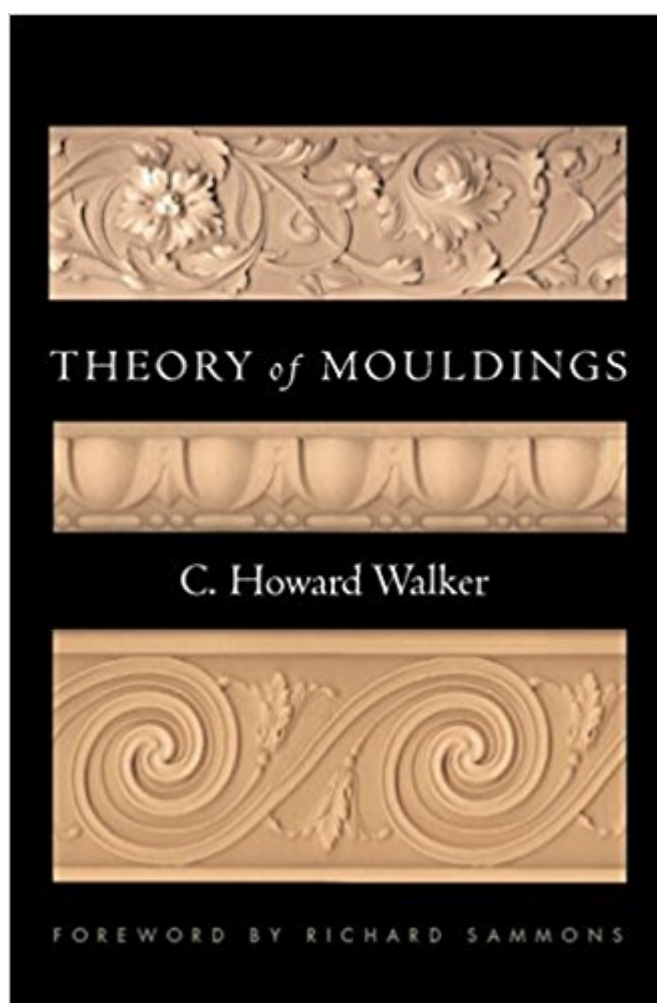


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Theory Of Mouldings (Classical America Series In Art And Architecture)



Synopsis

With the revival of interest in traditional design, practitioners, students, and historians have begun to study and use the vocabulary of forms that so enriched our architectural heritage. This republication of a 1926 study looks at mouldings from historical, practical, aesthetic, and perceptual points of view; Richard Sammons' foreword and a selection of mouldings in use address applications in contemporary architecture. 100 line drawings, 25 photographs

Book Information

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Customer Reviews

âœ[T]his 146-page ode to cove and ovolo [is] worth immersion, even in the modern age.âœ -

Architect Magazineâœ[B]elongs in the library of any practicing architect who regularly draws from tradition, and especially those who teach.âœ - Eve M. Kahn, Clem Labine's Period HomesâœAs a

treatise on ornamentation, this is one of the finest.âœ - The Statement

C. Howard Walker (1857-1936) was a distinguished Boston architect. Richard Sammons is a principal of Fairfax & Sammons.

I don't know why Donald Trump would want one, but maybe. I'm interested in how it can be used to help my work. I've read through it twice now, highlighting the second time through and have found some very practical advice on where to use convex verses concave

moldings, not to repeat the same shapes in a particular molding, scale, shadow creation based on light sources anticipated, use of spiral rather than circular curves in molding designs, and a few other design elements. It's bone dry! All of the illustrations in the text are hand drafted of single lines, and it's difficult even to identify which side of the profile being illustrated is the exposed side in some of them - obviously excluding the convex/concave ones. My normal approach is to summarize complicated texts, so that's what I'm doing for this one. All I can say is that I'm working at understanding it, and its message, if there is one much beyond the above few design elements, is elusive. This isn't for designing decorative moldings like those shown on the cover photo - try "Carving Architectural Detail in Wood: The Classical Tradition" by Frederick Wilbur for that guidance. I've gained from it though, and I want to encourage others to do the same. Five stars.

This is a good book preceded by an excellent foreword. In fact it's not a foreword in the typical sense. Yes, the importance and purpose of the book is explained, but the foreword goes far beyond expectations by providing detailed examples, photographic illustrations, and practical explanations of the meaning of significant principles covered by the book. The book, having originally been published in the 1920s, is somewhat dated in style and doesn't contain the sort of useful photographic or illustrated examples exhibited in the foreword. I would definitely buy the book again, but I'd rather buy a new edition written/edited by Richard Sammons that expands his approach in the foreword to the text of the book itself.

This is for the classical architecture worker or practitioner who wants to, for once and for all, understand the theory of mouldings. Not for the homeowner or the casual architect or builder. But, these things are very important in speaking the language of classical architecture or classically inspired or influenced architecture, and Walker is a voice from another time when these things were taken very seriously. So grab an espresso, put classical music in your headphones and dig in!

If you're looking for a comprehensive set of scaled drawings of various Greek and Roman entablatures this is not your book. But for informative background on the derivation and development of classical mouldings, from the original timber buildings to later stone structures, it certainly is. I know there are some classical architecture historians who do not believe in the origins of classical mouldings in timber prototypes - but don't let that worry you.

This is a great book that explains about the theory of mouldings, how they came about, and how they can be used effectively as an aesthetic and structural device. I have not found many like this and It has helped develop my judgment of mouldings significantly.

...explains facets of moulding design and use, supplying an insight I hadn't realized until obtaining this book. Mouldings are an under appreciated stamp on human structure that should be brought into the spotlight of all homes to ultimately due away with the cheesy looking mass produced ones we encounter everyday.

Works well happy with product.

This book is really interesting. I needed it for the study of Classical mouldings, so the way that the book was written (divided into different historical and cultural categories) was very helpful. Lots of great historical context and etymology as well.

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