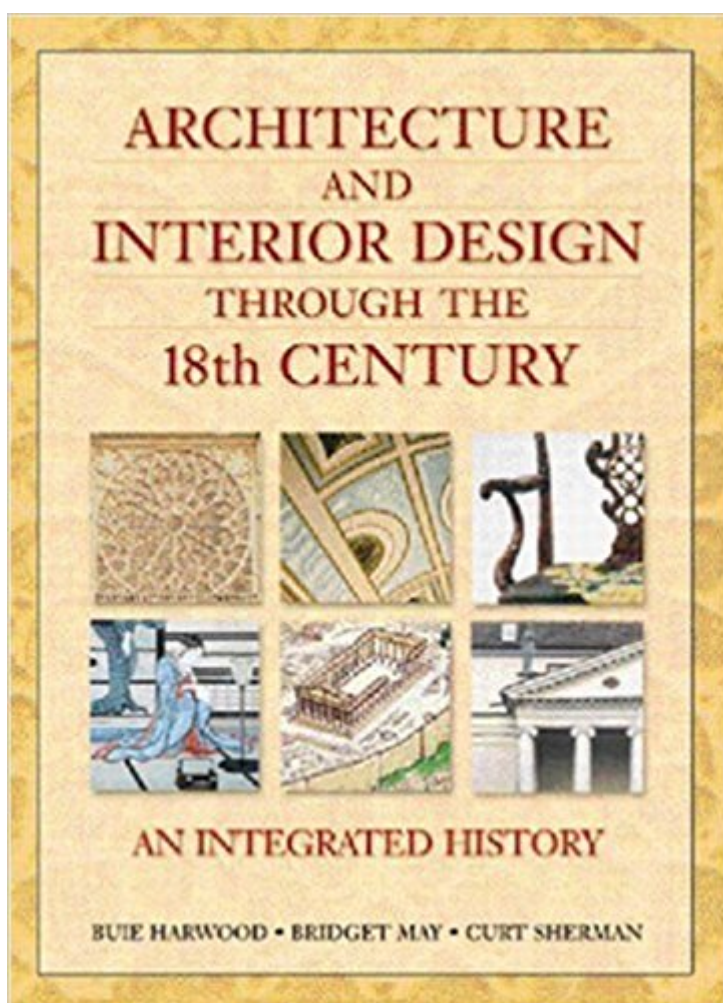


The book was found

Architecture And Interior Design Through The 18th Century: An Integrated History



Synopsis

Exceptionally comprehensive, this single- source reference allows readers to compare and contrast architecture, interior design, interior architectural features, design details, motifs, furniture, space planning, color, lighting, textiles, interior surface treatments, and decorative accessories through many centuries--from antiquity to the 18th century--from the many regions of the world. Additionally, it includes later interpretations of architecture, interiors, and furniture to illustrate the evolution of each stylistic influence. Each period is placed within a conceptual, cultural, historical, and social context, and the broad range of examples depicts high-style and domestic structures and furnishings that reflect residential, commercial, and institutional projects. The volume is extensively illustrated and features many illustrations diagrammed with explanatory notes highlighting specific design features. Cultural Precedents. Oriental (China, Japan). Antiquity (Egypt, Greece, Rome). Middle Ages (Early Christian, Byzantine, Islamic, Romanesque, Gothic). Renaissance (Italian Renaissance, Spanish Renaissance, French Renaissance, English Renaissance, American Colonial: England, American Colonial: Spanish, American Colonial: France, American Colonial: Germany, Holland). Baroque (European Baroque, Louis XIV, English Restoration). Rococo (Regency & Louis XV, Neo-Pal & English Georgian, American Georgian). Early Neoclassic (Louis XVI, French Provincial, Late Georgian, American Federal). For interior design practitioners, furniture designers, design consultants, design manufacturers, and theater and film set designers, as well as those in the related fields of art history, architecture, material culture, museum studies, and history. Also of interest to historical societies, preservation groups, crafts people, design journalists, and the lay person with interest in design.

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Customer Reviews

THE most complete survey of architecture, interiors, furniture, and decorative arts. This 2 volume set spans the ages from antiquity to the present. A complete, integrated, and interdisciplinary reference for: the built environment space planning color lighting interior design interior architectural features design details motifs furniture space planning color lighting textiles interior surface treatments decorative accessories The unique scope allows comparison in all areas of design through the centuries. Narrative and graphics interweave design analysis with art and architectural history. Innovations: Graphic material features a wide diversity of illustrations, some common and some less well known. Design diagramming highlights major design features allowing the reader to make visual connections between the content. List of important buildings and interiors and important design practitioners is included to assist in additional study. Color photographs serve as a needed resource for period study. Later interpretations of the stylistic illustrations from subsequent centuries provide a new dimension to the study of design history. Extensive reference list, glossary, and index offer flexibility and ease of use.

This book was written primarily to fulfill a need in interior design education and in related design disciplines. We are not aware of another book that allows the reader to compare and contrast architecture, interiors, furniture, and decorative arts through many centuries. We have tried to interweave a design analysis language with that of art and architectural history. Our intent is to provide a flexible, easy-to-use, and well-organized resource for those with a variety of interests. An extensive reference list, glossary, and index are included. Our primary audience is students in interior design programs. However, this book will also be of use to interior design practitioners, furniture designers, design consultants, design manufacturers, and theater/film set designers, as well as to students and professionals in the related fields of art history, architecture, material culture, museum studies, and history. It may also be of interest to historical/ preservation societies, craftspeople, design journalists, and laypeople interested in design. The development of this book evolved over a number of years through our college teaching experiences. We, and our colleagues, were continually frustrated by the lack of adequate resources to support the desired content, context, and comprehensiveness of design history. All of our shared ideas were realized here as we worked on the scope, organization, and presentation of this material. We hope that this effort fulfills a need for you and future generations who find the study of design history exciting.

ACKNOWLEDGMENTS This book has been an enormous endeavor and a formidable challenge. We would like to offer our grateful acknowledgment to those who provided valuable assistance though its development. Special thanks to each of you for all of your wonderful contributions! To our Prentice Hall/Pearson Education support team who had faith in us and made the book happen: Vern Anthony, Judith Casino, Elizabeth Sugg, Linda Zuk, Denise Brown, and Patsy Fortney. To our many students who inspired us to undertake this project: those who studied with Buie at Virginia Commonwealth University, the University of Texas at Austin, and North Texas State University; those who studied with Bridget at Marymount University, the University of Georgia at Athens, and Mississippi University for Women; and those who studied with Curt at Winthrop University, San Diego State University, and Washington State University. To our educational institutions who in various ways supported our efforts: Virginia Commonwealth University, Marymount University, and Winthrop University. To our friends who offered their expertise, support, resources, interest, and listening ears: Alice Burmeister, Peg De Lamiter, Laura Durfresne, George Fuller, Alan Huston, Dianne Jackman, Philip Moody, Ardis Rewerts, Nancy Templeman, and our family within the Interior Design Educators Council (IDEC). To our special library resource friends: Carl Vuncannon and his staff at the Bernice Bienenstock Furniture Library in High Point, North Carolina, who opened that resource to us; Suzanne Freeman at the Virginia Museum of Fine Arts in Richmond, who provided a wealth of information; and Ray Bonis in Special Collections, Cabell Library at Virginia Commonwealth University, who provided valuable assistance. To our individual family members who offered ongoing support, listened to complaints, and provided expertise when needed: Judy Sherman Endeman, Frith Harwood, Robert Harwood, Hope Harwood Liebke, Dottie May, and Henry May. To those early illustrators and photographers who recorded their environments as well as earlier ones of the 18th, 19th; and 20th centuries. As shown herein, their depictions of architecture, interiors, furnishings, and costumes were of enormous value in providing a resource archive of the past. And, finally, to our wonderful and talented artist and former interior design student: Chris Good. You did a great job!

I purchased this book for a college class I was taking. I was a bit put off by the price, but in terms of content to price value, this book is right on spot! Very detailed and heavily illustrated, it is great for anyone looking to learn more about the interior and design aspects of architecture. It is not just a general overview; this book goes into detail into period colors, fabrics, furnishings, tables, chairs, etc. It is almost overwhelming. This is one of a two part series. I'd recommend for those really interested in learning more of a specific time at a student level.

very interesting

Came just as described

So much useful information, i learned a lot

Can't say enough good things about GoTexans. Very accommodating; helped me out when I needed fast shipping.

Perfect condition

I understand that I bought a used book, but the copy I received had quite a number of pages torn out of it! That should've been checked first and I should've been made aware of that. I was disappointed. In terms of the book itself. It's was quite dry.

this is not the real printing. it's just a copy of the real book. It is thicker than the real one. Bad paper quality.

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