on Cranbrook's model in light of contemporary and challenging questions in architectural education, practice and the profession. Contributors: Kevin Adkisson, Emily Baker, Peggy Deamer, Pia Ednie-Brown, Ronit Eisenbach, Dan Hoffman, Yu-Chih Hsiao, Peter Lynch, Bill Massie, Hani Rashid, Jesse Reiser, Lois Weinthal, and Tod Williams. Featured architects: Asymptote Architecture, Building Culture PLA, Reiser+Umemoto (RUR), Studio Libeskind, and Tod Williams Billie Tsien.

cranbrook center for collections and research: Guardians of Michigan Jeff Morrison, 2022-09-12 Preserving Michigan's architecture through photos and stories

cranbrook center for collections and research: Michigan Modern Amy Arnold, Brian Conway, 2016-10-04 Michigan Modern: Design That Shaped America is an impressive collection of important essays touching on all aspects of Michigan's architecture and design heritage. The Great Lakes State has always been known for its contributions to twentieth-century manufacturing, but it's only beginning to receive wide attention for its contributions to Modern design and architecture. Brian D. Conway, Michigan's State Historic Preservation Officer, and Amy L. Arnold, project manager for Michigan Modern, have curated nearly thirty essays and interviews from a number of prominent architects, academics, architectural historians, journalists, and designers, including historian Alan Hess, designers Mira Nakashima, Ruth Adler Schnee, and Todd Oldham, and architect Gunnar Birkerts, describing Michigan's contributions to Modern design in architecture, automobiles, furniture and education.

cranbrook center for collections and research: Imagining Spaces and Places Saija Isomaa, Kirsi Saarikangas, 2014-07-18 Imagining Spaces and Places seeks to produce an interdisciplinary dialogue between art history and literature studies and other fields of cultural analysis that work with the concepts of space, place and various "scapes", such as cityscapes, bodyscapes, mindscapes and memoryscapes, as well as the more familiar landscapes. The volume was inspired by new lines of study that underline the experiential and multidimensional aspects of spaces. We explore how art, literature or urban spaces forge "scapes" by imposing or suggesting aesthetic, evaluative or ideological orderings and perceptual as well as emotive perspectives on the "raw material" or on previous ways of spatial worldmaking. We look at the role of cultural and artistic renderings of space in relation to everyday experiences of spaces. We examine how the experiences of places are mediated in various art forms and other cultural discourses or practices and how these discourses contribute to the understanding of particular places and also to understanding space in more general terms. Imagining Spaces and Places is addressed to scholars and teachers working at the intersection of cultural and spatial analyses, as well as to their undergraduate and postgraduate students.

cranbrook center for collections and research: Structures by Design Rob Whitehead, 2019-07-19 *Winner of the 2021 TAA Textbook Excellence Award* Honorable Mention of the 2021 BTES Book Award Structures by Design: Thinking, Making, Breaking is a new type of structures textbook for architects who prefer to learn using the hands-on, creative problem-solving techniques typically found in a design studio. Instead of presenting structures as abstract concepts defined by formulas and diagrams, this book uses a project-based approach to demonstrate how a range of efficient, effective, and expressive architectural solutions can be generated, tested, and revised. Each section of the book is focused on a particular manner by which structural resistance is provided: Form (Arches and Cables), Sections (Beams, Slabs, and Columns), Vectors (Trusses and Space Frames), Surfaces (Shells and Plates), and Frames (Connections and High-Rises). The design exercises featured in each chapter use the Think, Make, Break method of reiterative design to

develop and evaluate different structural options. A variety of structural design tools will be used, including the human body, physical models, historical precedents, static diagrams, traditional formulae, and advanced digital analysis. The book can be incorporated into various course curricula and studio exercises because of the flexibility of the format and range of expertise required for these explorations. More than 500 original illustrations and photos provide example solutions and inspiration for further design exploration.

cranbrook center for collections and research: *Wright Sites* Frank Lloyd Wright Building Conservancy, 2014-08-19 A comprehensive guide to Frank Lloyd Wright-designed buildings open to the public—with travel itineraries and information on seventy-four sites. Frank Lloyd Wright's groundbreaking designs, innovative construction techniques, and inviting interiors continue to astound and inspire generations of architects and design aficionados. Covering all the publicly accessible sites across the United States—plus four in Japan—Wright Sites describes the design ideas and history behind each building. The volume also includes suggested destination itineraries for Wright road trips, a list of archives, and a selected bibliography. This revised edition features twenty sites newly opened to the public, up to date descriptions and access information, and new color photographs of each site. The introduction is written by Jack Quinan, a founding member of the Frank Lloyd Wright Building Conservancy and author of Frank Lloyd Wright's Martin House.

cranbrook center for collections and research: *Alloys* Marin R. Sullivan, 2022-03-22 A new look at the interrelationship of architecture and sculpture during one of the richest periods of American modern design *Alloys* looks at a unique period of synergy and exchange in the postwar United States, when sculpture profoundly shaped architecture, and vice versa. Leading architects such as Gordon Bunshaft and Eero Saarinen turned to sculptors including Harry Bertoia, Alexander Calder, Richard Lippold, and Isamu Noguchi to produce site-determined, large-scale sculptures tailored for their buildings' highly visible and well-traversed threshold spaces. The parameters of these spaces—atriums, lobbies, plazas, and entryways—led to various designs like sculptural walls, ceilings, and screens that not only embraced new industrial materials and processes, but also demonstrated art's ability to merge with lived architectural spaces. Marin Sullivan argues that these sculptural commissions represent an alternate history of midcentury American art. Rather than singular masterworks by lone geniuses, some of the era's most notable spaces—Philip Johnson's Four Seasons Restaurant in Mies van der Rohe's Seagram Building, Max Abramovitz's Philharmonic Hall at Lincoln Center, and Pietro Belluschi and Walter Gropius's Pan Am Building—would be diminished without the collaborative efforts of architects and artists. At the same time, the artistic creations within these spaces could not exist anywhere else. Sullivan shows that the principle of synergy provides an ideal framework to assess this pronounced relationship between sculpture and architecture. She also explores the afterlives of these postwar commissions in the decades since their construction. A fresh consideration of sculpture's relationship to architectural design and functionality following World War II, *Alloys* highlights the affinities between the two fields and the ways their connections remain with us today.

cranbrook center for collections and research: *Constructing Race* Tracy Teslow, 2014-07-21 *Constructing Race* helps unravel the complicated and intertwined history of race and science in America. Tracy Teslow explores how physical anthropologists in the twentieth century struggled to understand the complexity of human physical and cultural variation, and how their theories were disseminated to the public through art, museum exhibitions, books, and pamphlets. In their attempts to explain the history and nature of human peoples, anthropologists persistently saw both race and culture as critical components. This is at odds with a broadly accepted account that suggests racial science was fully rejected by scientists and the public following World War II. This book offers a corrective, showing that both race and culture informed how anthropologists and the public understood human variation from 1900 through the decades following the war. The book offers new insights into the work of Franz Boas, Ruth Benedict, and Ashley Montagu, as well as less well-known figures, including Harry Shapiro, Gene Weltfish, and Henry Field.

cranbrook center for collections and research: *The Shores of Bohemia* John Taylor

Williams, 2022-05-17 An intimate portrait of a legendary generation of artists, writers, activists, and dreamers who created a utopia on the shores of Cape Cod during the first half of the twentieth century. Their names are iconic: Eugene O'Neill, Willem de Kooning, Josef and Anni Albers, Emma Goldman, Mary McCarthy, Edward Hopper, Walter Gropius—the list goes on and on. Scorning the devastation that industrialization had wrought on the nation's workforce and culture in the early decades of the twentieth century, they gathered in the streets of Greenwich Village and on the beach - fronts of Cape Cod. They began as progressives but soon turned to socialism, then communism. They founded theaters, periodicals, and art schools. They formed editorial boards that met in beach shacks and performed radical new plays in a shanty on the docks, where they could see the ocean through cracks in the floor. They welcomed the tremendous wave of talent fleeing Europe in the 1930s. At the end of their era, in the 1960s, as the postwar economy boomed, they took shelter in liberalism when the anticapitalist movement fragmented into other causes. John Taylor "Ike" Williams, who married into the Cape's artistic world and has spent half a century talking about and walking along its shores with these cultural and political luminaries, renders the twisting lives and careers of a generation of staggering American thinkers and creators. *The Shores of Bohemia* records a great set of shifts in American culture and the ideas and arguments fueled by drink, infidelity, and competition that made for a fifty-year conversation among intellectual leaders and creative revolutionaries. Together they found a community as they created some of the great works of the American Century. This is their story. Welcome to the party!

cranbrook center for collections and research: *Building the Modern World* Michael H. Hodges, 2018-04-16 A photographically rich biography of protean architect Albert Kahn. *Building the Modern World: Albert Kahn in Detroit* by Michael H. Hodges tells the story of the German-Jewish immigrant who rose from poverty to become one of the most influential architects of the twentieth century. Kahn's buildings not only define downtown Detroit, but his early car factories for Packard Motor and Ford revolutionized the course of industry and architecture alike. Employing archival sources unavailable to previous biographers, *Building the Modern World* follows Kahn from his apprenticeship at age thirteen with a prominent Detroit architecture firm to his death. With material gleaned from two significant Kahn archives—the University of Michigan's Bentley Historical Library and the Archives of American Art at the Smithsonian Institution—Hodges paints the most complete picture yet of Kahn's remarkable rise. Special emphasis is devoted to his influence on architectural modernists, his relationship with Henry Ford, his intervention to save the Diego Rivera murals at the Detroit Institute of Arts (unreported until now), and his work laying down the industrial backbone for the Soviet Union in 1929–31 as consulting architect for the first Five Year Plan. Kahn's ascent from poverty, his outsized influence on both industry and architecture, and his proximity to epochal world events make his life story a tableau of America's rise to power. Historic photographs as well as striking contemporary shots of Kahn buildings enliven and inform the text. Anyone interested in architecture, architectural history, or the history of Detroit will relish this stunning work.

cranbrook center for collections and research: *Women Architects at Work* Mary Anne Hunting, Kevin D. Murphy, 2025-02-18 A comprehensive history of the women architects who left their enduring mark on American Modernism In the decades preceding World War II, professional architecture schools enrolled increasing numbers of women, but career success did not come easily. *Women Architects at Work* tells the stories of the resilient and resourceful women who surmounted barriers of sexism, racism, and classism to take on crucial roles in the establishment and growth of Modernism across the United States. Mary Anne Hunting and Kevin D. Murphy describe how the Cambridge School of Architecture and Landscape Architecture in Massachusetts evolved for the professional education of women between 1916 and 1942. While alumnae such as Eleanor Agnes Raymond, Victorine du Pont Homsey, and Sarah Pillsbury Harkness achieved some notoriety, others like Elizabeth-Ann Campbell Knapp and Louisa Vaughan Conrad have been largely absent from histories of Modernism. Hunting and Murphy describe how these innovative practitioners capitalized on social, educational, and professional ties to achieve success and used architecture to address social concerns, including how modernist ideas could engage with community and the environment.

Some joined women-led architectural firms while others partnered with men or contributed to Modernism as retailers of household furnishings, writers and educators, photographers and designers, or fine artists. With stunning illustrations, *Women Architects at Work* offers new histories of recognized figures while recovering the stories of previously unsung women, all of whom contributed to the modernization of American architecture and design.

cranbrook center for collections and research: *Serious Play* Monica Obniski, Darrin Alfred, 2018-01-01 A lively exploration of eclecticism, playfulness, and whimsy in American postwar design, including architecture, graphic design, and product design This spirited volume shows how postwar designers embraced whimsy and eclecticism in their work, exploring playfulness as an essential construct of modernity. Following World War II, Americans began accumulating more and more goods, spurring a transformation in the field of interior decoration. Storage walls became ubiquitous, often serving as a home's centerpiece. Designers such as Alexander Girard encouraged homeowners to populate their new shelving units with folk art, as well as unconventional and modern objects, to produce innovative and unexpected juxtapositions within modern architectural settings. Playfulness can be seen in the colorful, child-sized furniture by Charles and Ray Eames, who also produced toys. And in the postwar corporate world, the concept of play is manifested in the influential advertising work of Paul Rand. Set against the backdrop of a society that was experiencing rapid change and high anxiety, *Serious Play* takes a revelatory look at how many of the country's leading designers connected with their audience through wit and imagination.

cranbrook center for collections and research: *Mid-Century Modern Interiors* Lucinda Kaukas Havenhand, 2019-01-24 *Mid-Century Modern Interiors* explores the history of interior design during arguably its most iconic and influential period. The 1930s to the 1960s in the United States was a key moment for interior design. It not only saw the emergence of some of interior design's most globally-important designers, it also saw the field of interior design emerge at last as a profession in its own right. Through a series of detailed case studies this book introduces the key practitioners of the period – world-renowned designers including Ray and Charles Eames, Richard Neutra, and George Nelson – and examines how they developed new approaches by applying systematic and rational principles to the creation of interior spaces. It takes us into the mind of the designer to show how they each used interior design to express their varied theoretical interests, and reveals how the principles they developed have become embodied in the way interior design is practiced today. This focus on unearthing the underlying ideas and concepts behind their designs rather than on the finished results creates a richer, more conceptual understanding of this pivotal period in modernist design history. With an extended introduction setting the case studies within the broader context of twentieth-century design and architectural history, this book provides both an introduction and an in-depth analysis for students and scholars of interior design, architecture and design history.

cranbrook center for collections and research: *Slither* Stephen S. Hall, 2025-04-22 In this important and pioneering (The New York Times Book Review) book, a science writer reintroduces readers to *The Snake*, encouraging our initial reaction to the slithery creature to be one of awe rather than disgust. For millennia, depictions of snakes as alternatively beautiful and menacing creatures have appeared in religious texts, mythology, poetry, and beyond. From the foundational deities of ancient Egypt to the reactions of squeamish children today, it is a historically commonplace belief that snakes are devious, dangerous, and even evil. But where there is hatred and fear, there is also fascination and reverence. How is it that creatures so despised and sinister, so foreign of movement and ostensibly devoid of sociality and emotion, have fired the imaginations of poets, prophets, and painters across time and cultures? In *Slither*, Stephen S. Hall presents a naturalistic, cultural, ecological, and scientific meditation on these loathed yet magnetic creatures. In each chapter, he explores a biological aspect of *The Snake*, such as their cold blooded metabolism and venomous nature, alongside their mythology, artistic depictions, and cultural veneration. In doing so, he explores not only what neurologically triggers our wary fascination with these limbless creatures, but also how the current generation of snake scientists is using cutting-edge technologies

to discover new truths about these evolutionarily ancient creatures—truths that may ultimately affect and enhance human health.

cranbrook center for collections and research: No Compromise Ana Araujo, 2025-02-26 Florence Knoll (1917–2019) was a leading force of modern design. She worked from 1945 to 1965 at Knoll Associates, first as business partner with her husband Hans Knoll, later as president after his death, and, finally, as design director. Her commissions became hallmarks of the modern era, including the Barcelona Chair by Mies van der Rohe, the Diamond Chair by Harry Bertoina, and the Platner Collection by Warren Platner. She created classics like the Parallel Bar Collection, still in production today. Knoll invented the visual language of the modern office through her groundbreaking interiors and the creation of the acclaimed Knoll look, which remains a standard for interior design today. She reinvigorated the International Style through humanizing textiles, lighting, and accessories. Although Knoll's motto was no compromise, ever, as a woman in a white, upper-middle-class, male-dominated environment, she often had to make accommodations to gain respect from her colleagues, clients, and collaborators. *No Compromise* looks at Knoll's extraordinary career in close-up, from her student days to her professional accomplishments.

cranbrook center for collections and research: *An Illustrated Guide to Furniture History* Joclyn M. Oats, 2021-07-20 *An Illustrated Guide to Furniture History* provides upper-level students and instructors with an alternative visual analytical approach to learning about furniture history from Antiquity to Postmodernism. Following an immersive teaching model, it presents a Nine-Step Methodology to help students strengthen their visual literacy and quickly acquire subject area knowledge. Moving chronologically through key periods in furniture history and interior design, such as the Renaissance, the Arts and Crafts Movement, and Modernism, it traverses Europe to America to present a comprehensive foundational guide to the history of furniture design. Part I addresses furniture within the context of the built environment, with chapters exploring the historical perspective, construction principles, and the categorization of furniture. In Part II, the author visually depicts the structural organization of the methodological process, a three-category framework: History, Aesthetics, and Visual Notes. The chapters in this part prepare the reader for the visual analysis that will occur in the final section of the book. The book is lavishly illustrated in full color with over 300 images to reinforce visual learning and notation. A must-have reference and study guide for students in industrial and product design, interior design, and architecture.

cranbrook center for collections and research: *Toshiko Takaezu* Ai Fukunaga, Laura Kina, Nonie Gadsden, Leilehua Lanzilotti, Margo Machida, Diana Jocelyn Greenwold, Katy Siegel, Laura Mott, 2024-04-02 An expansive look at the multifaceted American artist Toshiko Takaezu within the history of postwar artmaking Toshiko Takaezu (1922–2011) was an American artist whose multidisciplinary work in ceramics, painting, sculpture, weaving, and installation innovatively drew from the natural world, combining expressionist energies with influences from East Asia. The closed ceramic forms for which she is best known are effectively abstract paintings in the round. Her reputation as a ceramic artist, however, has obscured the breadth of her output in other mediums and her role within the larger art movements of the twentieth century. This book provides the first retrospective assessment of Takaezu's art and life, representing her diverse oeuvre, which spanned six decades, and her hybrid identity as an Asian American woman, artist, and teacher. This ambitious volume features essays exploring Takaezu's biography, her background as a Hawai'i-born artist of Okinawan heritage, the relationship between her abstract work and that of her contemporaries, the role of cultural exchange in her art, her impact as an educator, and more. Beautifully illustrated with nearly 300 images of artworks and archival photographs, and including an updated chronology, exhibition history, and recollections from the artist's former apprentices, the book offers a compelling and comprehensive account of this singular artist's career. Published in association with The Isamu Noguchi Foundation and Garden Museum Exhibition Schedule: The Isamu Noguchi Foundation and Garden Museum, New York (March 20–July 28, 2024) Cranbrook Art Museum, Bloomfield Hills, MI (September 11, 2024–January 12, 2025) Museum of Fine Arts, Houston (March 2–May 18, 2025) Chazen Museum of Art (September 8–December 23, 2025) Honolulu

Museum of Art (February 13-July 26, 2026)

cranbrook center for collections and research: Alexander Girard, Architect Deborah Lubera Kawsky, 2018-06-18 Showcases the bold, innovative, and colorful architectural designs of Alexander Girard. During the midcentury period, Michigan attracted visionary architects, designers, and theorists, including Alexander Girard. While much has been written about Girard's vibrantly colored and patterned textiles for Herman Miller, the story of his Detroit period (1937-53)—encompassing interior and industrial design, exhibition curation, and residential architecture—has not been told. *Alexander Girard, Architect: Creating Midcentury Modern Masterpieces* by Deborah Lubera Kawsky is the first comprehensive study of Girard's exceptional architectural projects, specifically those concentrated in the ultra-traditional Detroit suburb of Grosse Pointe. One exciting element of the book is the rediscovery of another Girard masterpiece—the only surviving house designed entirely by Girard, and former residence to Mr. and Mrs. John McLucas. Restored in consultation with iconic midcentury designer Ruth Adler Schnee, the McLucas house represents the culmination of Girard's Detroit design work at midcentury. Stunning color photographs capture the unique design elements—including the boldly colored glazed brick walls of the atrium—reminiscent of Girard's role as color consultant for the GM Tech Center. Original Girard drawings for the building plan, interior spaces, and custom-designed furniture document the mind of a modernist master at work and are made available to the public for the first time in this beautiful book. *Alexander Girard, Architect* is a beautiful, informative book suited for enthusiasts of Alexander Girard, the midcentury modern aesthetic, and Detroit history, art, and architecture.

cranbrook center for collections and research: Pewabic Pottery: A History Handcrafted in Detroit Cara Catallo, 2017 At the height of America's Arts and Crafts movement, Detroit neighbors Horace J. Caulkins and Mary Chase Perry pooled their talents together to found Pewabic Pottery. With modest beginnings in 1903, Pewabic transformed from a rented stable in Brush Park to an English Tudor building on East Jefferson Avenue, where it has operated since 1907. Today, the iconic enterprise continues Perry's dedication to handcrafted ceramics and remains known for its iridescent glaze on everything from vessels and architectural tiles to ecclesiastical installations in churches across the country, including the Basilica of the National Shrine of the Immaculate Conception. Author Cara Catallo illuminates the story behind one of the oldest American handcrafted pottery traditions.

cranbrook center for collections and research: Gifts from the Fire Alice Cooney Frelinghuysen, Martin Eidelberg, 2021-10-22 From the 1880s to the 1950s, pioneering American artists drew upon the rich traditions and recent innovations of European and Asian ceramics to develop new designs, decorations, and techniques. The extraordinary range and inventiveness of these American interpretations of international trends—from the Arts and Crafts and Art Deco movements to the modernism of Matisse and the Wiener Werkstätte to abstracted, minimalist styles—are exemplified in this book by more than 180 works from the outstanding collection of Martin Eidelberg. Splendid new photography and engaging essays by two of the foremost experts on American art pottery trace the period's decorative developments, from sculptural and painted ornament to adornment with deeply colored glazes and textures. Featured makers include the renowned Rookwood, Grueby, and Van Briggles Potteries, as well as leading artists such as Maija Grotell, George E. Ohr, Frederick Hurten Rhead, Louis C. Tiffany, Rockwell Kent, Adelaide Alsop Robineau, and Leza McVey. A vivid and accessible overview of American ceramics and ceramists of the late nineteenth and early twentieth centuries, *Gifts from the Fire* reveals how artists working in the United States drew upon diverse, global influences to produce works of astonishing variety and ingenuity.

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