

Pugins Gothic Ornament The Classic Sourcebook Of Decorative Motifs With 100 Plates Dover Pictorial Archive

Embellishment is a basic human need. Why was it banished from modern architecture?

One hundred plates of royalty-free Gothic designs, meticulously reproduced from rare 19th-century engravings. Many are floral and foliate designs rendered from panels, capitals, borders, brackets, friezes, grotesques, and other decorative elements.

Elaborately wrought designs for gates, fences, finials, banisters, window grilles, bedsteads, cathedral screens, other architectural and decorative appointments, Gothic to Art Nouveau — meticulously rendered in black-and-white drawings reprinted from vintage publications.

God's Architect is the first modern biography of Augustus Welby Northmore Pugin (1812-1852), one of Britain's greatest architects. The author draws on thousands of unpublished letters and drawings to recreate Pugin's life and work as architect, propagandist, and Gothic designer, as well as the turbulent story of his three marriages, the bitterness of his last years, and his sudden death at forty. -- Inside cover.

An architect and archaeologist born in France, Augustus Charles Pugin (1762–1832) fled to England during the Revolution and worked there for 17 years in the London office of the noted architect John Nash. Pugin's interest in the Gothic style — coming early during the Gothic Revival — resulted in this influential and exquisitely drawn book of architectural ornaments, each item copied with rare precision and flair from the original decoration. The 100 superb royalty-free plates in the present volume have been meticulously reproduced from a very rare early edition of plates dating from 1828–31. Here is a wealth of floral, foliate, and other designs rendered from panels, capitals, borders, brackets, friezes, and other decorative elements adorning (primarily) ecclesiastical architecture. Included are finely detailed drawings of grotesques from the New College Chapel at Oxford, wooden choir-stall finials and elbow rests, wooden door ornaments and stone stringcourses from Rouen Cathedral, stone spandrels, and ornamental wooden and stone cusps from a number of English churches and chapels, stone paterae from Winchester Cathedral, and much more. Decorative samples from secular buildings include renderings of stone capitals from Kenilworth Castle, stone bosses from Eltham Palace in Kent, and brass figures from the tomb of Earl of Warwick. Now regarded as one of the major sourcebooks of Gothic ornamentation, Pugin's illustrations will be welcomed by students of architectural history and design as an invaluable reference tool. Artists, illustrators, designers, and craftspeople will find these ready-to-use motifs an inspiring source of excellent designs for fabrics, wallpaper, tiles, and many other projects. Reprint of Gothic Ornaments Selected From Various Buildings in England and France, Preistly & Weale, London, 1828–1831.

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Augustus Welby Northmore Pugin was the most influential designer in nineteenth-century Britain. This is the first book to offer a complete appraisal of Pugin's life and achievements; it contains twenty-one essays by international scholars and specialists; and superb photography has been specially commissioned, and includes numerous objects and buildings never before reproduced.

Exquisite specimens of the sculptured ornaments from northern Europe's largest medieval cathedral. Reproduced from a rare 18th-century volume, this compilation consists of 175 illustrations, selected from throughout the building. Enter a mysterious world of fantasy, beauty, and horror with this historic collection of architectural details from centuries-old structures — gargoyles, busts, cartouches, pedestals, more. Bonus CD-ROM includes all images from the book. Beasts of myth and legend, writhing foliage, dancing symbols of fate — this spectacular compendium of 15th- and 18th-century designs features 127 black-and-white illustrations from the far corners of the imagination.

Conclusion -- Appendix -- Bibliography -- Glossary -- Index

Encompassing a broad range of architectural styles and elements, this impressive sourcebook contains 200 striking illustrations — from decorative panels and gawking gargoyles to exquisite stained glass and ironwork designs. Pub. for Bard Grad. Ctr. for Studies in Decorative Arts, NY, Exhibition catalog. True Principles of Pointed or Christian Architecture was first published in 1841, when Pugin was 29 years old. Here he presents coherent arguments for the revival of the Gothic style, the case for which he had made pictorially in his sensational book *Contrasts* (1836). For Pugin, the Gothic Revival was 'not a style, but a principle' and this he laid down in his most influential architectural treatise, *True Principles*, which introduced functionalist and rationalist as well as moral criteria into architectural discourse, much of it still resonant in the twentieth-century Modern Movement. It is reprinted together with his *Apology for the Revival of Christian Architecture*, first printed in 1843. Much of his thought here is on architectural education, and in shuffling off the straitjacket of neoclassical architectural principles Pugin exercised a great influence in mid-Victorian architecture and the applied arts, and in a wider design reform movement. These two seminal books, presented in one volume, are introduced by the architectural historian and Pugin authority Dr Roderick O'Donnell

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132 royalty-free motifs: crosses, churches, fleur-de-lis, stylized plant forms, mythological creatures, stars, abstract and geometric figures, other authentic elements.

A.W.N. Pugin transformed the Gothic Revival from an architectural style into an international movement. He decorated and furnished the Houses of Parliament, creating one of the icons of modern British identity in the process. His church designs were vastly influential, and although he was staunchly Roman Catholic, he did much to set the aesthetic tone of modern Anglicanism. The house he designed for himself at Ramsgate transformed the Victorian Gothic villa, demonstrating the ways a thoroughly modern house could draw integral lessons from the Middle Ages. And although his whole ideal was woven around a conception of English identity,

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his influence was international. Architects in the United States, northern Europe, and across the British Empire followed his lead, drawing from elements of his aesthetic and ideals, and in doing so, altered the look and feel of the nineteenth-century city. Despite the popularity of Pugin's work, this is the first single-volume overview of his architecture to be published since 1971. It summarises much new scholarship and provides a good introduction to his career as well as new insight for those who might already be familiar with it.

Pictorial archive of precisely detailed engravings of architectural elements — doors, windows, moldings, statuary, decorative stonework, columns, pedestals, rosettes and more — mostly from German Gothic churches.

While Victorian artist and architect A. Welby Pugin is perhaps best known for his work on the Houses of Parliament in the neo-Gothic style, he also produced a wealth of beautiful ecclesiastical designs that hark back to their medieval roots. These spectacular color plates, displaying a selection of Pugin's religious motifs, provide graphic artists with a magnificent sourcebook of ideas. This new anthology reveals Pugin's masterful use of pattern, color, and ornamentation—as presented in hundreds of designs that embellish altar cloths, crosses, and church vestments.

With an additional titlepage, engraved.

In a rich retrospective of ecclesiastical architecture, the intricate geometry of classic Gothic design is revealed in 158 expert illustrations: windows, moldings, doorways, arches, roofs, porches, panels, hinges, and more.

Over 200 pieces of clip art from various countries in Africa, including representations of people, animals, designs, borders, plants and jewelery. A resource for graphic design and collage, or as a source of jewelry design.

Gothic Architecture and Sexuality in the Circle of Horace Walpole shows that the Gothic style in architecture and the decorative arts and the tradition of medievalist research associated with Horace Walpole (1717–1797) and his circle cannot be understood independently of their own homoerotic culture. Centered around Walpole's Gothic villa at Strawberry Hill in Twickenham, Walpole and his "Strawberry Committee" of male friends, designers, and dilettantes invigorated an extraordinary new mode of Gothic design and disseminated it in their own commissions at Old Windsor and Donnington Grove in Berkshire, Lee Priory in Kent, the Vyne in Hampshire, and other sites.

Matthew M. Reeve argues that the new "third sex" of homoerotically inclined men and the new "modern styles" that they promoted—including the Gothic style and chinoiserie—were interrelated movements that shaped English modernity. The Gothic style offered the possibility of an alternate aesthetic and gendered order, a queer reversal of the dominant Palladian style of the period. Many of the houses built by Walpole and his circle were understood by commentators to be manifestations of a new queer aesthetic, and in describing them they offered the earliest critiques of what would be called a "queer architecture." Exposing the role of sexual coterie in the shaping of eighteenth-century English architecture, this book offers a profound and eloquent revision to our understanding of the origins of the Gothic Revival and to medievalism itself. It will be welcomed by architectural historians as well as scholars of medievalism and specialists in queer studies.

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Culled from a rare 19th-century source, these 124 black-and-white illustrations capture the lavish devices and grand sweep of European Baroque design. This collection is populated by elaborate architectural ornaments, decorative motifs, and border elements.

Authoritative and scholarly text, fully illustrated throughout, examines the development of the structure of medieval church windows.

Architect and theorist Eugene-Emmanuel Viollet-le-Duc (1814–79), a prominent leader in the French Gothic Revival, was active in the restoration of medieval buildings. In 1845 he undertook one of the greatest projects in the history of restoration: the cleansing and restoration of the Cathedral of Notre-Dame in Paris. For the next twenty-three years he labored at his task, returning the cathedral to its original beauty and charm. This volume is based on a faithful reproduction of the restored mural paintings of the chapels, notable for their originality of design and the soft and subtle harmony of their coloring. The 60 full-page plates lend themselves to numerous graphic arts applications.

DIV Over 600 royalty-free illustrations for artists, desktop publishers, and craftworkers accurately depict wildflowers, trees, herbs, cacti, tropical blooms, garden flowers, medicinal plants, and much more. Identifying captions. /div

This unusual collection showcases the elegance of Art Nouveau with 44 plates from a rare vintage publication featuring borders, friezes, and festoons with images of children, animals, rosettes, and heraldic designs.

First republication of remarkable repainting of great Mexican codex, dated to ca. AD 1400. 76 large full-color plates show gods, kings, warriors, mythical creatures, and abstract designs. Introduction.

Priceless treasury of 19th-century royalty-free designs includes fanciful ornaments — flowers, mythological creatures, etc. — striking designs with classical columns, heraldic designs, plus charming calligraphic alphabets.

Extravagant in concept, exuberant in spirit, elaborate in design, Baroque art and architecture flourished in 17th-century Europe. These engravings by a noted French artist perfectly embody the Baroque sensibility through architectural ornaments, decorative motifs, lush florals and foliates, borders, and other striking design elements. 46 illustrations.

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